DIPLOMARBEIT

Titel der Diplomarbeit

“Alice’s Journey Through Utopian and Dystopian Wonderlands“

verfasst von

Katharina Fohringer, BA

angestrebter akademischer Grad

Magistra der Philosophie (Mag.phil.)

Wien, 2015

Studienkennzahl lt. Studienblatt:	A 190 344 333
Studienrichtung lt. Studienblatt:	Lehramtsstudium Englisch, Deutsch
Betreut von:	o.Univ.-Prof. Dr. Margarete Rubik

TABLE OF CONTENTS

1. INTRODUCTION 3

2. ADAPTATION THEORY 5
2.1. Defining and Categorizing Adaptations 5
2.2. Approaches to Analysis 8
2.2.1. Meaning and Reality 8
2.2.2. Narrative, Time and Space 11
2.2.3. Film Techniques 14

3. UTOPIA AND DYSTOPIA ON SCREEN 16
3.1. Definitions 16
3.2. Historical Development of Utopia in Film 18
3.3. Categories for Analysis 21

4. FILM ANALYSIS 23
4.1. Bunin (1949) 24
4.1.1. Production 24
4.1.2. Film Reality and Themes 25
4.1.3. Utopian and Dystopian Features 27
4.1.4. Summary 34

4.2. Disney (1951) 35
4.2.1. Production 35
4.2.2. Film Reality and Themes 36
4.2.3. Utopian and Dystopian Features 39
4.2.4. Summary 45

4.3. Švankmajer (1988) 46
4.3.1. Production 46
4.3.2. Film Reality and Themes 47
4.3.3. Utopian and Dystopian Features 49
4.3.4. Summary 53

4.4. Willing (2009) 54
4.4.1. Production 54
4.4.2. Film Reality and Themes 55
4.4.3. Utopian and Dystopian Features 57
4.4.4. Summary 66

4.5. Burton (2010) 67
4.5.1. Production 67
4.5.2. Film Reality and Themes 67
4.5.3. Utopian and Dystopian Features 69
4.5.4. Summary 76

5. CONCLUSION 77

6. BIBLIOGRAPHY 82
6.1. Primary Sources 82
6.2. Secondary Sources 82

7. TABLE OF FIGURES 85

8. INDEX 86

9. GERMAN ABSTRACT 89

10. CURRICULUM VITAE 90

1. Introduction

> ‘It was much pleasanter at home,’ thought poor Alice, ‘when one wasn’t always growing larger and smaller, and being ordered about by mice and rabbits. I almost wish I hadn’t gone down that rabbithole - and yet and yet- it’s rather curious, you know, this sort of life! I do wonder what *can* have happened to me! When I used to read fairy-tales, I fancied that kind of thing never happened, and now here I am in the middle of one! (Carroll 27-28)

In the last 150 years since Alice’s first appearance as the protagonist in Lewis Carroll’s classics *Alice’s Adventures in Wonderland* and *Through the Looking Glass* a vast amount of literature and films has been produced, which have adapted, borrowed and transformed elements of the plot. In 1865, Lewis Carroll invented a Wonderland which transported the idea of a paradisiacal yet unattainable escape, but which at the same time confronted the heroine with a loss of innocence, chaos and terror (Wullschläger 43). Thus, Alice’s ambiguous view on the experiences in Wonderland, as can be gathered from the quote above, is understandable. Varying in the degree to which the original material was adapted, many producers struggled with the task of creating a Wonderland which could live up to the expectations of the audience and cause the same feeling of ambivalence as Alice seems to have felt. Already in 1903, the first screen adaptation of *Alice in Wonderland* was released by Cecil Hepworth and Percy Stow (Higson 42). While the film was a silent black and white production and only nine minutes long, it was the starting point for numerous text-to-screen translations of *Alice*-material.

Even though many of these adaptations have already been subject to analysis, their potential for carrying utopian and dystopian features has been neglected so far. While Anna Kérchy elaborately discussed the material in regard to its translation of nonsense to screen (Kérchy ch. 1), Zipes ventured a first approach to explicitly analyze *Alice in Wonderland* screen-adaptations for utopian structures. For this reason, he elaborated on six different adaptations

and contrasted their film reality with the socio-political background of the producers. (Zipes 294-302) However, no specific categories were used to determine utopian and dystopian examples.

This thesis will concentrate on finding answers to the question of the extent to which utopian and dystopian features can be found in the five adaptations of Bunin (1949), Disney (1951), Švankmajer (1988), Willing (2009) and Burton (2010). Further, the results will be compared with the production and film reality of each film, and their correlation interpreted.

To structure the analysis as well as to have clear established priorities which are comparable between the selected adaptations, the categories proposed by Dyer (19-35) and Bolton (ch. 1) to discuss utopian and dystopian features on screen will be applied.

Thus, the thesis consists of a theoretical part which will introduce and discuss the different aspects necessary for the film analysis. First, a short overview on the field of film adaptation will be provided and the different types of adaptation clarified. This will be followed by a section regarding different aspects of film to be considered in the discussion of utopian and dystopian features on screen. The last theoretical section is dedicated to the issue of utopian and dystopian definitions and the categories by Dyer and Bolton necessary to conduct the analysis.

The main part of this thesis will then focus on the discussion of the selected adaptations. In the conclusion, the most important impressions won in the analysis will be highlighted and further interpreted. Additionally, the approach to discussing utopian and dystopian features by using the categories proposed will be evaluated and, if necessary, possible improvements for further projects concerning this issue will be offered.

2. Adaptation Theory

2.1. Defining and Categorizing Adaptations

To analyze adaptations, first, their place in the field of film theory as well as their relationship to literature need to be elaborated on. Adaptations are generally known for their "palimpsestous" (Hutcheon 6) nature, constantly being compared and being second to the adapted texts. According to Stam (*Literature and Film* 4), the reason for this is to be found in the "anteriority and seniority" of literature. In other words, literature benefits from a higher esteem, as it was established before the medium film and is thus associated with being richer in quality. To be more specific, regarding the issue of novels and films, there is a double priority in favor of novels: firstly, the priority that literature enjoys over cinema, and secondly, the priority of novels over their adaptations (Stam, *Literature and Film* 4).

In this regard, Andrew (65) defines the discourse on film adaptation as "the most narrow and provincial area of film theory", in which adaptations represent a cultural model that has already been used in a different sign system. Adaptations function as all representational films do by responding to reality or an inner vision. Hence, the uniqueness of adaptations can be found in their relation of "announcing themselves as versions of some standard whole" (Andrew 66). This is in line with Hutcheon's argument (6) on adaptation theory, and she adds that "it is only as inherently double- or multilaminated works that they can be theorized *as adaptations."* This should, however, not wrongly imply that adaptations are not unique creations in their own right. Quite on the contrary, already by the change of medium, adaptations present an original, with the characteristics of an independent piece of art. As a result, fidelity to the 'original' text should not be a judgment for the analysis of adaptations (Hutcheon 6). Although adaptations represent a repetition of content, different approaches to translating the product prevent it from being a replication. Not taking fidelity to an adapted text as a primary criterion, Hutcheon (6-7) further

introduces three descriptions for adaptations: formal entity, process of creation and process of reception.

Adaptations from the perspective as formal entities (Hutcheon 7) often include a change of medium, as can be found in literary adaptations to cinematic screens. In addition, these so-called transcodings also encompass stories from different points of view or deviations from the original genre, as for example shifting from a biography to a fictional drama. Further, the notions of "(re-) interpretation and [...] (re-)creation" (Hutcheon 8) are considered important upon viewing adaptations as processes of creation. Lastly, the process of reception classifies adaptations as "a form of intertextuality: we experience adaptations (as adaptations) as palimpsest through our memory of other works that resonate through repetition with variation" (Hutcheon 8).

According to Costanzo Cahir (14), another possibility is to view literature-based films as text-to-screen translations. In this regard, a distinction between the process of adapting and the process of translating needs to be made. While "'to adapt' means to move *that same entity* into a new environment [...] 'to translate' [...] is to move a text from one language to another" (Costanzo Cahir 14). As a result, even though the translation has a close relationship to the original, it can still be viewed as an independent entity. Costanzo Cahir further lists three important features of films as translations:

1. Every act of translation is simultaneously an act of interpretation.
2. Through the process of translating, a new text emerges - a unique entity [...]
3. Film translators of literature face the same challenges, dilemmas, interpretative choices, latitudes and responsibilities that any translator must face. (14)

In addition, translations follow different categories which differ according to the aims and values that are to be achieved. To be more specific, translation modes can be literal, traditional or radical (Costanzo Cahir 16-17). The literal translation aims at reproducing the plot of the book by remaining loyal to the original as far as possible, whereas the traditional translation strives to keep the

main characteristics while leaving room for individual changes made by the filmmakers. In contrast to that, the radical translation can be regarded as a “fully independent work” (Costanzo Cahir 17), as it strays from the path of the original and leaves room for cinematic interpretation. (Costanzo Cahir 16-17)

Film adaptations do not only transfer textual sources to the screen, but also add various technical features in order to fulfill a certain aesthetic claim. Concerning fidelity, they are still closely bound to the literary source regarding plot, figures and setting. (Sänger 22) Here, cinematic ways to portray scenes such as montage and cut are used to express and enhance, but never to change the original material. Although the text is used as a reference, the concept of adaptation offers the possibility of introducing multiple narration modes as well as time and space movements both forth and back. (Sänger 22) According to Andrew (66), adaptations can further be categorized into the modes of borrowing, intersecting and transforming their textual sources.

The mode of borrowing is most frequently applied and relies in its development on the potential of the original source as a so-called cultural archetype. Examples for this are the many different Shakespeare adaptations, which aim to attract audience by the prestige the title or subject used carries. Beyond the prestige of the original source, however, borrowings also try to gain a certain aesthetic value, which the audience celebrates as new and individual additions. Further, especially material used so often it therefore has the “status of myth” (Andrew 67), as for example *Tristan and Isolde*, carries the potential of generability and fertility, and thus, allows directors and producers to come up with a variety of own ideas on how to develop the subject. (Andrew 67) Andrew further argues that the success of a borrowing is to be found in the fertility of the text and not in its fidelity (67). In this regard, Stam (*Film and Theory* 54) questions the feasibility of strict fidelity. Moreover, he explains that in some respect, adaptations make use of a different kind of medium which results in an automatic change, and thus, in originality. Following this line of thought, adaptations have the possibility of reaching beyond the text, and “show their

dependence on the great fructifying symbols and mythic patterns of civilization" (Andrew 67).

In contrast, the mode of intersecting seeks to maintain as much from the original source as possible. These types of adaptations are typically more a "refraction of the original" (Andrew 67) than adaptations per se. Here, the text remains unchanged despite its transfer to the screen. Thus, these types of films can be regarded as novels "as seen by cinema" (Andrew 67). As a result, intersections do not intend to adapt the original material but to present the original, as it is in a cinematic way, without manipulating or changing it. The aesthetic claim rests solely on the presentation of the original. (Andrew 68)

The last mode of transforming is closely connected to the issue of fidelity. Here, films try to live up to the expectations of the audience to the literary source by encompassing the "letter" and "spirit" of the text. The "letter" contains the general aspects of fiction that are taken up in any film script, such as characters and their relation to each other as well as geographical and cultural information, in order to offer the context of the story. The second measurement of "spirit" is, in contrast to the "letter", more difficult if not impossible to achieve. (Andrew 68)

2.2. Approaches to Analysis

2.2.1. Meaning and Reality

Let us move away from defining and categorizing adaptations, and elaborate on the factors important for further analysis. In this regard, meaning and technique are the basic formulae that constitute a movie. As a result, a story can never be told without meaning, and as the following section will show, even minor technical adjustments can lead to an alteration of meaning.

First of all, a distinction between intended and unintended meaning needs to be made. While in respect to intended meaning, references are consciously used to convey a certain message, unintended meaning is added unconsciously by

the filmmaker, who is influenced by the culture surrounding her or him. Culture shapes the way people think, and, as a result, influences the kind of movies that are made and how they are realized. (Ryan and Lenos 1-3)

Next to deliberate and unconscious meaning, there are also meanings that mark an in-between state. These meanings are typically construed through thematic or aesthetic necessities that “arise from the very nature of the material or from the way the story demands to be depicted” (Ryan and Lenos 4-5). To conclude, films are shaped by meanings that are either consciously placed there by the director, or unconsciously added and influenced by social, political and historical factors.

Another way of approaching meaning in film is to differentiate between denotative and connotative meaning (Monaco 178). Denotative meaning is the representation of the physical reality, and in this regard, films offer, through images, a closer approximation of reality than “written or spoken language” (Monaco 179). In contrast, connotative meaning is influenced both by culture and the medium of film itself. As will be discussed in section 2.3.3., directors can use different camera angles and positions to alter and transport meaning. Connotative meaning can further be divided into paradigmatic and syntagmatic connotation. The term paradigmatic connotation is used if the meaning depends upon the fact that a shot is chosen from a range of others. In contrast, syntagmatic meaning is applied if the meaning relies on the shots that precede or follow a specific shot. (Monaco 181)

Further, in order to analyze films, various formal and technical levels and features need to be explained. In regard to the systematic analysis which will be adapted in this thesis, four dimensions of reality ought to be considered: film reality, conditional reality, referential reality and reality of effect. (Korte 21) The emphasis on one dimension can vary according to the selected film as well as to the particular focus of analysis. Korte (21) further suggests an investigation of the structure of a film including plot, narrative, focalization, camera movement

as well as a detailed analysis of selected scenes, in order to gain insight into the obvious and hidden messages of the work. Subsequently, those findings will be contrasted, compared and contextualized with external information such as audience reception, social and historical developments and related or similar movies. However, information regarding reception data is not always available. As a result, Korte (23) proposes a minimal model to systematically investigate films: The results of the product and context analysis should be enriched with available reviews and information on marketing and the target audience of the movie. For a competent viewer, this will lead to a simulated reconstruction of the reception process.

For the thesis, this minimal model will be adapted and applied for the analysis of utopian and dystopian structures in selected Wonderland adaptations. Since the visualization and envisioning of utopia stem from an urge of society that is responded to by the movie industry, the different dimensions of reality in film analysis shall be elaborated on more closely.

Film reality encompasses all formal and technical information a film offers. It can be considered as one of the most important dimensions, as it covers the characteristics concerning content as well as technique and carries the message of the product. (Korte 21) In comparison to the objective category of film reality, the two dimensions of conditional reality and referential reality are regarded as ideological and subjective hermeneutic. Their focus is placed on the context of production and reception. To be more specific, the conditional reality entails questions of film production and film editing. The film is set in comparison to time and place and other contemporary products in this field. (Korte 21-22)

In regard to referential reality, reception and conditions of reception become the subject of analysis. The last dimension, reality of effect, places the viewer at the centre of attention and seeks to determine how different contents are perceived by viewers at the time of the movie production in comparison to consumers

today. (Korte 22) To analyze utopian and dystopian structures in this thesis, in particular the context of production of the different adaptations will be taken into consideration, as it provides valuable information on how technical features are used to emphasize and enhance specific features.

2.2.2. Narrative, Time and Space

Bordwell and Thompson (78) state that “we can consider a narrative to be a chain of events linked by cause and effect and occurring in time and space. [...] Our engagement with the story depends on our understanding of the pattern of change and stability, cause and effect, time and space.” In other words, viewers need to identify the categories cause, effect, time and space in a film to get a narrative, and the “specific choice of scenes and of scene order that filmmakers make is called the narrative strategy of the film” (Ryan and Lenos 119). Further, a distinction between story and plot needs to be drawn. Thus, the story of a film encompasses all explicit and implicit events in a narrative. The implicit elements are those that viewers infer or interpret but which are not shown as such on screen. (Bordwell and Thompson 80) The whole set of story is also sometimes referred to as diegesis, which derives from Greek and can be translated as “recounted story” (Bordwell and Thompson 80).

In contrast, plot refers to all the elements in the film that are visible and audible to the audience. It entails not only explicit elements that are shown directly to the viewers, but also nondiegetic material such as, for instance, the film’s credits, which are placed outside of the story world (Bordwell and Thompson 80). As a result, while plot and story show overlaps in regard to explicitly presented events, they differ in other respects. The aspect of story can be seen from the perspective of the filmmaker, as it is the total of actions in the narrative while the aspect of plot can be understood from the perspective of a perceiver, who interprets “the arrangement of material in the film as it stands.” (Bordwell and Thompson 81)

As can be inferred from the quote of Bordwell and Thompson in the beginning of this section, time and space also play a crucial role in constructing the narrative of a film. Generally, time can be divided into the categories of order, duration and frequency. In regard to time order, the events of a film are presented in a logical order, as, for example, that childhood precedes adulthood. However, manipulations of the chronological order are possible in the form of flash forwards and flash backs. (Bordwell and Thompson 84-85) Filmmakers occasionally draw on a rearrangement of the temporal order to create specific effects, such as surprise. An example for this can be found in Quentin Tarantino's "Pulp Fiction", in which one scene was taken from the chronological order and put to the beginning of the plot. By thus placing the scene in which a couple is robbing a restaurant, which, within a linear structure, would have occurred much later in the plot, the viewer is surprised upon learning the context of the scene. (Bordwell and Thompson 84-85)

Within temporal duration one must distinguish between running time, screen time and experienced time. While the running time depicts the duration of the film on screen, the screen time refers to the narrative time which presents the events of a film. (T. Sobchack and V. Sobchack 112) In contrast to the objectively measurable running time, the experienced time of a film offers more room for subjective interpretation, as it delineates the viewer's perceived duration of the film. As a result, the experienced time may differ according to the individual's interest in the film. (T. Sobchack and V. Sobchack 113) Further, also a manipulation of the screen time is possible. In this regard, both expansions and compressions of time can be undertaken. The expansion can be achieved "either by intercutting a series of shots [...] or by filming the action from different angles [...]" (T. Sobchack and V. Sobchack 124).

In contrast, the compression has the opposite effect and is the most frequently used manipulation of time in movies. Typically, the screen time is longer than the actual running time, which results in the need to compress the events shown on screen within the frames of the running time. The act of compression is usually applied "between scenes, between cuts or dissolves or various

transitional editing devices" (T. Sobchack and V. Sobchack 120). The elements that a filmmaker deems unimportant are simply left out and so, for example, transitions from childhood to adulthood are possible within two-hour films. Through the art of editing, compression can also be used within scenes. Thus, time can be compressed to add pace to the film or to omit negligible material. (T. Sobchack and V. Sobchack 120)

The last temporal aspect to be mentioned is frequency. Usually, an event is only presented once in the plot of a film. However, to emphasize an event or to add new information from a different perspective, the same event may be repeated to the viewer. A filmmaker can use several narrators to describe the same event, and each of those narrators adds a piece of information to the puzzle until it is complete. (Bordwell and Thompson 86) An example for such an occurrence of frequency can be found in "Pulp Fiction" which has already been mentioned in regard to temporal order. Here, the robbery at the beginning of the film is repeated at movie's peak in order to add emphasis to the scene. (Bordwell and Thompson 86)

Leaving the aspect of time, the domain of space and how it can be manipulated shall be elaborated next. Similar to time duration, space can be differentiated into story space, plot space and screen space. (Bordwell and Thompson 86) First, a difference can be made between balanced and unbalanced compositions. Typically, balanced compositions are the norm, where a body or an object is centered within the frame. Unbalanced compositions, on the other hand, are sometimes used to create a specific effect. They serve to stimulate the audience's interest in that something within the frame is to change soon and thus foster anticipation. (Bordwell and Thompson 148-149) Further, also the term scene space needs to be introduced. Watching a film, its three-dimensional space is typically what is noticed at first, as it corresponds to the viewers' way of perceiving reality. (Bordwell and Thompson 151)

In films however, depth cues are responsible for this effect. These depth cues give the film its volume as they encompass shape, movement and different degrees of shading. A basic depth cue often used in cinema is overlap, which helps to create planes. To achieve overlap and thus a variety of planes, different methods are available. In this regard, color differences, movement, the hazing of planes in the background and size diminution are only some of the possibilities which can be used to achieve three-dimensional effects. (Bordwell and Thompson 152-153) Another difference can be made between shallow-space compositions and deep-space compositions. While shallow-space conveys the impression of little depth and distance between the planes, deep-space suggests greater separation between the planes. (Bordwell and Thompson 154)

2.2.3. Film Techniques

Although the primary focus of this thesis is on finding and contextualizing utopian and dystopian structures, certain camera techniques can help to achieve a specific effect. Upon watching a film it needs to be considered that the story is told through the eye of a camera and that there are different ways of shooting a scene, each varying in meaning (Ryan and Lenos 52).

Generally, there are close-ups, medium shots and long shots. Close-ups tend towards conveying intimacy, although particular elements of the image can conceal specific information from the viewer. In comparison to medium shots, the setting is concealed and the sole focus is put on a clipping of the character on the screen. Medium shots, contrariwise, present the bodies of the characters in action and also show pieces of the setting. In this type of shot, the interaction between characters is typically emphasized. (Ryan and Lenos 52) A different meaning is conveyed through long shots. Here the emphasis is placed on impersonality and objectivity. Since the frame is larger, more of the physical and social surroundings can be shown to the viewer. (Ryan and Lenos 53) Further, the long shot in combination with the moving camera help to manipulate the viewer’s experience of reality in regard to the events within the frame.

Therefore, the long shot is used for the definition of space, as well as to gain depth to make the experience authentic. (T. Sobchack and V. Sobchack 158)

Apart from close-ups, medium and long shots, also the zoom lens can be used to contribute ideas. The alterations of focal length are generally divided into zoom ins and zoom outs. The zoom in is used to place a selected person or object into the focus of attention, as it is visually singled out from the surroundings. Contrariwise, the zoom out creates quite the opposite effect. By moving away, it includes more visual information of the space surrounding the object. The possibilities of creating meaning by varying the focal length are often exploited by cinematographers. (Ryan and Lenos 67) In this regard, images of a film show a range from “crisp and well-defined to unclear and smudgy [...]” (Ryan and Lenos 67).

Another important aspect of film production is the sound track which is usually composed independently of the film, and can also be manipulated independently (Bordwell and Thompson 269). Sound is typically perceived as something that accompanies the image and emphasizes it, while, at the same time, it remains in the background. In contrast to the image, which can be frozen and then studied, an instant of soundtrack cannot be stopped and further analyzed. Even though its analysis proves to be challenging, music is a technique that can achieve various effects in a film. (Bordwell and Thompson 269)

Sound does not only accompany the images on screen, but also influences the way viewers interpret the scenes presented. Therefore, one and the same scene can be interpreted differently only by using a different type of music. (Bordwell and Thompson 270) As a result, Alice’s fall into Wonderland may be dramatic and anticipating or controlled and fun. It mainly depends on which music is used, as the viewer typically perceives picture and sound to be one entity. A prerequisite, however, is the right timing. A viewer only accepts the

unity of film if it is placed appropriately on the scene. (Bordwell and Thompson 270)

3. Utopia and Dystopia on Screen

3.1. Definitions

The Encyclopedia Britannica refers to utopia as an “ideal commonwealth whose inhabitants exist under seemingly perfect conditions. Hence utopian and utopianism are words used to denote visionary reform that tends to be impossibly idealistic” (*Encyclopedia Britannica* ch. 1). Originally, the word was first used by Thomas More in his work *Utopia,* where he combined the Greek words for “not” and “place”, which can thus be translated as “no place”. Out of confusion about the Greek syllable *eu*, utopia has also wrongly been translated as *good place*. This can further be related back to its association with the ideal place, the locus amoenus. As a result, the word *dystopia* was created to express oppositional conditions. In the strictest sense of the word, however, all places, good or bad, can be utopias if they fulfill the criteria necessary to be classified as such (Carey xi).

Nevertheless, since utopian structures occur in a variety of idealistic visions, be it in the form of an ideal society or, for example, an ideal relationship between humankind and nature, it proves to be useful to introduce dystopias as negative or satirical envisions (Shelton 23-24). Thus, the question arises which characteristics a space needs to depict in order to be classified as utopian.

According to Mannheim (173), utopian can be defined as a mentality that does not correspond with the reality to which it responds. Further, those feelings of inadequacy must be put into action and are required to shatter at least partly upon the challenges of reality. This sets utopia apart from ideology, which also transports ideas that transcend the status quo. In ideology, however, the ideas are integrated into reality as wishes for paradise. It is only when participants of

a society start to act upon these ideologies that they become utopian. (Mannheim 174)

Further, in regard to defining utopian and dystopian moments in film, issues concerning its dissociation from other fields arise. According to Fitting (1), the first problem encountered is the lack of an accepted body and the lack of an accepted definition. The critique of utopian film being neglected by utopian studies as well as film studies is supported by Shelton and Ruppert, who call for revisiting the genre boundaries by including dystopian structures (Shelton 24) and a conscious inclusion of spectatorship (Ruppert 147-148). The second issue concerns the representation of utopia and dystopia on screen. According to Dyer (20), Fitting (8) and Ruppert (140), utopia, be it in the form of nostalgic or futuristic alternatives, cannot be represented in film. Only the feelings of its possible realization are transmitted to the audience in the process of viewing and interpreting the film (see Dyer; Fitting; Ruppert).

To be more specific, Ruppert (140) proposes that utopian films can be better understood in terms of the social attitudes and assumptions that can be found in a variety of film genres and styles. In other words, Ruppert (141) considers the functions and effects on an audience as most important for analysis. He continues by arguing that utopian film can be neither defined nor described by a specific style nor by conventions such as plot, codes and structure, which leads back to the issue of a lack of definition and defined body of utopian film (Ruppert 140). In this regard, both Dyer and Ruppert encourage a “reading against the grain” to reveal what has been “omitted, repressed, or otherwise marginalized”, which is a fruitful approach to evaluate what can be seen and uncover what has been ignored (Ruppert 143). Dyer’s categories, which promote such a reading against the grain will be elaborated on more closely in section 3.3.

In contrast to Dyer and Fitting, Ruppert (144) leaves the ground of analyzing the cinematic side of utopian production and turns to the issue of agency, the interplay between screen and viewers. Ruppert argues convincingly that this

approach helps to see how consumers and the media shape each other in a continuous process, as neither are stagnant entities (145). Further, and more importantly, he links the analysis of the utopian structures in film to the analysis of one's own fascination as well as passion: "Spectatorship in the cinema is relational and perception is embedded in history: we can decode a film for its utopian meanings only to the extent that our experience and environment provides us with a utopian framework for understanding" (147-148).

This section has shown how diverse and also difficult the definitions for the utopian and the dystopian can be. In the next section, the focus will move away from the general perspective on the utopian and concentrate on the development of utopia and dystopia on screen. The frame of elaboration will reach from the 1920s to the 21st century and will provide information on the most prominent aspects of the utopian in film.

3.2. Historical Development of Utopia in Film

Both Fitting (1) and Shelton (18) have acknowledged the obvious gap in utopian film studies. The lack of a body of utopian film, hence the lack of a definition as such, renders the analysis of utopian moments in film challenging, as there is little guidance and comparison. Even though utopia and dystopia in film have been neglected in research, they have been, and still are, continuously expressed in products of mass consumption. It has to be noted, however, that classic utopias such as the world created by Thomas More were to be without conflict, which rendered their use as screen adaptations less appealing for the movie industry. As a result, dystopias were more likely to be filmed, since they typically offer more ground of conflict. Especially in modern dystopias, the theme is realized by the fight of freedom fighters against utopian institutions. (Zirnstein 81)

In respect to the historical development of utopia on screen, Peter Fitting, in his article "What is Utopian Film? An Introductory Taxonomy", introduces different approaches, which shall be further discussed in greater detail. In this respect,

the 1930s mark a period of “heightened utopian activity and of a strong belief in technology’s ability to produce a better world” (Fitting 2). The new genre of science fiction developed and architects captured and reflected the feeling of the 1920s and 1930s in various buildings and constructions. The deconstruction of space and spatial frontiers played a crucial role, not only in architecture, but also in film at that time (Zinsmeister 28). Especially science fiction included first attempts of dystopian approaches in which urban life was often put into focus. The city is portrayed as vertically organized and the lower social classes suffer a life underground which is also dominated by machines. (Zinsmeister 27) A representative example of a dystopian film of that time is Fritz Lang’s “Metropolis”, which was released in 1926 and incorporates the fear of the large and bleak city as well as the loss of identity in great masses. (Zinsmeister 27)

Further, flashbacks to a “lost golden age” (Fitting 3) as well as flash forwards to times of glorious technical inventions are possible. The imagery of a paradise in the past, portrayed by an ideal community in harmony with nature and its surroundings, is strongly connected to the notion of nostalgia, which deals with the representation of lost happy days conveying an “atmosphere of peace and tranquility [...]” (Fitting 4). Likewise, dystopias portray a disharmony in this respect, which will be further discussed in the different categories for analysis of utopia in film in section 3.3.

Almost four decades later, the 1970s celebrated a revival of utopian literature. The excitement for utopian and dystopian visions also expanded to the film production at that time and is closely connected to the representation of revolutionary moments. This is related to utopia in the sense that for a utopian society to emerge, the old society and way of living must be abandoned and respond to the reality of the 1960s, which was a time of political and social upheaval (Fitting 4). Utopian and dystopian visions were, in this regard, incorporated into political films, which were used as a tool to create a “new collective vision” (Fitting 5) after a revolutionary movement. As a result, these kinds of films are often used as a tool for manipulation in favor of political

campaigns. An early example of this political manipulation and misuse, however, occurs already before the 1960s. The Nazi propaganda already used the film “Triumph of the Will”, which starred Leni Riefenstahl for portraying “a particular society in glowing terms [...]” (Fitting 6). Moreover, returning to the 1960s again, tendencies towards alternative societies can be found (Zinsmeister 34), which leads back to the lost golden age of simpler yet more fulfilled times.

In the 1990s, films continuously gained more access to special effects, which in turn helped to create pre-historic worlds as well as possibilities of cyberspace. Moreover, also the realization of fairy tales, typically a stage for the fantastic, reached new dimensions on screen. (Zirnstein 74) A popular example for a dystopian look into the future that was achieved with the help of then striking special effects is the movie “Matrix”, which was released in 1999. It should be noted that the utopian and dystopian are often transported through science fiction or fantasy films, which can complicate the dissociation from each other. The 21st century marks a time of increasing appearances of super heroes and society-related issues in films, such as the exploitation of nature and ecological disasters. (Zirnstein 74) The most striking difference between science fiction and fantasy film is that while the designed world of science fiction bears actual plausibility for the future, the fantastic universe is entirely imaginary and does not in its strictest sense refer to the real world. Therefore, fantasy differs from science fiction through the different degrees of references to reality and plausibility. (Zirnstein 67-68)

Aside from the utopian and dystopian being realized in film, it has also become the subject of reflection and critique as such since the 20th century (Zinsmeister 37). The possibilities and, yet, restrictions of utopian models have been analyzed and discussed, and further, tested for their actual danger to the existing order, if realized. Since no common agreement could be found in response to the results, the utopian discourse, as the utopian film discourse, is still without an accepted definition or body. (Zinsmeister 37) Nevertheless, although utopian visions can never be realized, they are an important part of a

society's culture, and range from idealized flash backs into the past to glorious predictions of a future that will never come. (Zinsmeister 38)

3.3. Categories for Analysis

In the following sub-section, categories for the analysis of utopian and dystopian structures in the selected adaptations will be introduced, and will, subsequently, be applied in the practical analysis, section 4, of this thesis. Thus, the question will be posed whether, and how, instances of the following utopian and dystopian categories are realized in the films.

Dyer was the first to introduce categories to analyze utopian structures in film in his essay "Entertainment and Utopia" (19-35). These categories encompass both representational and non-representational signs and are listed as energy, abundance, intensity, transparency and community (Dyer 22-23). Further, the categories of intensity and transparency can also be related to as "authenticity" and "sincerity" and are thus embedded in a more cultural context. Additionally, Dyer's promoted categories for analysis relate to the level of sensibility which is embedded in the mode of cultural production. Thus, the categories can be interpreted as representing solutions for social tensions, inadequacies and absences which society perceives in reality (Dyer 20-27). In regard to the quality of the proposed tools for analysis, both Fitting and Ruppert evaluate Dyer's categories as appropriate to "identify utopian moment in a variety of cultural forms" (Ruppert 142).

It should be mentioned, however, that class, race and patriarchy are not included in the analysis. Dyer explains this with the circumstance that entertainment responds to the needs in society that it can repair. Society is, in this regard, still dominated by the ideal of the bourgeois white male, which leaves no room for minorities. (Dyer 27) To Ruppert (139), it is obvious that the complex movie industry, which aims at mass consumption, cannot be expected to be openly critical of the industry on which its existence depends.

In order to also include a discussion of dystopian moments, however, a slightly adapted set of categories is necessary for a thorough analysis. Therefore, Bolton (ch. 1) introduced a variation of Dyer's categories for her elaboration on "*Film Noir*, Melodrama and *Mildred Pierce*". She offers the dystopian correspondences of desperation, materialism, cynicism, manipulation and alienation to Dyer's energy, abundance, intensity, transparency and community.

Concerning the utopian categories, Dyer (22) defines energy as "the capacity to act vigorously", and abundance as "having enough to spare without sense of poverty of others". In contrast, Bolton (ch. 1) argues that in the dystopian world of film noir, the term desperation is more suitable, as it reflects the characters' feeble attempts to maintain control. Desperation is the struggle for space, as the protagonists are threatened by other dominant characters who claim the screen. Further, Bolton (ch. 1) defines various degrees of greed and amoral behavior as dystopian characteristics. Therefore, she proposes to use the category of materialism instead of abundance.

Moreover, Dyer (23) describes intensity and transparency as "experiencing emotion directly, fully, unambiguously, 'authentically', without holding back" and "a quality of relationships". In response, Bolton (ch. 1) disagrees, since in various examples of film noir and, thus, dystopian moments, emotions are not honest and straightforward but of a manipulative nature, in order to gain a certain response. Hence, the term cynicism seems to be more appropriate to be used in order to analyze dystopian moments on screen. (Bolton ch. 1) Furthermore, the idealization of relationships is hardly ever realized in dystopian film. By contrast, typically, characters use and misuse their relationships to achieve a specific goal, which results in the category of manipulation to describe interrelations. (Bolton ch. 1)

The final category of utopian community is delineated as "togetherness; sense of belonging, network of phatic relationships (i.e. those in which communication is for its own sake rather than for its message)" (Dyer 23). In respect to film noir

and even more to dystopian structures, the term alienation seems more fitting (Bolton ch. 1). Alienation encompasses characters that are usually not part of society, loners who “live on the edge of society” (Bolton ch. 1) and lack family. To conclude, it can be said that the categories proposed by Bolton to investigate film noir can be used to analyze dystopian moments, as they correspond to the lacks in society which Dyer’s categories proposed to overcome. (Bolton ch. 1)

4. Film Analysis

In the following analysis, five film adaptations of the classics *Alice’s Adventures in Wonderland* and *Through the Looking Glass* by Lewis Carroll will be discussed. To compare the five productions, three aspects will be considered. First, information on the different kinds of production will be offered. This is done in order to ascertain whether the techniques used to present Wonderland intend to exemplify specifically utopian or dystopian features.

Subsequently, an elaboration on each film reality and the film’s main themes will follow. Here, the question will be posed whether the utopian and dystopian features found in the analysis correspond to the main themes, and whether the utopian and dystopian features also add emphasis to them. If this is the case, the extent to which this is done will be elaborated on. At the end of each film analysis, the results of production, film reality, themes and utopian and dystopian features will be summarized and conclusions will be drawn. For the analysis of the utopian and dystopian structures in the adaptations, Dyer’s and Bolton’s categories will be used. Thus, it will be questioned whether and if so, to what extent examples of the categories described occur in the films, and, moreover, how these examples are supported by technical features and film music. It should be noted that in regard to the utopian and dystopian features, not only those that correspond to the themes will be mentioned, but all examples that fit into the categories and can be found by an active viewer.

Regarding the choice of material, the five adaptations were selected out of a vast number of *Alice in Wonderland* adaptations, as they were found particularly appropriate for the analysis of utopian and dystopian features.

4.1. Bunin (1949)

4.1.1. Production

The first object of analysis is Bunin's filmic version of *Alice in Wonderland*, which was directed by Dallas Bower and released in France in 1949 (Zipes 295). Its type of adaptation can be regarded as a borrowing, since it adds new elements to the original story while covering the main plot elements of the literary source. Due to a lawsuit filed by Walt Disney, who feared for his own production, which was to follow in 1951, the movie was initially not distributed in America. Additionally, it was subject to censorship in the UK, as it was found to contain mockery of the queen (Zipes 295). Bunin himself was a puppeteer and had, prior to this particular engagement, built political puppets for a variety of theater productions and films. Not only is the integration of Bunin's puppets, which are based on the original drawings by John Tenniel (Zipes 295), striking, but also the stop-motion technique applied, which allows filmmakers to add movement to the puppets by manipulating each frame (Bordwell and Thompson 139).

Concerning the realization of the film, live-action and animation were used in combination to create the story of Alice's journey through Wonderland. As a result, Wonderland consists of the intruder Alice, played by Carol Marsh, who interacts with Bunin's puppets, the inhabitants of Wonderland. Generally, objects can be animated either through the use of clay animation, through model or puppet animation or through pixillation (Bordwell and Thompson 383). In Bunin's realization, puppet animation was used to make the creations appear animate. For this purpose, "bendable wires" (Bordwell and Thompson 384) are used to move the puppets accordingly.

4.1.2. Film Reality and Themes

Alice, as presented by Bunin, is a young woman, who is characterized by a child-like innocence and naivety that at times seems artificial due to her assumed age. The frame of Wonderland is created by Charles Dodgson, who tells a story to Alice Liddell and her sisters while on a boat cruise at Oxford University. The Queen is visiting the Dean Liddell and since the sisters are not allowed to meet the royal guest, Dodgson sets out to entertain them while the visit lasts. Figure 1 demonstrates that Alice is being singled out from her sisters, as she bears little resemblance to them, being blonde and blue-eyed, and being made the star of Dodgson's story. At the very beginning of the boat cruise and Dodgson's story, Alice slowly drifts off to sleep and awakens on a meadow, which can be argued to already mark the beginning of Wonderland. This hypothesis is supported by the change from warm and bright colors to a palette mainly dominated by shades of grey and brown; this emphasizes the artificiality of the space. The second example in favor of this argument is the appearance of the first puppet, the White Rabbit, which initiates Alice's adventure.

Fig. 1: Alice and her sisters (Bunin 1949)

Alice herself is portrayed as a bourgeois girl due to her father's position in Oxford, clothed in a blue dress with white lace and a blue hair ribbon; her appearance reflects her child-like behavior. A further subject of discussion will be how the controversy of using an adult Alice combined with this degree of naivety and innocence that is typically attributed to children will cause certain sequences of the film to be utopian or dystopian. Especially in terms of

intensity, a category that is strongly connected with pure, honest, and above all, authentic emotions, this aspect is central.

Once in Wonderland, Alice is quickly denounced as a stranger and confronted with hostile behavior. The inhabitants of Wonderland blame her for inducing the flood of tears and the White Rabbit accuses her of stealing the Queen's tarts, even though he knows the Knave of Hearts to be the true culprit. The fact that Alice is constantly singled out as a harmful intruder by the rest of Wonderland is also important for the analysis of dystopian alienation. In the end, despite the Knave's confession at court, he accuses Alice of being the true Knave of Hearts while he, in turn, pretends to be Alice. In the subsequent chaos, Alice declares that she is fed up with the pack of cards and thus wakes up again on the boat cruise with Charles Dodgson and her sisters. The question whether the adventure was only a dream is apparently negated by the fact that Alice sees the White Rabbit one last time on the shore before exiting the boat with the others.

Moreover, two major themes can be observed prior to Alice's adventures in Wonderland. The first is innocence, which is emphasized by Alice's appearance and conduct. Her excitement over the Queen's arrival and subsequent disappointment upon not being able to meet her suggest a pronounced childish nature. The second is Alice's dissociation from the rest of the party, not only because of her appearance, but also due to the treatment she receives by Dodgson. Alice experiences this dissociation as something positive. Her role as Dodgson's favorite is further emphasized by the incident of the stolen tart. Preceding the Queen's arrival, Dodgson takes a tart from the Queen's buffet in order to cheer Alice up over the missed chance to meet royalty. In contrast, her sisters do not receive such a treat and continue to watch the Queen's entrance empty-handed.

These themes, however, are reversed in the course of Alice's stay in Wonderland. The experiences in the world beyond reality lead to exclusion and

a loss of naivety, and thus, a loss of innocence, which reach their peak upon Alice's imprisonment and sentence to be executed.

As the focus of this thesis is placed, in particular, on the presentation of Wonderland, the themes of innocence and positive dissociation will not be compared to the utopian and dystopian features, since they only matter prior to the journey. It will be questioned to what extent the loss of naivety and exclusion are further emphasized by the utopian and dystopian features analyzed.

4.1.3. Utopian and Dystopian Features

As the film reality and themes already suggest, Bunin's version presents a Wonderland which is characterized mainly by the dystopian features of alienation and cynicism. The first instance of alienation can be observed in that Alice already distinguishes herself from the inhabitants of Wonderland through her appearance as a human being. She is a young woman, whereas the people and animals of Wonderland are exclusively clay puppets. The distinction that is drawn in the real world by the attention Alice receives through her beauty turns into exclusion and desperation in Wonderland. This first indirect exclusion due to external features is increased by the flood of tears. Since it is Alice's fault that the order of Wonderland is momentarily disturbed, the creatures have an overt reason to push her away. This is further emphasized by the use of music, which intends to enhance the feelings of danger and estrangement. As a result of the process of alienation due to the refusal to be integrated in the first place, Alice is constantly subject to persecution.

The first instance of Alice being hunted by the animals of Wonderland takes place after she destroys the house of the White Rabbit due to having consumed a size-altering potion. It is already here that Alice asks herself, "I don't know why these creatures chase after me so. I had to kick Bill a little and I didn't mean to turn on that flood." (35:30) Bill is one of the White Rabbit's servants, who has to climb the house and into the chimney to dispose of Alice, who kicks

him away. Strikingly, in most instances in which Alice is chased, the wood is used as a stage for fear and desperation on Alice's side and is thus established as a locus terribilis. This impression is supported by the use of long-shots, which show a small Alice in comparison to the looming trees. Moreover, the appearance of the dog, which towers over Alice and chases after her through the woods, conveys the feelings of fear, alienation and also desperation. The bell of the dog is used here as a sound effect to stress the drama of the situation and is ambiguous enough to also remind viewers of a church bell, adding a serious note to the scene. Finally, the wood is also used as a stage for Alice's walk towards imprisonment, which re-enforces its function as a locus terribilis.

Another incident of alienation can be found in the way the events unfold once the public is informed about the disappearance of the Queen's tarts. The creatures are quick to judge and attribute the characteristics 'unprecedented', 'without honor' and 'undignified' to the unknown criminal. Here, the White Rabbit is the first to declare that obviously a stranger must have stolen them. As Alice has already been labeled a stranger from the beginning of her journey and, apart from this, is the only stranger to have entered Wonderland, she is repeatedly subject to persecution. Even though she also meets less hostile creatures, such as the caterpillar, Alice is never actually integrated into the community. Alice's attempt to connect with the caterpillar, for example, by singing and dancing is only successful for a limited time. Although the caterpillar joins her in the song, he abruptly stops and leaves Alice to herself without saying goodbye or offering an explanation. The feeling of being excluded is further reinforced by the scene of the trial at court. Upon reaching a height that allows Alice to tower over the rest of Wonderland, the King orders her to leave by quoting rule 42, "All persons more than a mile high to leave the court".

Cynicism is most prominently exemplified by the puppets of Wonderland. In contrast to Alice's beauty, the puppets appear grotesque and dark, which is further emphasized by their behavior as well as by the appearance of Wonderland itself. The puppets are thus a cynical contrast to the human Alice,

who is authentically alive and demonstrates positive human characteristics such as kindness and honesty. Regarding cynicism within the group of creatures of Wonderland, the figure of the White Rabbit is central. He is a character driven by ruthless ambition and a lack of empathy. Since his only aim is to pursue his career at court, he feels no remorse about falsely accusing Alice of stealing the tarts. Although he knows the Knave of Hearts to be the true culprit, he is satisfied with declaring Alice to be the thief instead. As if to prove his ruthlessness, he also betrays the cards, which painted the roses red, by telling the Queen about their offence. Although his betrayal results in the execution of the cards, the White Rabbit shows no signs of regret.

Apart from the White Rabbit, also the Duchess and the Knave of Hearts fit into the category of cynicism. When Alice meets the Duchess, she immediately laments her downfall in the Queen's order of favorites and her impending execution. However, upon hearing that she is invited to the game of croquet and thus restored to favor at court, the Duchess instantly drops her own infant in joy over the news. It can be assumed that the information of regaining glory is more important than her child, an attitude that evinces her materialism. The Knave of Hearts, moreover, participates in the scheme of the White Rabbit. Even though he steals the tarts himself, he does not intervene upon the White Rabbit's plan to denunciate Alice. Above that, while admitting that he, the Knave of Hearts, has stolen the tarts, he does not hesitate to pretend to be Alice and to accuse her of being the real Knave of Hearts. Similar to the White Rabbit, he shows no overt signs of regret or remorse for his offences.

Besides cynicism, the White Rabbit also embodies materialism. After discovering that the roses are being painted red, he is glad that this will provide a chance for him to advance his career. In his subsequent song about how he has managed to rise on the social ladder by being ruthless, the White Rabbit further points out his scheming nature. His narration of being born to poor parents but working and tricking himself into a position that allows him to look down on everyone else also suggests an established sense of hierarchy.

This is also demonstrated by the White Rabbit's size in contrast to the members of the working class in Wonderland, as can be seen in Figure 2. Here, the White Rabbit's status is emphasized by the way he frowns and looks down on his servants to convey his displeasure at the situation of Alice being stuck in his house.

Fig. 2: the White Rabbit and his servants (Bunin 1949)

Strikingly, the White Rabbit also shares the same height as the Queen and the Knave of Hearts. The only person taller than them is the King, which accentuates his position at court, which is demonstrated in Figure 3. While the Queen is being manipulated by the White Rabbit, the King acts as a silent observer whose decision weighs most in the end. When the Queen gets angry about the stolen tarts and intends to execute everyone in Wonderland, he appeases her irritation by suggesting to find the true culprit. The Queen's immediate approval of his proposal further emphasizes his influence on her.

Fig. 3: the White Rabbit, the Queen and the King (Bunin 1949)

The sense of hierarchy is not only to be found in the size and conduct of the White Rabbit, but also in the group of fish messengers, which carry the Queen's invitation for a game of croquet to the Duchess. While they march in step, they sing, "although we all look similar, the difference lies in rank" (42:25) and thus refer to the importance of hierarchy in Wonderland. The role of hierarchy is stressed again by the Duchess's reaction to being re-established in the Queen's favor, and thereby shows an overlap of cynicism and materialism.

Another dystopian category to be found in the film is desperation, which is closely linked to a loss of control on Alice's side. Once Alice arrives in Wonderland, the door closes behind her and makes a return seem impossible. The door's disappearance is triggered by a mechanism of Wonderland and is thus beyond Alice's control. As a result, Alice has only limited choices how to proceed, as there is only the way forward left. Moreover, after being denunciated as a thief, she is kept in a room to be executed on the following day. Unable to escape this situation herself, Alice lies at the mercy of the creatures of Wonderland. Here, desperation also occurs in combination with fear and exertion, which further stresses the unfortunate situation. The Gryphon, which arrests Alice and guides her towards her prison, even laughs about Alice's impending execution; this consequently adds cynicism to the scene.

Apart from desperation, also instances of manipulation are presented. The first feature to be found is the manipulation of size, both willingly and unwillingly. Even though the items, which contain the magic to trigger changes in height, such as different cookies and potions, are labeled with "drink me" and "eat me", their consequences are not transparent. As a result, Alice needs to develop logical thinking strategies of her own to master the magic, which, however, remain unsuccessful until the end of her stay in Wonderland. Another manipulation to be found is that of shape. When Alice is stuck in the White Rabbit's house, the pebbles, which are thrown at her, magically transform into cookies. These, in turn, are used again to decrease Alice's size to a normal height.

In regard to manipulative behavior, the White Rabbit depicts a cunning nature that also encompasses features of materialism and cynicism. He manipulates the way Alice is perceived in Wonderland by stirring the mood against “the stranger” and by causing her imprisonment, as he manipulates the Queen into thinking that Alice has stolen the tarts. As a consequence, Alice is brought to court and sentenced to death. Without control over her own body, Alice suddenly grows taller until she towers over the rest of the court, which can be categorized as unintentional manipulation, and is therefore expelled from court by the King.

In contrast to the vast amount of dystopian features found in the film, utopian features are not overly present. In terms of transparency, it can be noted that the relationship between the White Rabbit and the Knave of Hearts can also be interpreted as friendship. Therefore, the cooperation of the two figures regarding the issue of the Queen’s tarts can also be seen as a matter of solidarity and, thus, community, in which problems of Wonderland, such as fear of otherness, are outsourced and personified by the figure of Alice. Abundance, however, is not addressed. Quite the opposite is the case: in the song about his career, the White Rabbit explicitly mentions being born to poor parents, which suggests that poverty is indeed an issue in Wonderland.

Further, Bunin presents an Alice who is mainly happy and naïve. Driven by strong emotions, Alice starts singing to express her feelings, which can be categorized as utopian intensity, as it seems to convey pure and innocent happiness. An example for this can be found at the beginning of Alice’s journey through Wonderland. After saving a mouse from drowning in the sea of tears, Alice shows happiness by smiling and joyfully singing about her most recent experiences. To additionally convey the impression of a happy girl, Alice’s smiling face is presented in a close-up to the viewer, which is shown in Figure 4. Another instance is her encounter with the caterpillar. Her child-like nature is accentuated by her behavior during the dialogue with the creature. Alice sings, dances and curtseys, giving the impression of truly being at ease despite the strange surroundings.

Fig. 4: smiling Alice (Bunin 1949)

It is the contrast of Alice's adult appearance and her naivety, however, which may cause the authenticity and thus the transparency of these emotions to be questioned. It can be considered highly unlikely that an adult would behave in such a way, let alone continue to walk through Wonderland without critically questioning the different incidents and thus questioning Wonderland itself. As a result, though Alice depicts moments of intensity, their effect is turned into cynicism in regard to the authenticity and believability of the situations.

Despite her rather passive and gullible conduct, Alice still shows minor instances of utopian energy in which she proves her human potential. The first example is her act of saving the mouse from the pool of tears. Here, she does not hesitate but quickly jumps into the water to save the animal from drowning. Secondly, after the house of the Duchess explodes due to an overdose of red pepper, she catches the baby mid-air and promises to take it away to offer it a better life. In this instance, Alice presents motherly qualities, which are typically associated with kindness and prudence, as she soothes and reprimands the infant to behave properly.

Moreover, community is conveyed throughout the film by actions of singing in the form of choirs. Further, an army of fish is used to send an invitation to the Duchess while singing and marching in step. The fish are all dressed in the same way and work together to deliver the message. Moreover, there is a parade to mark the entrance of the Queen. In this scene, the card-soldiers march in formation, sing to praise the Queen, and to show their loyalty to

authority. Strikingly, the motif of unity is also conveyed in particular by sea animals, such as the lobster choir at the bottom of the sea, and by a mixed choir of sea creatures upon a rock. Additionally, a choir appears at the end of the film in the form of the jury at court. Here, the king communicates by singing with the jury, which functions as a closed entity obeying the King's orders. While these in-groups do not include Alice, they are still regarded as instances of community, since they depict a sense of togetherness and homogeneity.

4.1.4. Summary

In his film, Bunin presents a Wonderland dominated by dystopian features, particularly stressing alienation and cynicism. This is shown by the reaction of Wonderland towards Alice's arrival, as well as by the treatment the young woman receives by the creatures of Wonderland. Utopian features in regard to the proposed categories of abundance, transparency, energy, intensity and community are hardly presented and if they are, are likely to be interpreted as inauthentic, as for example Alice's naivety and happiness contrasting with her age and experiences in Wonderland.

Noticeably, the majority of the dystopian features found in the film are concentrated in the figure of the White Rabbit, as he is greedy and calculating, ruthless and without empathy for others, thus showing no remorse or regret upon betraying the cards and causing their execution. Further, he fuels the public's resentment against the stranger, Alice, who seems to be made into the enemy of the state in the process. Alice is distinguished from the others as an unwanted intruder who causes floods, steals and threatens the order of Wonderland. Apart from her exclusion, also the loss of innocence is addressed and supported by instances of the dystopian features of desperation and alienation. Alice's imprisonment and impending execution finally marks the peak of hostility in Wonderland and shatter her naivety, replacing it with fear and loss of control.

In terms of production, the features of alienation and cynicism in particular are accentuated. The use of puppets is effective for stressing the difference between human and artificial life as well as for highlighting the dystopian qualities of Wonderland.

To conclude, it can be said that the themes of a loss of innocence and exclusion are supported by the use of a multiplicity of dystopian features, which stress the portrayal of Wonderland as a dark and strange place. It can be interpreted that Bunin's Dodgson presents Alice with a dystopian alternative of being introduced to the Queen, in which he intends to show Alice that her wish of meeting the empress might turn out differently than she expected. In Wonderland, subsequently, Alice is confronted with a short-tempered empress who even orders Alice's execution. Thus, the safe reality in which she does not meet the Queen presents a better option than her wish fulfilled in a dystopian Wonderland.

4.2. Disney (1951)

4.2.1. Production

Walter Elias Disney's 1951 film "Alice in Wonderland" was the final result of numerous prior attempts of filming Alice. Already in 1922, Disney had ventured to create a cartoon version of Alice under the working title of "Alice Comedies". The project, however, was cancelled due to a lack of funding. (Long 135) The second project, "Alice in Cartoonland", featured fifty-seven cartoons that mixed live-action with animation. Although it gained moderate success, eventually Disney's second venture had to be abandoned due to a lack of new plot ideas, and consequently, increasing criticism towards the realization. (Long 135) The final version draws from Carroll's *Alice's Adventures in Wonderland* as well as from *Through the Looking-Glass* (Allan 137) and is a feature-length, exclusively animated film. At that time, animators used to draw cartoons on pieces of celluloid, which are referred to as cels. These cels were subsequently stacked on a pre-painted background and then photographed as a whole. As a result,

new cels with fresh content could be layered over the same setting and thus gave the impression of movement. (Bordwell and Thompson 382)

Concerning the realization of Wonderland, animations generally offer more possibilities and ways of exploring creative visions than, for example, live-action does. Therefore, animals, objects and plants can be brought to life and designed according to the wishes of the director. Using animation, directors are not dependent on already existing variables, such as setting and locality, but can create their own world as they envision it. Generally, animation is an ideal means to enhance specific utopian and dystopian features, as, for example, intensity. Whether this advantage was exploited by Disney's interpretation will be discussed, inter alia, in the following section.

4.2.2. Film Reality and Themes

The film starts with Alice sitting next to her sister (*American Film Institute* ch. 1) in the park, receiving a history lesson while playing with her cat Dina. As Figure 5 demonstrates, the setting is placed in the season of spring, since the weather is beautiful and the park is covered in a sea of flowers which dance softly in the wind. Although the landscape and the static behavior of Alice's sister convey tranquility and harmony, the young girl is bored and dreams of a world of her own. As if on cue, the White Rabbit passes her, dressed like an English gentleman with a waistcoat and umbrella, and worries about being late. Even though she reprimands herself, "You know Dina, we really shouldn't be doing this. After all, we haven't been invited, and curiosity often leads to trouble." (05:35), she ventures to follow him.

Fig. 5: golden afternoon in the park (Disney 1951)

Alice's statement is reinforced by the subsequent events. As a consequence of her curiosity, she falls into the burrow and lands in the passageway to Wonderland. With the help of a speaking door knob, she eventually passes into Wonderland through the flood of her own tears. As she continues to follow the White Rabbit through the woods, she also encounters the twins Tweedle Dee and Tweedle Dum. Here, it is not overtly clear whether the woods are already a part of the Tulgey Wood, in which Alice gets lost at a later point of the film. In order to prevent the girl from leaving their company, the twins tell the story of the Carpenter and the Walrus. The purpose of the story is to stress the negative consequences of curiosity, a didactic measure, which can be found in several instances of the film.

After meeting Tweedle Dee and Tweedle Dum, Alice continues her way to the White Rabbit, who mistakes her for his maid Mary Ann. Alice is thus ordered to retrieve his gloves, which he ought to wear at court. Once in the White Rabbit's house, Alice tries a cookie and grows up to the extent of almost destroying the house. The White Rabbit is shocked upon finding arms and legs rising up out of the house and asks the Dodo and the lizard Bill for help in order to defeat the creature occupying his domicile. When Alice notices that the group has decided on smoking out the building, she pulls out a carrot from the rabbit's vegetable garden and already the first bite leads to a decrease in her height, allowing her to disappear without being recognized. As Alice's journey continues, she also meets a flower orchestra and a caterpillar, which are ambivalent in their behavior towards her. The encounter with the flowers results in two

misunderstandings: initially, Alice is assumed to be a flower, and ultimately, she is denounced to be a weed, and is, consequently, excluded.

Dissatisfied with her current size, she follows the caterpillar's advice and tries pieces of a particular mushroom. After experiencing enormous changes of her height, she is able to master the magic and carries on. The Cheshire Cat guides her to the Mad Hatter and March Hare, who unabatedly celebrate their un-birthdays. The nonsensical birthday party is only interrupted when the White Rabbit passes by, who is subsequently made the centre of attention. Instead of repairing his apparently broken watch, the Mad Hatter unsuccessfully treats it with sugar, butter and jam, which results in a despairing White Rabbit fleeing the scene. Upon these events, Alice is disgruntled with the behavior of the creatures of Wonderland and thus decides to go home. Her way, however, leads her through the Tulgey Wood, which is a dark and uncanny place, as Figure 6 conveys. In contrast to the gloomy tree-trunks, which seem to encircle Alice from all sides, the girl appears to be small and fragile.

Fig. 6: Alice in Tulgey Wood (Disney 1951)

Further, animals keep appearing and disappearing and refuse to talk or interact with the intruder. Due to the darkness, Alice loses her way and ends up crying on a meadow in the wood. It is only when she admits her wrongdoing of being too curious and her fear of never being able to return home that the Cheshire Cat appears and guides her to the Red Queen's palace.

In the Queen's garden, she helps to paint the roses red and is the only one spared from punishment, as she is argued to be a little girl and thus has a privileged status. Therefore, she is invited to play croquet with the Queen, which turns out to be a game manipulated to please the empress. After several mishaps, the Queen finally orders that Alice be executed, which can only be prevented by the King's pledge to conduct a trial. The trial itself erupts into chaos, as the Queen does want to maintain the typical course of a trial, the witnesses seem confused and do not contribute any information to the actual trial matter. In the end, the cards chase after Alice, who is ultimately able to escape by looking through the speaking door knob, and waking herself up in the real world. The door knob can thus be regarded as the frame of Wonderland, since it marks both the entrance and the exit for Alice.

Regarding the reality of reference, two main themes can be found, which dominate the mood of the film, particularly the mood of Wonderland: disobedience and curiosity, and their negative effects. In Disney's "Alice in Wonderland", the didactics of how a good child should behave are highlighted in the story of the Carpenter and the Walrus and even more so through Alice's crying confession in Tulgey Wood of being too curious. In the subsequent analysis of utopian and dystopian features, it will be discussed which utopian and dystopian features can be found and to what extent they correspond to the main themes of Disney's interpretation.

4.2.3. Utopian and Dystopian Features

The dystopian category of cynicism is central to Alice's education by the characters of Wonderland. Tweedle Dee and Tweedle Dum tell Alice the story of the curious oysters in order to still her curiosity about the White Rabbit. Therefore, they feign sympathy and grief regarding the oysters' cruel fate to trick Alice into staying with them. In the story, the Walrus lies to a group of young oysters to lead them away from the safety of their mother's control and out of the ocean. The Walrus not only betrays the oysters, which he subsequently devours, but also his friend the Carpenter, who does not get to

participate in the meal and is consequently left angry and hungry. Ironically, the Walrus, once sated, sheds some tears for the young oysters' fate. The oysters' innocence and gullibility is put into contrast to the dishonest and cruel behavior of the Walrus. It can be argued that if the Walrus were truly concerned about the oysters, he would not have devoured them in the first place. Similarly, the friendship between the Walrus and the Carpenter is not based on transparency and trust and therefore can be regarded as a cynical relationship. The Walrus takes advantage of the Carpenter to receive a free meal, while the Carpenter himself is too naive to see through the scheme.

Another instance of cynicism can be found in Alice's encounter with the twins. The instant she meets them, the twins confront her with suspicion and the calculation to diminish her curiosity by frightening her with a sad story. Even though Alice seems unfaltering at this point, Tweedle Dee and Tweedle Dum prevent her from leaving and force her to listen to a second story. Here, however, Alice manages to flee while the twins are occupied with mimicking and reciting their text. Strikingly, Tweedle Dee and Tweedle Dum are not the only characters in Wonderland to reprimand Alice on her conduct. On the contrary, Alice's journey is full of instances of being told what to do and how to behave. In fact, the Queen shouts a flood of rebukes at Alice upon meeting her: "Look up! Speak nice! And don't twiggle your fingers! Turn out your toes and curtsey!" (51:33) It can be questioned why these figures need to reprimand a stranger, especially since proper behavior seems to be quite haphazard in the nonsensical composition of Wonderland and characters such as the twins, the White Rabbit and the Queen do not evince appropriate manners themselves.

Regarding dystopian materialism, the inhabitants of Wonderland convey a strong sense of hierarchy by using status symbols such as crowns for the royal family, and size differences. Therefore, the Queen, as the most powerful person in Wonderland, is also the tallest. In contrast, the King, whose influence on the Queen is only subtle, is even shorter than Alice. As Figure 7 demonstrates, in contrast to the enormity of the Queen, the King is only the size of the Queen's head and cowers in fear at his wife's outburst of anger.

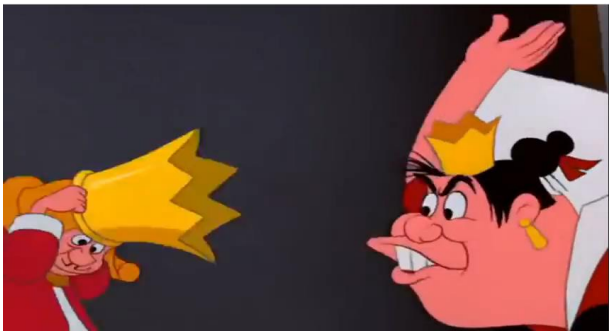

Fig. 7: the King and the Queen at the trial (Disney 1951)

The Queen's power is further emphasized by the march of cards announcing her entrance after Alice has painted the roses red, and by the use of strong music. Additional proof of the importance of hierarchy is the way Bill the lizard and the Dodo interact with each other in regard to the issue of Alice occupying the White Rabbit's House. The Dodo misuses his superior role as the Governor and forces Bill into the building against his will. Another instance in regard to the misuse of power is the Queen's treatment of her subjects. Already minor offences are sufficient justifications for execution, which stresses her role as a tyrannical ruler.

Concerning alienation, Alice experiences estrangement in particular by nature in Wonderland. The first incident occurs upon meeting the flower orchestra. In the beginning, Alice is mistaken for a flower and is thus invited to join the choir in singing and praising the beauty of the flowers. Moments later, the flowers learn that Alice is not a flower and accuse her of being a weed. Therefore, Alice is not equal to them and is consequently shooed away. This experience is in contrast to Alice's imagination of Wonderland prior to her arrival there. Alice would imagine that whenever she was feeling lonely, flowers would talk to her for hours and keep her welcome company. In Wonderland, however, the experience turns out to be the exact opposite. Instead of integrating Alice into their community, the flowers expel Alice from it, and, as a result, increase the girl's loneliness.

The second alienating experience happens in the Tulgey Wood. As darkness approaches and the creatures refuse to interact with her, Alice loses her way

and fears being unable to return home to her sister and cat. She sits down on a stone in a meadow and starts crying bitterly, regretting her curiosity.

In this sense, also the category of dystopian desperation applies, as Alice seems to be out of control over her own life, unable to help herself and dependent on others to improve her situation. This is ultimately done by the Cheshire Cat, who guides her to the Queen of Hearts. Another instance of this particular category can be found at Alice's entrance to Wonderland. Here, Alice passes through the key-hole in the flood of tears while stuck in the "drink me"-bottle. Despite Alice's continuous pleading to be helped out of the bottle, she is ignored by the other animals swimming next to her. Since it is beyond her control to escape the flood, she depends on a wave to wash her ashore.

Alienation also occurs during Alice's exit from Wonderland. After the trial, which she deems unfair and silly, Alice is chased by all creatures of Wonderland, including the army of card-soldiers, to the end of Wonderland, which is simultaneously its entrance, marked by the talking door knob. In addition, the background music is hectic and alarming and thus emphasizes the stressful feeling of being chased.

A further dystopian category to be found is manipulation, used in various forms to gain a personal advantage. For instance, the Dodo, unwilling to get Alice out of the house himself, manipulates Bill, the lizard, into climbing down the chimney of the house and instructs him to use his tail to catch the so-called monster. The Dodo suggests that Bill, who is frightened and does not wish to encounter the monster, is presented with the unique opportunity of earning fame. Despite the Dodo's reassurance that capturing the intruder will be an easy task, Bill desperately clings to the Dodo's vest until he is forcefully pushed into the chimney. Here, the Dodo abuses his role as a superior to Bill, as he not only tries to influence him into doing something he does not want to, but also because he continues to force him when he resists the manipulation.

Further, Alice herself is an example for manipulation, namely that of size, which occurs both consciously and unconsciously. In the scene with Dodo and Bill, Alice tries a cookie from the rabbit's house and almost destroys the building. While she does this unconsciously and unintentionally, Alice's decision to nibble on the mushroom in court is a choice well considered as a method to improve her own situation. Another instance of manipulation is to be found during the Queen's game of croquet. The servants of Wonderland who must participate in the activity manipulate the game in order to please the Queen, as they fear her temper and tendency to order executions. Hence, once it is Alice's turn to play, the flamingo, the hedgehog, and the cards try their best to cause Alice to lose.

In contrast, the instances of utopian features are less present and obvious. In regard to utopian energy, it can be said that Alice is indeed able to master the size-altering magic of Wonderland. When stuck in the White Rabbit's house, Alice consumes a carrot from the rabbit's garden in order to shrink again. Here, she consciously makes use of the size-altering effect certain objects in Wonderland have and thus, on her own, resolves the issue of being too large for the house. Another example of the depiction of utopian energy is Alice's decision to assist the cards in painting the roses red. Even though Alice is not asked to contribute, she willingly takes up the work to interact and integrate herself in the group of cards.

The last example of Alice's control over her own path is the way she exits Wonderland. With a little help from the door knob, Alice calls out to her sleeping form in the park, and eventually wakes up to the calls of her sister.

In terms of transparency, some of the figures of Wonderland are characterized by their helpfulness every time Alice is lost or desperate, for instance, the speaking door knob, upon meeting Alice after she has fallen down the burrow. Due to her size, she is unable to fit into the key-hole to follow the rabbit. The door knob thus provides her with rather poor instructions on how to proceed in order to open his door. For example, he forgets to tell Alice that he is locked

and she needed the key to open him. The key itself only appears once the door knob mentions it, which renders Alice's ability to retrieve it impossible. Alice does not manage to master the correct use of the size-changing items here, which ends in tears over her inability. To relieve the situation, the door knob then enlarges its key-hole to allow Alice to pass into Wonderland through her flood of tears.

The second time the door knob helps Alice is at the end of the film, as Alice flees from the trial while being followed by the army of cards. In this particular scene, the door knob points out to her that she does not need to exit Wonderland, since she already is out on the meadow with her sister and cat, fast asleep. Thus, Alice is able to wake herself up and is saved from the consequences of being captured by the cards.

An additional example of transparency is the fact that not only objects such as the door knob, but also the animals are able to talk and interact with Alice; for instance, the Momeraths, which try to help Alice find her way in Tulgey Wood, by forming an arrow that points into the right direction. Upon seeing this, Alice is happy and relieved and follows the path shown. The Cheshire Cat also supports Alice by, first, guiding her to the Hatter and the March Hare, and, later, to the Queen's grounds.

Further, even though the Queen readily commands that card-soldiers are beheaded, the other figures of Wonderland remain unharmed. For instance, at the trial, the Mad Hatter is called upon as a witness to testify against Alice, who is accused of having caused the Queen to lose her temper. Instead of following his orders though, the Hatter jumps on the Queen's lectern and talks with her eye-to-eye in a nonsensical manner, which is emphasized by his repeated referring to the tea-party and attempt to turn the trial into an un-birthday party. This suggests a certain degree of equality despite the Queen's status and thus demonstrates an overlap with the category of abundance.

The last category to be found within Disney's interpretation is community: the viewer is presented with many groupings and families. The first group are the participants of the Caucasus race. Even though Alice shortly joins in the race and is readily included, it soon gets boring for her and she leaves the group to continue her search for the White Rabbit. It is striking that the instances of community in Disney's version are all characterized by strict homogeneity. Examples for this are the flower choir, which rebukes Alice for not being one of their kind, and the card-soldiers, which are sentenced to death and only Alice is spared due to her status of being a human girl. Likewise, the Mad Hatter and the March Hare are equally mad and thus indirectly cause Alice's departure, since she does not fit in. Moreover, the twins Tweedle Dee and Tweedle Dum also represent an entity. Significantly, all the communities and groups presented in Wonderland treat Alice in an unpleasant way. For example, the twins creep up on Alice, yank her around, prevent her from leaving and manipulate her into staying and listening to their story. As a result, Alice walks away at first chance once the twins are otherwise diverted.

4.2.4. Summary

Taking all the facts into consideration, there seems to be a direct link between the themes of obedience and curiosity and the presence of dystopian features in the film. Disney presents a Wonderland which, even though it does not directly harm Alice, is mainly characterized by dystopian realizations, such as cynicism and materialism, which stress the didactic aspect of the film. According to the message of Disney's version, good children should stay at home, be well-mannered and willing to learn. As a result, the attempt to teach Alice history in the park can be regarded as the starting point for a life lesson in how to conduct herself properly.

Further, it can be suggested that Wonderland is used as a dystopian alternative to reinforce the peacefulness and stability of reality. It can be interpreted as an attempt to picture a world without structure and reason, and thus, strengthens the position of reality, where everything is in place and works accordingly. This

impression is supported by the difference in landscape. Reality is shown as a park in spring, with blooming flowers, chirping birds and colorful butterflies. Although Wonderland, in some scenes, is depicted with the use of bright and saturated colors, it is, in part, also portrayed as a dark place with hostile nature and chaotic interrelations. This contrast is emphasized, in particular, taking the park in Figure 5 and Tulgey Wood in Wonderland in Figure 6 into consideration, in which the use of different colors is most obvious.

In terms of animation, Disney used not only humans and animals but also plants, such as the flower choir, to convey the message that Alice should not be in Wonderland at all, which is, thus, increased in its effect. To conclude, it can be said that Disney creates a Wonderland which intends to teach Alice not only manners, but also a life lesson on the consequences of unrestrained curiosity. Alice's hasty exit at the end of the film suggests that she will prefer reality over her day dreams in the future; as Wonderland proves, dreams do not always turn out the way they were imagined to.

4.3. Švankmajer (1988)

4.3.1. Production

Jan Švankmajer's "Alice" was released in 1988 and combines, like Bunin's production, stop-motion and live-action. Švankmajer was influenced by "idiosyncratic Mannerist art works" (Kitson 87), by the Habsburg Emperor Rudolf's II "Cabinets of Curiosities", as well as by the Prague Surrealism branch which he joined in 1970, shortly after the Prague Spring. (Kitson 88) "Alice" exemplifies that the topic of dreams was essential to the Prague Surrealism movement and, even more so, for Švankmajer in particular. This is already apparent in the film's opening credits, in which a close-up of Alice's mouth is presented to the viewer, which tells the audience, "Now you will see a film made for children. Perhaps. But I nearly forgot! That you must close your eyes. Otherwise you won't see anything." (01:34)

Although Švankmajer combines puppet animation with live-action, similar to Bunin in 1949, his puppets are not based on John Tenniel's drawings, but are related to the traditional Czech theatre puppets. Švankmajer had, prior to his engagement in the film, studied stage design and puppetry, and had been inspired by the puppet shows of his childhood, as they embodied "magical vehicles for generating life from the inanimate" (Kitson 88). In regard to the design of Wonderland itself, Švankmajer was supported by his wife Eva, who designed the playing-card courtiers, and bestowed her own face upon the queen (Kitson 89). In contrast to Walt Disney in 1951, Švankmajer did not aim at creating a film that would simply be an adaptation of Lewis Carroll's work, but his own way of interpreting the story. As a result, he titled the movie "Something of Alice" in Czech, which was lost in the translation to English. (Kitson 91)

4.3.2. Film Reality and Themes

The film starts with Alice sitting by her governess' side close to a river in the woods and to her dismay, there is nothing to do. The pebbles she throws into the river are soon gone and her attempt to play with the woman's book is quickly stopped by a reprimanding pat on her hand. Noticeably, this particular way of scolding Alice is also later applied by the White Rabbit in Wonderland.

Subsequently, a close-up of Alice's face is presented, which initiates her imaginary journey. Alice suddenly finds herself in a study room, which is full of exhibits, such as pictures, puppets, and collections of dead animals. Alice's short lived boredom in the study room is then relieved by a stuffed rabbit regaining life. The animal puts on gloves, a coat and a hat, and finally disappears in a drawer on the other side of a field. Alice not only narrates all events of her imaginary journey, but also lends her voice to the figures which appear in the dream world. As Figure 8 exemplifies, the spoken text of the figures is always presented by a close-up of Alice's mouth, which voices the particular contributions.

Fig. 8: close-up of Alice's mouth (Švankmajer 1988)

Unable to resist her curiosity, she follows the rabbit into the drawer and crawls through a tunnel to an intermediate stop between reality and Wonderland. After scouting out the cellar-like surroundings, Alice falls into an elevator, which, level by level, takes her underground to Wonderland, which, from the outside, seems like a bleak old building complex, as Figure 9 demonstrates, which relates to the Prague of Švankmajer's childhood (Stafford and Sélavy ch.1). Wonderland itself subsequently offers different groups of distorted and surrealist creatures that react with hostility towards the intruder. During her stay, Alice is not only confronted with inanimate objects, such as skeletons and socks, turning to life, but also with herself being made into a puppet, and thus, inanimate. Consequently, the borders of sense and reliability of reality seem neutralized, which stresses the surrealist atmosphere of the journey.

Fig. 9: Wonderland from the outside (Švankmajer 1988)

Regarding the film's themes, the way Alice maintains her passive behavior, despite the experiences in Wonderland, is striking. Further, she repeatedly applies the same strategy, even though it does not prove to be successful: there

are several sequences in which Alice wishes to open a drawer and look at the content to satisfy her curiosity. Each time, she approaches the task in the same way, by pulling the knob until it comes off and she is thus thrown backwards. Despite having been wounded the first time she blindly put her hand in a drawer, Alice continues to use her fingers to open the next drawers. Accordingly, the themes of intrepidity and obstinacy can be inferred.

4.3.3. Utopian and Dystopian Features

In Švankmajer's film, the viewer is presented with a particularly passive Alice who is confronted with several situations which challenge her mental and physical strength. As a result, Zipes (299) regards Švankmajer's Alice more as an observer than an active participant in Wonderland. Alice, however, demonstrates utopian energy through her ability of remaining unimpressed and in control despite the unsettling encounters with the creatures of Wonderland.

Even though she is trapped inside a puppet cocoon at one point, and is subsequently carried and locked into a pantry full of surreal creatures, she remains calm and manages to free herself. Instead of panicking at being closed away in a small room with hatching skeleton heads and moving pieces of meat, no signs of discomfort or fright are detectable in Alice's behavior.

On the contrary, seemingly guided by insuperable childish curiosity, Alice ventures to scout out the spatially limited surroundings. In the end, due to her intrepidity, she finds a key inside a can and ventures a taste of the liquid inside of it. Another instance that stresses Alice's energy is the fact that the figures of Wonderland do not have a voice of their own. Instead, Alice speaks for them, and is, thus, in control of the content. As a result, it can be gathered that Švankmajer's Alice does indeed not need to fear any particular occurrence in Wonderland, as it is suggested to be her own creation (Brooker 215) bending to her will.

Most prominent, however, are examples of manipulation in the film. Alice's first experience with a size-altering potion resembling ink results not only in a decrease of her height, but also in a change of shape: due to the effect of the liquid, Alice is turned into an animate puppet. This state can only be reversed later by her consummation of a cookie, which allows her to gain size and physical humanity again. At a later point in the film, she falls into a bowl of milk as a small puppet, and, consequently, finds herself imprisoned in an enlarged puppet cocoon. Figure 10 depicts the moment before Alice falls into the bowl behind her. The creatures of Wonderland draw a circle around the Alice-puppet and slowly reduce the distance to her until she has no other exit left except for the top of the piece of wood, where she ultimately loses balance and falls into the milk. The way the creatures approach Alice, cutting into her space and leaving no room for her, additionally stresses the implied hostility in Wonderland.

Fig. 10: Alice being encircled by the skeletons (Švankmajer 1988)

A further example of shape manipulation affects not Alice, but the Hatter and the March Hare. When the Queen catches them playing cards, she commands that they be executed and, therefore, with a pair of scissors, their heads are severed from their bodies by the White Rabbit. Unimpressed with their execution, however, the March Hare takes the Hatter's head and places it on top of his body, and the Hatter, in turn, mirrors his actions. Thus, both have a head again and resume their game of cards.

Moreover, during her stay in Wonderland, Alice observes flamingos changing into chickens, and pincushions into hedgehogs. As a result, the reliability of reality with its physical rules does not seem to apply in Wonderland. Interestingly, in contrast to the other adaptations, it is not exclusively Alice who changes size when a size-altering item is consumed. For instance, when she discovers the house of the Duchess, it is too small for her to enter it. Thus, she takes out a piece of wood and nibbles on it. Consequently, the house grows tall enough for her to open the door and have a look inside.

Apart from alterations of size and shape, also examples of space manipulations are found. When the White Rabbit awakens in the study room, he discovers his lateness and quickly leaves the study. Here, Švankmajer presents the viewer with the illusion that the study room disperses into a field, as Figure 11 demonstrates. The example stresses again that physical borders are abolished in Švankmajer's world, which, however, disturbs neither the rabbit, nor Alice. It appears that the characters are indifferent to the changeability of Wonderland and its rules.

Fig. 11: study room dispersing into a field (Švankmajer 1988)

Another example of manipulation of space is the use of pictures as gateways to different sceneries. Thus, after being mistaken for the White Rabbit's maid, Alice uses a broken painting to enter a room in which the rabbit's domicile is located. Here, the viewer is presented with a vegetable barn, rubber boots and a tagging which states "Lepus Cuniculus" to identify the room as the home of the White Rabbit.

Moreover, examples of cynicism are present in the film. Everything in Wonderland seems to have a life of its own, and above that, to obey its own rules. Thus, even death appears to be overcome by the creatures there, as skeletons and pieces of meat move freely and do not wish to share their space with the intruder Alice. Once she is locked in the pantry, Alice further observes skeletons hatching out from a cartoon of eggs. Therefore, it can be assumed that not only death, and thus, its certainty, is defied, but that death itself has a life of its own. This contradiction of physical rules mirrors Švankmajer's surrealistic approach to Carroll's Wonderland. According to Zipes (300), Švankmajer wanted to portray an Alice who is confronted with her own personified fears, such as death, in her nightmare, and who must overcome them in order to return to reality.

In regard to alienation, it is noticeable that Alice hardly interacts with anyone. Even though she calls out to the White Rabbit several times, the attempts to catch his attention remain fruitless. The rabbit's refusal to communicate with her is further stressed by his attempts to physically prevent Alice from approaching. This can be observed in the scene in which Alice opens the door to Wonderland and sees the White Rabbit carrying paddles. Displeased with Alice's attempt to touch him, the White Rabbit subsequently uses the paddles to hit Alice's fingers, as if to scold her. The use of physical means to keep Alice at a distance is also found in the house of the Duchess. Here, the White Rabbit throws dishes at Alice to keep her out of the building.

There is only one instance in which Alice is the one to refuse interaction. The particular scene occurs when Alice, a puppet at that time, is mistaken for the maid Mary Anne, and ordered to fetch a pair of scissors for the White Rabbit. Once she is in the house of the rabbit, however, Alice tries one of the cookies and immediately gains height and humanity again. Moments later, the White Rabbit arrives to see what is taking Mary Anne so long, but is not able to reach his bedroom, since Alice blocks the door. Irritatingly, it is not clear why Alice prevents the White Rabbit from entering his own bedroom to the point of hurting him on the right paw. A sequence of physical injuries of both parties follows, as

Alice also kicks the rabbit from a ladder and the lizard Bill through the chimney. The White Rabbit, in turn, unsuccessfully tries to saw off Alice's arm and wounds her slightly in the process.

4.3.4. Summary

With "Alice", Švankmajer embeds plot elements of the *Alice's Adventures in Wonderland* material into a surrealistic setting. In the beginning of the film, a close-up of Alice's mouth advises the audience to close their eyes, which already indicates that most of the following content is likely to be Alice's dream. This dream, however, as is gradually revealed to the audience, turns out to be a nightmare. The inanimate turns to life and Alice has no knowledge or control over what is happening around her. Thus, Švankmajer abolishes the last aspect of regulation Carroll left in his novel: the certainty of death (Wullschläger 50). Since skeletons, pieces of meat and wood-eating socks, to name only a few, ambush Alice and constantly invade her space, the existence of physical regularities, which are self-evident in reality, seems annulled.

Regarding the results, the most prominent category found in the film is manipulation, which demonstrates differences to the other adaptations. Alice is not only able to change her own size by consuming size-altering items, but also that of objects around her. Thus, it can be argued that the surrealistic production of the film supports dystopian manipulation by presenting various forms of animate objects, such as skeletons and socks, and forms of alteration, such as manipulations of shape and size. The aspect of manipulation of size is further stressed, in particular, by Alice's constant switching between human and puppet forms.

In regard to the themes, intrepidity is indeed emphasized by the examples of utopian energy found in the film. The way Alice approaches the grotesque world of her imagination portrays her as without fear and unwavering in her pursuit, as she continues to follow the White Rabbit, despite the many negative experiences in Wonderland. Strikingly, the creatures' hostile behavior, which

constantly challenges Alice's space there, does not seem to affect the girl or her curiosity.

A reason for this could be that Wonderland appears to be Alice's own creation to amuse herself, as the examples have shown. It can be questioned, however, why a little girl would imagine a world in which she is constantly subject to hostility and physical reprimands. According to Osmond (18), Švankmajer had an ambiguous view of children, as he considered most of them to be cruel. This fact might serve as a possible answer to why Alice appears to lack authentic emotions and, thus, does not evince overt differences in her conduct as either a puppet or a human being.

4.4. Willing (2009)

4.4.1. Production

Willing's version of 2009 marks his second approach to filming Alice on screen. Prior to his engagement for the Syfy mini-series, Willing had written and directed "Alice in Wonderland" in 1999, which starred Whoopi Goldberg, Ben Kingsley and Peter Ustinov (Hughes ch.1). Ten years after his first attempt at filming the Lewis Carroll classic, Willing was persuaded to re-try filming Wonderland by placing the story 150 years after Alice's first visit there. Willing admitted that he had had a difficult time translating Alice's story onto the screen, as he was uncertain how to transform the literary masterpiece into a successful film story. According to Willing, the main appeal of re-visiting Wonderland again was to re-imagine the way Wonderland would be in today's terms. (Hughes ch. 1)

The film itself consists of two parts, which were aired in December 2009 and each have a running time of about 90 minutes. Similar to Burton's production in 2010, it combines live-action with animation and makes use of a variety of visual effects. Willing uses science fiction elements, such as dark urbanity and

artificial emotions, to portray a Wonderland which has lost its paradisiacal appearance due to its dependence on bottled thrills.

4.4.2. Film Reality and Themes

Similar to Bunin, Willing presents an adult Alice. In contrast to the other producers, however, the story is set in the 21st century and presents a Wonderland which is a mixture of old buildings and ruins, and new technology, such as the Queen's casino.

Alice works as a judo-trainer and tries to find her father, who disappeared under mysterious circumstances when she was ten years old and has remained missing since then. During dinner, Alice's new boyfriend Jack presents her with a ring and proposes, but Alice refuses. Only upon his exit, does she notice, however, that the ring has been slipped into her pocket, and she thus chases after him to return the unwanted gift, only to witness Jack being abducted. Her attempt to help Jack by fighting one of the men, who is later revealed to be the White Rabbit, is fruitless and Jack is taken away. Subsequently, she pursues him and accidently stumbles through the Looking Glass into Wonderland. Even though she is branded as an 'oyster' upon her arrival and captured, Alice manages to free herself and is ultimately brought to Hatter.

On her way to Hatter, Alice passes the so-called "Tea House", which is used as a stock exchange to trade feelings, as Figure 12 exemplifies. Bidders can put money on specific artificial emotions and, thus, buoy prices up. From Hatter she then learns that the Queen of Hearts is controlling the casino "Happy Hearts" by draining the happy emotions out of humans, so-called 'oysters', taken from Alice's world. For this purpose, the Looking Glass is used as a portal between reality and Wonderland to deliver potential 'oysters' to the casino.

Fig. 12: the trade with artificial emotions (Willing 2009)

Hatter takes Alice to members of the resistance movement against the Queen of Hearts, where she meets Dodo. She then learns that the stone in her ring is actually the stone of Wonderland, which controls the Looking Glass and is therefore of high value to its owner. A fight between the members of the resistance, Alice and Hatter erupts, and the latter manage to flee into the woods. Here, they meet the last of the knights, Charlie, who ventures to help them in their quest to free Jack. The Queen, meanwhile, executes the White Rabbit as punishment for his failures to retrieve the stone of Wonderland, and orders her favored assassin, Mad March, to uncover Alice's location and return her to the Queen's palace. Here, the Queen's cruel nature is stressed by her lack of empathy in regard to the failings of her subjects.

Alice lets herself be captured and meets Jack, who is revealed to be the Queen's son. Although he pretends not to have any affiliation with her, he hands Alice her father's watch, which suggests that her father is also in Wonderland. Hatter and the knight then free Alice, who, however, joins Jack to meet the head of the resistance, Caterpillar. Even though she is also re-united with her father there, he seems to have no re-collection of his life before Wonderland, and thus does not recognize Alice as his daughter.

Before the relationship between Alice and her new-found father can progress, Mad March appears and arrests everyone. While Hatter and Alice manage to escape, Charlie stages an attack on the palace in order to give the prisoners more time to flee. In the chaos that follows, Alice and Hatter free the oysters

from the casino and Alice's father regains his memory, only to be shot by a servant of the Queen and to die in Alice's arms. As the palace breaks down, the triumph of the resistance movement is complete. The Queen of Hearts loses her power, as her own people rebel, and surrenders the stone of Wonderland. Alice ultimately ends the relationship with Jack and, with the other abducted humans, returns back to reality, to be reunited with Hatter there.

Considering the film reality, three major themes can be found: loss, female independence and greed. Alice experiences the loss of her father twice and is thus traumatized in regard to relationships. Further, Willing equips Alice with self-defending skills, as he portrays her as a judo-master. Her independence and ability to fight for herself are central to utopian energy, which will be discussed in the next section.

The prominence of greed can be inferred from the economical structure of Wonderland. The Queen of Hearts builds an empire around the "Happy Hearts" casino by draining emotions out of humans, and selling these in turn to the inhabitants of Wonderland. Indirectly, also drug dependency is addressed, as the people of Wonderland become so reliant on the artificial mood manipulators that they spend all their possessions for the thrill of human sensation. As the demand for bottled emotions appears to continue incessantly, the Queen of Hearts ventures to broaden the market by exploiting more humans from the other world. Here, the possession of the stone of Wonderland and, thus, the control over the Looking Glass, is central.

The subsequent analysis will provide answers, inter alia, to whether the themes of loss, female independence and greed are exemplified by specific utopian and dystopian features.

4.4.3. Utopian and Dystopian Features

In terms of utopian energy, the viewer is presented with a particularly strong Alice, who demonstrates her mental and physical strength in several

sequences. Most prominently, this is exemplified in her role as a savior. Alice uses her knowledge of judo not only to defend herself against attackers, but also to help others in need. Thus, she tries to save her boyfriend from being abducted by challenging his captors, and does not hesitate to follow the White Rabbit in order to free Jack. Further, she uses her physical power to fight both the established regime as well as members of the resistance. Alice is exemplary for the utopian vision of a stranger challenging the status quo of a society, and, thus initiating a change which is beneficent to the oppressed and neglected.

Even though she is branded as an ‘oyster’ in Wonderland and subsequently trapped and transported away, Alice is able to free herself by pinning the lock of her transport carriage. Despite the stressful situation of being locked in a dark transport box in a strange and hostile world, she manages to stay calm and apply logic to escape the situation. Alice is only captured again by the servants of the Queen when she chooses to be, which once more stresses her ability to handle difficult situations and to use the system to her advantage. Once the Queen’s casino is destroyed, Alice encourages the people of Wonderland to unite against the tyrannical empress and to refuse further work for the established regime. It is only then that the Queen realizes her defeat and hands over the stone of Wonderland to the resistance.

The resistance movement itself is also an example of utopian energy. It is a secret community within Wonderland which has a hierarchical structure, with the mysterious figure of the Caterpillar functioning as the head of the operation. To visit hiding places of resistance fighters, codes in the form of Carroll’s poetry are used to confirm support for the rebellion. This can be observed, for example, in the scene, in which Hatter and Alice venture to go to the secret library in order to meet with Dodo. Even though Hatter and the people responsible for opening the door are familiar with each other and Hatter recites the required poetry, the visitors are not trusted until Hatter threatens to no longer deliver forbidden goods to them. By installing a ruthless Queen, who is willing to sacrifice her own son for wealth, Willing establishes an unpleasant

status quo in which the inhabitants of Wonderland suffer from the totalitarian regime and seek to rebel.

Further, the resistance movement strives to reintroduce the time prior to terror and war, which carries the promise of paradisiacal landscapes and honorable emperors ruling people who live in abundance and tranquility. The resistance claims to fight for “justice, reason and the rule of law” (41:57) and ultimately truly appears to wish to reform society for the better by letting the captured humans return to reality, and abandoning the trade with bottled emotions. One of the main reasons the resistance wishes to turn away from the use of instant gratification are the side effects, which are demonstrated in Figure 13. Here, a man is presented who has consumed many self-confidence enhancing substances, and thus, has grown too large for his own home. As a result, the resistance has taken him into its rehabilitation centre to conduct a withdrawal treatment in order to make the man shrink to his normal height again. He is shown to Alice by Caterpillar and Jack to stress the negative effects of the Queen’s rule and to draw her onto the side of the resistance.

Fig. 13: side-effects of artificial thrills (Willing 2009)

Moreover, the resistance, in the son of the Queen, gains an important member to support their case. It is Jack who steals the stone of Wonderland and who identifies the chief chemist in the Queen’s laboratory as Alice’s long lost father. By using the stone as a tool and the father as motivation, he effectively integrates the young woman into the scheme of the resistance, which ultimately leads to the victory over the Queen.

Another interesting figure concerning utopian energy is Hatter. In Willing's futuristic version, he is a smuggler who benefits from both parties, the Queen as well as the resistance. It is only when he meets Charly and is confronted with his nostalgia for the lost kingdom that he chooses to abandon his passive way of living and to support the resistance in order to reestablish a better version of Wonderland. Apart from his contribution to the resistance, Hatter also demonstrates human potential by being Alice's friend and savior. He helps Alice to find her boyfriend, even though he risks his own life in the process, and saves her after she is captured by the Queen. In contrast, Charly is so caught up in his nostalgia for what has been lost since the Queen of Hearts claimed the throne that he is unable to cooperate with anyone to make a change. It is only when he leaves Hatter instead of helping him fight the guards to free Alice that he realizes his self-induced paralysis, and decides to fight. His plan to build an army out of the bones of the fallen knights to trick the Queen's army can be interpreted as the personified memory of the lost golden age attacking the hostile rule.

Apart from energy, also examples of utopian transparency can be found in the film, which provide information on the quality of the relationships between the characters on screen. Different types of love are dominant in the story line, which appear to be sincere and authentic. First, the love Alice shares with her father shall be elaborated on. At the age of ten, she suffers the traumatic experience of watching her father's abduction, which leaves her relentless in her search of him. Although she has suppressed most of the details of the incident, she is confident that her father is still alive and that she will be able to find him again. Upon surprisingly finding him in Wonderland, Alice is joyous and overcome with emotion.

Further, the viewer is presented with a daughter who sheds tears and appears to be in pain when she discovers that her father's power of recollection has been manipulated, and, thus, bears no memory of their shared past. Neither Alice's emotion, nor her voiced remembrance of past dear moments together appear to evoke Robert's memory, and consequently, leave Alice desperate.

Once the Queen's palace is under attack, and Alice tries to free the oysters, Robert finally remembers again, and comes to Alice's aid. The reunion is short-lived, however, as one of the Queen's servants tries to shoot Alice, and her father sacrifices his life to save her. Here, a close-up of Alice's face in Figure 14 demonstrates and stresses her emotional pain concerning the loss of her beloved father. The short amount of time Alice is allowed to spend with her father and the lost chance to make up for the ten years spent apart, further adds to the emotional aspect of the scene.

Fig. 14: Alice crying over her father's death (Willing 2009)

Apart from the father-daughter relationship, also Alice's love for her boyfriend is noticeable. Even though she does not wish to marry him, she appears to have true feelings for him, as she takes many risks in order to save him. Until she is informed of her father's stay in Wonderland, Alice's sole aim is to be reunited with Jack and to return safely to reality together with him. Thus, she fights the Queen's guards and members of the resistance to find out Jack's whereabouts in order to help him. This love, however, seems to diminish continuously, as more details about Jack and his background surface. The fact that he lies about his true identity and that his objectives do not seem trustworthy until the end of the Queen's reign contribute to Alice turning away from him, and growing interested in Hatter. Ultimately, the viewer is presented with a reverse action: Jack, who in the beginning is Alice's boyfriend in the real world, stays in Wonderland on his own, while Hatter, initially lonely in Wonderland, ultimately travels with Alice to her world for a life together.

Hatter's love for Alice can also be interpreted as true love, since his actions prove his affection for her. In this respect, additionally, the category of intensity applies, as the emotions appear authentic and direct to the viewer. His declaration of love is supported by his prior behavior, which strengthens its credibility.

In contrast to utopian energy and transparency, also instances of dystopian alienation are detectable. The instances of community which are presented in the film are all flawed: Even though Alice has a family, her father is missing and her pain about the loss apparent. Further, the relationship with Jack is built on lies and miscommunication, and is not further pursued once the truth is revealed. Lastly, even though the resistance is united in its attempt to reestablish a better rule for Wonderland, not all of its participants mean well, as can be inferred from the figure of Dodo. Therefore, while the resistance as a whole is fighting for a better world, individual members can still have character-flaws.

To focus once more on Alice, the first incident of alienation can be seen in her imprisonment upon entering Wonderland. When she investigates the building in which she suspects Jack to be kept, the walls suddenly move towards her until she is enclosed in a cell-like room. The cell resembles a room of a psychiatric clinic and thus, stresses the feeling of incarceration. Noticeably, her imprisonment is entirely carried out by machines, demonstrating the lack of humanity both metaphorically and physically.

Further, two major parties are found in Wonderland. On the one hand, the viewer is presented with the Queen and her entourage, on the other hand, there is the resistance with Dodo, Caterpillar and Jack. In the course of the story, Alice is not only hunted by the Queen's servants, but also by members of the resistance, as she carries the object of desire for both: the stone of Wonderland and thus the control over the Looking Glass.

Another alienating example is the city of Wonderland, as Figure 15 demonstrates. In contrast to reality, in which the city pulsates with life, the houses of Wonderland are empty and degenerated to ruins. Willing presents a bleak city, which apparently has lost its will to live and slowly rots away. Shades of the colors grey and black are used to stress the darkness of the main city in which also the palace of the Queen is situated, which contrasts strikingly with the memory of the blooming city of the knights.

Fig. 15: city of Wonderland (Willing 2009)

Apart from alienation, also instances of manipulation are prominent in Willing's interpretation. In Wonderland's futuristic society, humans are only entertained to be drained to create stimulants for the inhabitants of Wonderland. It appears that the consumers of the bottled emotions become addicted to the thrill of human sensation to such an extent that they degenerate as their city does. The Queen's marketing strategy of instant gratification is only stopped once the casino is destroyed and the control over the Looking Glass is restored with the resistance's seizure of power. Further, the figure of the March Hare presents a manipulated life-form, a hybrid. Even though he has suffered fatal injuries from a previous project, he is revived by Alice's father and carries a computerized head on his otherwise human body. This further emphasizes the cold and distant behavior with which Mad March operates, showing no mercy or empathy for his victims.

Moreover, Alice herself is also an object of manipulation. In contrast to Bunin, Disney and Švankmajer, Willing subjects Alice to hypnosis by the twin doctors,

in which the lines between hallucination and reality are blurred. To learn the truth about the ring's location, the Queen orders Alice to be brought into the "truth room", in which the twin doctors manipulate Alice's conception of reality so that she fears for her own life. The doctors transfer her back into the memory of her father's abduction and continuously let the floor beneath her feet crumble away to increasingly pressure her to talk about the ring. Before the truth can be revealed, however, Alice is saved by Hatter and Charly, and all three ultimately manage to escape from the palace.

To continue with dystopian features, instances of cynicism are central in the film. The society of Wonderland is built on the urge of instant gratification and thus, consumes bottled emotions, which are marketed by the Queen of Hearts. In order to gain the emotions desired, humans are abducted from the real world and held in the casino "Happy Hearts", in which they enjoy the rush of winning in continuous intervals. Their emotions are then absorbed by the casino's floor and turned into drops through a chemical process. Due to the fact that the inhabitants gradually become more dependent on the mood manipulators, the Queen of Hearts also gains more power, since she controls the supply. Therefore, Wonderland is characterized by a lack of authentic emotions, since its characters prefer to artificially induce happiness in order to prevent negative feelings, such as sadness and frustration.

Moreover, Jack's relationship with the Duchess can also be regarded as cynical, as it lacks feeling and is only arranged to independently benefit the position of both. While the Duchess is only engaged to Jack to please the Queen and secure her position at court, Jack uses the relationship to distract his mother from his work for the resistance. Further, it can be argued that also the relationship between Jack and Alice can be categorized as cynical, particularly from Jack's perspective. Once he learns that one effective way of overthrowing the Queen would be to turn her chief chemist, Alice's father, against her, he travels to Alice's world to find her, as he hopes that a meeting of the two could trigger Robert's memory. Despite his claims of true love, Jack, thus, only uses Alice for the resistance's objectives.

The last and most prominent dystopian category in Willing's Wonderland is materialism. When Alice first arrives there and is able to escape the transport box, she meets a fisher, who is reluctant to help her. Even though she offers him money, it becomes apparent that her currency is of no value in Wonderland. However, once the fisher notices her branding and further, hears her name, his attention is captured. In the subsequent events, Alice is brought to Hatter and the fisher receives a bottle of 'human thrill' for his efforts. In this scene, the fisher did not help Alice because he felt a moral obligation to do so, but because he calculated his chances to receive a good price for her high enough to take the risk of taking her to Hatter. The fisher's joyous reaction regarding his reward stresses the influence and status of instant gratification in Wonderland. Human beings are captured and exploited at the Queen's casino without minding their life stories and backgrounds. If a person were to wake up from the induced trance, he or she would be brought into a waiting room, in which the regained memory is erased again to make the person blindly function as an oyster again. The machinery of Wonderland is focused entirely on exploiting humans and, consequently, leaves no room for pity and empathy.

In contrast to the wealth of the casino and the Queen of Hearts, the viewer is presented not only with the addicted inhabitants of Wonderland, but also with the poverty of the refugees, who hide from the Queen in the secret library. Therefore, three classes in the social hierarchy can be assumed: the high class, which encompasses the Queen and her entourage, who has control over the supply of artificial emotions and, consequently, the control over Wonderland. This is followed by the lower class, which consists of the majority of Wonderland's inhabitants, who are dependent on instant gratification and accept living in poor conditions to receive the mood manipulators. The third class is formed by the resistance and is an oppositional movement against the Queen's concept of instant gratification. It consists mainly of people from the lower class who wish to initiate a change for the better. The only exception to this homogeneous group is Jack, the Queen's son, who uses his status to support the objectives of the resistance. The contrast between the Queen's wealth and the inhabitants' poverty is further accentuated by their appearance.

While the Queen and King are dressed in a red silk gown with golden embroidery and a velvet suit, the inhabitants of Wonderland wear mostly simple clothes and rags in brown and grey colors, which stress the differences between the social groups in Wonderland.

4.4.4. Summary

To conclude it can be argued that Willing uses Alice as a carrier of utopian mentality to free Wonderland of its dystopian status quo. The Queen, who appears to be the embodiment of materialism, is not able to maintain her reign once the casino and, thus, her source of income, is destroyed, and is forced to surrender. In this regard, the instances of dystopian materialism found in the film not only support, but also stress the theme of greed, which was established in section 4.4.2. Further, the themes of female independence and loss are also emphasized by the examples found of energy, transparency and intensity. Alice losing her father would not be conveyed as the tragic event it is, were it not for her reaction of true grief upon losing him. She frowns, cries and does not wish to leave his side, even though the situation demands a quick exit. Thus, the viewer is presented with a daughter authentically in pain over the loss of her father. Utopian energy, furthermore, serves to emphasize the theme of female independence. Alice's ability to defend herself and to employ logical thinking strategies despite being in stressful situations portrays her as a young woman in control over her own life.

In terms of production, Willing used a dark color palette to enhance the contrast between Alice's world and Wonderland. The difference stresses the bleakness of Wonderland, which slowly perishes due to the Queen's rule. Further, visual effects support the impression of desperation and pressure in Alice's scene in the truth room. Willing presents Alice with a Wonderland whose conquest is necessary for her to find closure regarding her father, to emphasize her strength concerning her physical and mental abilities and to find love, which only has a future in reality.

4.5. Burton (2010)

4.5.1. Production

“Alice in Wonderland”, directed by Tim Burton was released in 2010. The film stars Mia Wasikowska as Alice Kingsleigh, Johnny Depp as the Mad Hatter and Anne Hathaway as the White Queen, and is the most recent Disney contribution to Wonderland on screen. Similar to the version from 1951, the movie is based on both *Alice’s Adventures in Wonderland* and *Through the Looking-Glass,* but also includes the *Jabberwocky Poem* (Gaudiosi ch. 1).

In contrast to the older Disney interpretation, this particular version employs a combination of animation and live-action, and was filmed mainly on a green screen. (Gaudiosi ch. 1) As a result, Wonderland and many of its inhabitants were created, and manipulated by digital and visual effects. Especially the scenes including persons with different height proportions, such as, for example, the Red Queen and Alice, proved to be challenging, since every shot in itself had to be a visual effect. (Goldman 1) Further, the film was originally shot in 2-D using conventional cameras, and only in post production transformed to 3-D, as the results were regarded fitting to the material (Goldman 1). Similar to Švankmajer, Burton attempted not to stay too close to the original in order to produce his own version of Carroll’s classics (Ryder ch. 1).

4.5.2. Film Reality and Themes

In Burton’s interpretation, Alice returns to Wonderland after several years of absence. Having grown into an adult, she has faced loss and pain since her last visit. Her father has died and she is faced with becoming an adult and her impending engagement. In company of her mother, she is, thus, whisked away to her own engagement party, where Hamish, a young Lord, is prepared to propose. At the party, Alice has to abide by her mother’s wish and meet Hamish in front of the gathered audience. Instead of answering, however, she leaves

the assembled party to follow the White Rabbit and stumbles into a burrow, and, thus, into Wonderland. Wonderland itself, subsequently, confronts Alice from the very beginning whether she is the long-awaited ‘right’ Alice.

The viewer then learns that the inhabitants of Wonderland suffer from the reign of the Red Queen and have invested all their hope into a prophecy. In this particular document, Alice is shown to slay the Jabberwocky, and, thus, to free Wonderland, and re-establish the White Queen as the empress of Wonderland. Refusing to be a part of this endeavor, Alice is taken to the Hatter, who is joyous upon her arrival, and proclaims that she is indeed the right Alice. The tea party with the Hatter, March Hare, the mouse and the Cheshire Cat is only interrupted when the Knave of Hearts appears, demanding to know Alice’s location. Bayard, the dog, being a member of the resistance against the Red Queen, subsequently leads the soldiers of the Red Queen away in order to give the Hatter enough time to save Alice. In the end, the Hatter gives himself up to help Alice escape. It is only then that Alice chooses to take her life into her own hands and returns to the Queen’s castle, Salazen Grum, to rescue the Hatter.

Once at Salazen Grum, Alice bites into a piece of “upelkuchen”, a size-altering cake, and grows massively. The Red Queen, fond of enormous size, elects Alice as her new favorite, who is allowed to sit next to the empress. The Knave of Hearts, also attracted to size, betrays the Queen and makes advances towards Alice, which are, subsequently, turned down. Even though Alice is innocent, the Queen orders her execution upon learning about the incident. Alice flees to the White Queen and only a short time later, the Hatter and the others also arrive there.

The White Queen, portrayed as the exact opposite of her sister, the Red Queen, being calm and gentle, prepares the resistance to march against the Red Queen. Alice overcomes her initial hesitation of fighting the Jabberwocky, and rides to the battleground with the White Queen and her followers. In the subsequent fight, Alice is able to slay the Jabberwocky, and, thus, to free

Wonderland. The Red Queen and the Knave of Hearts are sentenced to a life together in exile, and the order prior to the Red Queen's totalitarian reign is re-established. Still having to take care of her life in reality, Alice drinks the Jabberwocky's blood, and, consequently, re-appears at the engagement party. Having matured and gained confidence, she turns down the proposal, and starts an apprenticeship at her father's former business-partner.

Burton portrays an Alice who gradually evolves from being passive and hesitant to an active and self-confident young woman. Thus, the themes of female independence, the quest of gaining maturity, and the dichotomies of good against evil, bright against dark, and logic against irrationality can be inferred.

4.5.3. Utopian and Dystopian Features

Regarding utopian energy, Alice's portrayal as a savior is notable. Burton emphasizes Alice's role through the prophecy to the extent of Alice becoming *the* savior of Wonderland. Alice is made the protagonist of a prophecy to end the Red Queen's totalitarian rule by slaying the creature Jabberwocky. Although Alice behaves in a cautious and shy manner at first, the Hatter's sacrifice to save her marks a turning point, and initiates utopian energy in Alice. Instead of continuing her way to the White Queen, Alice orders Bayard, the dog, to take her back to Salazen Grum to save the Hatter. Her monologue, "From the moment I fell down that rabbit hole, I've been told what I must do and who I must be. I've been shrunk, stretched, scratched and stuffed into a tea pot. I've been accused of being Alice and of not being Alice, but this is my dream. I'll decide where it goes from here." (41:48) emphasizes her change of mind, presenting a strong and determined Alice to the viewer. Consequently, she takes back control over her life, and regains the ability to make decisions on her own.

It is, further, Alice's own choice to fight the Jabberwocky, and her decision alone to drink the blood of the beast to return home. Through the adventures in Wonderland, she has gained enough confidence to leave the White Queen's

kingdom to also reclaim her life at home. There, she not only turns down the proposal, but also realizes her dream of following in her father's footsteps by becoming a business apprentice and, thus, stressing her newly gained independence.

Concerning intensity, special effects and colors are used to call attention to the personality and inner feelings of the different characters in Wonderland. As a result, the White Queen's kind behavior is reflected in her appearance: her skin, hair and dress are kept in white and silver shades. To further accentuate her benevolent reign, also the interior and exterior of her castle, which is surrounded by blooming trees, is designed in bright colors, and, thus, conveys peacefulness, tranquility, but also sterility (Frankel 145), as is demonstrated in Figure 16. Here, the hallway to the Queen's throne is flooded with light, since the windows in the background are not covered by curtains. The Queen's soft nature is further supported by her slow and deliberate way of moving as well as by her voiced assertion to never hurt a living creature.

Fig. 16: Alice at Mamoreal (Burton 2010)

In contrast, the Red Queen is dressed in black and red, and marks a powerful distinction to her sister, as is exemplified in Figure 17. Her physical appearance, the small body contrasted with the disproportionately large head, emphasizes the figure's ill-tempered character. The Red Queen, driven by her jealousy of her younger sister, the White Queen, has built a kingdom based on fear and terror. Servants are starved and the ones desperate enough to attempt to steal food are immediately executed. As can be seen in Figure 17 below, also the

interior of Salazen Grum stresses the Red Queen's effect: in contrast to the hallway of the White Queen, the windows are small and large curtains partly block the light from shining into the room. Further, dark colors such as grey, black and deep red are used to convey passion and the attempt at intimidation.

Fig. 17: Alice at Salazen Grum (Burton 2010)

Another example of intensity is found in the Hatter. In moments of emotional distress his eye-color changes accordingly to accentuate his state. Therefore, his eye-color switches from green to red-orange when angered, such as during the conversation with the Cheshire Cat at the tea party. Also, his feelings are supported by a change of landscape. Upon remembering the reign of the White Queen, the viewer is presented with a group of joyous people, celebrating a sunny day by playing games on a green meadow, demonstrated in Figure 18.

Fig. 18: Wonderland before the Jabberwocky's attack (Burton 2010)

Moments later, the peaceful gathering is ruined by the Jabberwocky and Knave of Hearts. The subsequent scene demonstrates the current state of Wonderland, being bleak, dark and ruined, as Figure 19 exemplifies. It is also

the Hatter who presents an extraordinary example of authentic joy at the end of the battle between the Red and the White Queen: on the occasion of the White Queen's victory he "futterwackens" in front of everyone, demonstrating his joy overtly by venting his emotions by presenting this particular kind of dance in which he sways his arms and legs rhythmically.

Fig. 19: Wonderland destroyed by the Jabberwocky (Burton 2010)

Similarly, the Red Knave, the Queen's favorite servant and recipient of her love, carries a red eye-patch while being at court, and a black one during his typically war-related missions in the woods of Wonderland, which serves to accentuate the duality of his character. Despite her ruthlessness, the Red Queen's feelings for the Knave appear to be genuine, which is emphasized by her pondering whether it is not better to be loved than feared, as well as by her reaction upon receiving the punishment of an eternity with the Red Knave at the end of the film. Instead of despairing at the sentence, she finds short-lived joy in the fact that the Knave is also banished to be by her side in exile. Considering these examples of utopian intensity, it can be inferred that Burton designs the people and creatures of Wonderland in a way that their appearance already reveals their true character, similar to fairy-tales, which typically use allegorical names to reveal information about certain characters (Wullschläger 101)

Moreover, Alice's emancipation upon saving the Hatter is also expressed through her change of clothing. Instead of the blue dress, she is subsequently dressed in a pageboy outfit (Frankel 138) in bright colors that are in line with the White Queen's colors. Here it appears that Alice, even though she has not

officially decided to fight the Jabberwocky, is already presented as the Queen's champion.

Apart from energy and intensity, also an example of community can be found. Here, the resistance group around the White Queen is striking. Apart from the card soldiers and the Knave of Hearts, all inhabitants of Wonderland appear to side with the White Queen. They all believe in the prophecy of the "Frabjous Day", on which Alice is to slay the Red Queen's Jabberwocky, and thus, to free Wonderland of the terror reign. Interestingly, despite some characters' doubt as to whether Alice is indeed the 'right' Alice, the Hatter and the White Queen instantly accept and befriend her, and integrate her into the resistance movement against the Red Queen. Feeling comfortable in the company of the White Queen and her entourage, Alice ultimately develops the courage to ride along with the resistance to fight the Jabberwocky.

Lastly, also an example of transparency regarding true friendship can be inferred. The relationship between Alice and the Hatter is benevolent from their first meeting at the tea party. Even though Alice does not know the Hatter, he appears to have a fond memory of her and, thus, knows her to be the 'right' Alice. Consequently, he sacrifices himself and let the guards of the Red Queen catch him, to give Alice a chance to flee to Mamoreal. The quality of their friendship is demonstrated by them saving each other numerous times, and by their reaction upon Alice's impending departure from Wonderland. The Hatter tries to persuade Alice to stay, but she is determined to change her life in the real world, and, thus, can only promise to return again some day in the future. The way the Hatter leans towards Alice upon saying his goodbye as well as Alice's confession of missing him once she wakes up again, further imply that the relationship could also have a romantic quality.

On the other hand, there are also dystopian features to be found. First, examples of manipulation shall be discussed. In the beginning of Alice's adventure, her identity is constantly questioned with regard to whether she is

the ‘right’ Alice, referring to the protagonist of the prophecy. Not only Alice, but also the viewer, is manipulated here to question Alice’s identity, as it is not revealed until late in the film that she is indeed the champion Wonderland has been waiting for. The second example of manipulation is the dog Bayard. The Knave of Heart promises to release his imprisoned family if he guides the Red Queen’s troops to Alice’s location. Bayard, quick to believe the Knave’s words, finds himself in the dilemma of caring for his family, but at the same time being part of the resistance. Thus, guiding the Knave to Alice would be considered treason to the White Queen. Ultimately, he makes a compromise by guiding the troops to the Hatter, while Alice is able to escape. Further, Alice orders Bayard to take her to Salazen Grum, where she consciously manipulates her own size to be accepted by the Queen and her court in order to save the Hatter. It is revealed later that the Queen’s courtiers have also manipulated their bodies to be in the Queen’s favor. As a result, the viewer learns that to please the Queen, people have attached large noses, bellies and ears to their bodies. The Hatter is the first to notice the entourage’s secret and exposes them in front of the Queen at his own trial. Upon the Queen’s outburst, his call to the assembled, “The abused and enslaved in the Red Queen’s court, all of you stand up and fight! Rise up against the bloody Red Queen.” (1:11:06) sets off a first wave of social upheaval, which already indicates the impending downfall of the Red Queen.

A further example of manipulation is the Cheshire Cat, who is able to transform itself into any shape it wishes, and even knows how to evaporate. Upon the Hatter’s impending execution at Salazen Grum, it pretends to be him, and, thus, saves the Hatter’s life. As a result, the Hatter is able to escape and returns with Bayard’s family to Mamoreal. Even though this particular instance indirectly helps to overthrow the tyranny and can therefore be regarded as an example of ‘good’ manipulation, it is still categorized as a dystopian feature. The reason for this is that every manipulation, good or bad, is regarded to be dystopian because it prevents transparency, which is an important utopian quality.

Moreover, manipulation occurs in respect to time. Seemingly no time has passed in the real word while Alice has made new friends, slain the

Jabberwocky, and re-established the White Queen as the empress of Wonderland. Interestingly, most of the running time of the film is committed to the story taking place in Wonderland, and contrasts, thus, with the implied story time.

Apart from manipulation, also instances of cynicism in Bolton's sense are detectable in which "emotion [...] is never sincere, but is calculated to obtain a specific response." (Bolton ch. 1) Most prominently, these examples occur when members of the resistance communicate with the Red Queen in order to achieve something that might serve the objectives of the White Queen. Therefore, Alice pretends be "Um from Umbridge", a person suffering from her enormous size, and is, consequently, made the Red Queen's favorite. While Alice's aim is to save the Hatter, he follows his own way of delaying his execution by flattering the empress with false compliments. Further, the Bandersnatch, the Red Queen's monster, switches sides after Alice returns its missing eye and from that point on, it supports the White Queen. While this is beneficial to the resistance, its loyalty towards the Red Queen is broken by this act of treason.

Not only do members of the resistance, however, lie to the Red Queen in order to gain something. While she is in love with her steward Stayne, the Knave of Hearts, he is rather volatile in his affection, and, as a result, immediately feels drawn towards Um from Umbridge. When his feelings are not answered, however, and his actions reported to the Queen, he denies being the true culprit and attributes the blame to Alice. Thus, his love for the Red Queen can only be regarded as a means to promote his position at court, and therefore, to be a relationship built on calculation and dishonesty. This is further stressed by the Knave's reaction to his punishment of spending eternity with the Red Queen at his side in exile. Instead of rejoicing upon hearing, that despite exile, he is able to be with the Red Queen, he begs for his life to be taken, since death seems to him a lighter punishment than the Red Queen's constant company.

4.5.4. Summary

Similar to Willing, Burton introduces an Alice who is responsible for the welfare of Wonderland. The people and creatures suffer under the totalitarian regime and plan to overthrow the Red Queen by sending their champion Alice into the battlefield. Even though Alice is hesitant to sacrifice herself for the political about-face in Wonderland, the prophecy insists that she is the only one capable of initiating the fall of the Red Queen, and, thus, denies that the Hatter, the Cheshire Cat and the mouse could be potential champions. In this respect, the aspect of fate is crucial. Burton portrays Wonderland as a necessary station Alice has to pass through in order to find herself, to gain maturity and self-confidence to stand up for herself, and to fulfill her dreams. Interestingly, Frankel (143) argues that the Red Queen and her executors, such as the Bandersnatch and the Jabberwocky, are shadows of Alice's inner self which Alice must embrace in order to defeat them. In other words, Alice's fight against the dystopian embodiments of the Red Queen and her entourage also symbolizes Alice's fight against her inner demons on the path to maturity.

The themes of female independence and maturity are, thus, supported by the examples of utopian energy found. The Hatter's imprisonment serves as the ultimate trigger to change Alice's view of herself, and enables her to regain control over her life and, more specifically, her decisions.

Moreover, the use of visual effects serves to emphasize, in particular, utopian intensity. The dichotomies of good and evil, are pointed out by appropriate colors, which reveal and stress the true character of the figures in Wonderland. Alice's emancipation is, thus, underlined by her change of clothing from a dress to a pageboy outfit in the colors of the White Queen and, ultimately, to a shining armor.

To conclude, it can be argued that Burton presents a dystopian Wonderland which yearns for a lost golden age, which requires Alice to defeat the Red

Queen in order to re-establish abundance and tranquility. Interestingly, once Wonderland has banned the Red Queen and returned to its utopian self, Alice leaves again for reality. The question, thus, arises why someone would leave the paradise of utopia once it is installed. Implicitly, Burton suggests that the imaginary goal of utopia can never be reached, which is further emphasized by Alice's venture to go abroad, constantly searching for something, never to be found: true utopia. Therefore, it can be inferred that only the quest to establish utopian qualities is utopia in the true sense. It is the constant attempt to improve, to change something for the better, which the status quo, due to its stagnant quality, can never fulfill. This is what characterizes utopia in Burton's version.

5. Conclusion

In theory, the abstractness of Wonderland and its existence as a world parallel to reality offer a vast playground for filmmakers to transport utopian and dystopian philosophies. The results of the analysis have undoubtedly shown that this suitability was employed by the directors and producers to different degrees. Comparing the results of the five adaptations, a transition from a gullible and passive Alice to an empowered woman, on whom Wonderland's fate ultimately depends, can be observed.

Both Bunin and Disney present naive and submissive Alice-types who appear to be overwhelmed by Wonderland's nonsensical structure, and are, ultimately, relieved to be home again where everything, mostly themselves, has its place and order. Their female protagonists are, further, characterized mainly by their naivety, emotionality and gullibility. Thus, the message, or perhaps warning of what could happen if women do not stay within their limitations in society is conveyed through the occurrences in Wonderland. Therefore, Alice's experiences suggest, to a degree, a legitimacy of limitation of female choice and self-development, which already reflects the socio-political context of the films.

Moreover, in Bunin's as well as in Disney's version the reassurance of reality is notable. Both films were released in the post-war period when the world was still in the process of reappraising the traumatic experiences of World War II. It can be assumed, therefore, that the movie industry responded to the perceived need of reassurance and safety and, thus, presented the audience with a Wonderland, which, in contrast, made reality seem preferable.

In contrast, Willing and Burton present emancipated female protagonists. These versions of Alice portray her as a fighter, a savior, a lover, as *the* Alice and as the *right* Alice. Further, Willing and Burton both introduce a heroine who initiates social reconstruction: Alice revolutionizes Wonderland for the better. She is the turning-point for both Wonderlands, and, thus, embodies utopian mentality. It is Alice who, as a stranger, travels to Wonderland on her own, and who questions the status quo there. While she is supported and integrated by the court of the White Queen in Burton's film, Willing introduces an even more independent heroine. In comparison to Burton's Alice who needs a trigger to unfold her human potential and, thus, utopian energy, Willing's Alice is strong and goal-oriented from the beginning of her stay in Wonderland. Instances of this can be observed from the very beginning of her adventure by her ability to free herself from the transport box, and the way she bargains with Hatter to locate Jack.

Notably, even though she inaugurates an era of equality and abundance, Alice leaves for reality in both versions. Here the question can be posed why she would depart from Wonderland once utopian-like structures are established there. In the analysis, it was proposed that already the striving to promote utopian structures can be regarded as true utopia. After all, utopia is in its strictest sense a no-place and, therefore, always a dynamic process, which, thus, implies that it can never be entirely reachable.

It is also in the modern versions of the 21st century that the importance of purpose is accentuated. Noticeably, Willing's and Burton's interpretations convey how important it is to not only find but also live up to a particular

purpose. Thus, their protagonists' journeys trough Wonderland can be seen as a means to self-discovery, which is needed by both women to cope with reality. Willing's Alice needed Wonderland to heal old wounds and receive answers regarding her father and partner Jack, and Burton's Alice needed the parallel reality to gain the confidence to win back control over her life in reality.

Compared with each other, all five adaptations have in common that they present a dystopian Wonderland. In the selected versions of the 20th century, Wonderland is presented as an unchangeable entity, which remains, despite Alice's visit, as it is. This is not the case, however, for the two 21st century adaptations. While Bunin, Disney and Švankmajer design Wonderland to be a static dystopian place, Willing and Burton introduce a Wonderland which, despite its dystopian structures, yearns for a lost golden age and, thus, depicts nostalgia. Willing and Burton, directly convey to the audience that Wonderland's current state is not the way it is supposed to be, and that it needs one extraordinary person, namely Alice, to re-establish the reign of utopia. Thus, the inhabitants look back into the golden past to find answers to a glorious future, as can be seen in the belief in the prophecy of the "Frabjous Day".

Moreover all adaptations are strongly influenced by fairy-tale themes. In this regard, Švankmajer's approach is the most expressionistic, while the other interpretations range between fairy tale and heroic fantasy (Worley 14). Already in the theory part, it has been pointed out that utopia and dystopia are often closely connected to fairy-tale elaborations. According to Wullschläger, these themes are characterized by centering on

> children and their passageway to adulthood. They are melodramatic, governed by preposterous coincidences and supernatural events, and have wish-fulfilling endings, usually the marriage of their young hero or heroine. They are mostly moral in tone, rewarding the good, punishing the bad. Their characters often have the give-away names of allegory [...]." (Wullschläger 101)

Applying Wullschläger's theory to the film adaptations, several overlaps can be found. The morality aspect, for example, is dominantly present in Bunin's and

Disney's interpretations. While Bunin indirectly advises to be satisfied with what you have got, Disney postulates obeying to your guardians and their rules. Here, Wonderland functions as the moral entity to teach life lessons on proper behavior.

Further, even though Bunin's Alice has already reached adulthood, her gullible and naive conduct make her appear child-like and, thus, emphasizes the fairy-tale influence on the interpretation. Regarding the marriage of the heroine, Willing's version particularly stands out. Alice, who has second thoughts on marrying Jack, is faced with his cheating and lying and, thus, has an excuse to end the relationship. Her true love is found in the figure of Hatter, who, ultimately, returns with her to reality to be by her side. Even though marriage is not mentioned as such, the romantic reunion in reality suggests the dominant happy love-ending. The dichotomies of good and evil are, further, most striking in Burton's Wonderland. Instead of applying only allegorical names, the character's clothing, physical appearance and their surroundings are also used to provide information on their personality as well as to accentuate their feelings.

In contrast, Švankmajer's version presents the viewer with a girl who is haunted by her own fears in the form of surrealist creatures. Physical regulations and boarders do not apply in Švankmajer's Wonderland and expose Alice to situations which threaten her physically and mentally. His continuous attempt to abolish physical regularities, as even death is annulled, can be related to the time in which Švankmajer produced the film. Considering the political situation in Prague in 1988 with its still immanent ideological censorship, it is not only Wonderland which defies rules and regulations, but also Švankmajer himself. It can be read as not only an artistic appeal to leave one's own comfort zone, but also that art itself knows no boundaries and is, therefore, not to be limited by censorship.

Concerning the categories, which were used to find and describe utopian and dystopian examples in the analysis, it can be noted that while they supported

the maintenance of structure and enabled a comparison between the selected adaptations, they also limited the approach. After all, utopia or dystopia is not presented as such: it is the process of screen and viewer interacting with each other, presenting meaning and interpreting meaning, which causes certain features to be perceived as utopian or not. For future analyses in this regard, it would be interesting to also include the aspect of reception, and conduct a survey to obtain a broader understanding of the general opinion regarding dystopian and utopian realizations in the material selected.

The analysis of the selected material demonstrated that the plot elements used from *Alice's Adventures in Wonderland* and *Through the Looking Glass* on screen, enhanced through different modes of production, indeed serve to transport utopian and dystopian features which have a certain appeal to the audience. Be it to be reassured of reality, to be confronted with guidance on moral issues, to be met with one's own grotesque deep-set fears or with the possibilities of self-development, Carroll's Wonderland remains a dynamic realm of the beautifully bizarre, the unreachable, and at times, the inexplicable, which draws us into its incessant supply of nonsense and meaning.

6. BIBLIOGRAPHY

6.1. Primary Sources

Alice. Screenplay by Jan Švankmajer. Dir. Jan Švankmajer. 1988. DVD and Blue-Ray. British Film Institute, 2011.

Alice. Screenplay by Nick Willing. Dir. Nick Willing. DVD. Polyband/WVG, 2009.

Alice in Wonderland. Screenplay by Edward Eliscu, Albert E. Lewin and Henry Myers. Dir. Dallas Bower. 1949. DVD. Edel Germany GmbH, 2012.

Alice in Wonderland. Screenplay by Linda Woolverton. Dir. Tim Burton. Walt Disney Studios, 2010.

Alice in Wonderland. Screenplay by Winston Hibler (et al.). Dir. Clyde Geronimi, Wilfred Jackson and Hamilton Luske. 1951. Blue-Ray. Walt Disney Studios, 2011.

6.2. Secondary Sources

"Alice in Wonderland". 2015. *The American Film Institute*. 2 May 2015 <http://www.afi.com/members/catalog/DetailView.aspx?s= &Movie=50010>

Allan, Robin. "Alice in Disneyland" Monthly Film Bulletin 54.2 (1985), 136-138.

Andrew, Dudley. "Adaption." *Film and Literature: An Introduction and Reader*. 2nd Edition. Ed. Timothy Corrigan. London: Routledge, 2012. 65-73.

Bolton, Zoe. "Entertainment and Dystopia: *Film Noir*, Melodrama and *Mildred Pierce*." *Crimeculture* Spring 2005. 24 April 2015 <http://www.crimeculture.com/Contents/Articles-Spring05/Mildred%20Pierce.html>.

Bordwell, David, and Kristin Thompson. *Film Art. An Introduction*. New York: The McGraw Hill Companies, 2010.

Brooker, Will. *Alice's Adventures: Lewis Carroll in Popular Culture*. New York: The Continuum International Publishing Group Inc, 2004.

Carey, John (ed.). *The Faber Book of Utopias*. London: Faber and Faber, 1999.

Carroll, Lewis. *Alice in Wonderland*. A Norton Critical Edition. 3rd edition. Ed. Donald J. Gray. New York: W.W. Norton & Company, 2013.

Costanzo Cahir, Linda. *Literature into Film. Theory and Practical Approaches*. Jefferson: McFarland & Company, 2006.

Dyer, Richard. “Entertainment and Utopia” *Only Entertainment* (2002), 19-35.

Fitting, Peter. “What is Utopian Film? An Introductory Taxonomy” *Utopian Studies* Vol. 4.2 (1993), 1-17.

Frankel, Valerie Estelle. “Clothes Make The Girl: Fashion and Growing Pains In Wonderland” *Inhabited by Stories: Critical Essays on Tales Retold* Ed. Nancy Barta-Smith and Danette DiMarco. Newcastle, UK: Cambridge Scholars Publishing, 2012. 138-157.

Gaudiosi, John. “Tim Burton explains ‘Alice in Wonderland’” *Reuters* 25 July 2009. 3 March 2015 <http://www.reuters.com/article/2009/07/25/us-burton-idUSTRE56O13J20090725?sp=true>.

Goldman, Michael. “Down the Rabbit Hole.” *American Cinematographer* April 2010. 4 March 2015 <http://www.theasc.com/ac_magazine/April2010/AliceinWonderland/page1.php>.

Higson, Andrew (ed.). “Cecil Hepworth, Alice in Wonderland and the Development of the Narrative Film*.” Young and Innocent? The Cinema in Britain 1896-1930.* Exeter: University of Exeter Press, 2002. 42-64.

Hughes, Jason J. “Alice’s Caterina Scorsone And Nick Willing Interview.” *Cinemablend* 2010. 15 March 2015 <http://www.cinemablend.com/television/Alice-s-Caterina-Scorsone-And-Nick-Willing-Interview-21317.html>.

Hutcheon, Linda. *A Theory of Adaptation*. New York: Routledge, 2006.

Kérchy, Anna. “Changing Media of Enchantment: Tracking the Transition From Verbal to Visual Nonsense in Tim Burton’s Cinematic Adaptation of *Alice in Wonderland*” *Americana E-Journal of American Studies in Hungary* 3.1 (2012). 21 April 2015 <http://americanaejournal.hu/vol8no1/kerchy>.

Kitson, Clare. *British Animation: The Channel 4 factor*. London: Parliament Hill Publishing, 2008.

Korte, Helmut. *Einführung in die Systematische Filmanalyse*. Berlin: Erich Schmidt Verlag, 1999.

Long, Carol Y. “Alice’s Adventures in Wonderland: From Book to Big Screen.” *The Antic Art. Enhancing Children’s Literary Experiences through Film and Video.* Ed. Lucy Rollin. Fort Atkinson, Wisconsin: Highsmith Press, 1993.131-140.

Mannheim, Karl. *Ideology and Utopia*. Collected Works, Vol. 1. London: Routledge, 1997.

Monaco, James. *How to read a film. Movies, media and beyond. Art, Technology, Language, History, Theory*. 4th edition. Rev. and Expanded. Oxford: Oxford University Press, 2009.

Osmond, Andrew. *100 Animated Feature Film*. London: Palgrave Macmillan, 2010.

Ruppert, Peter.“Tracing Utopia: Film, Spectatorship and Desire” *Utopian Studies* Vol. 7.2 (1996), 139-152.

Ryan, Michael, and Melissa Lenos. *An Introduction to Film Analysis. Technique and Meaning in Narrative Film.* New York: The Continuum International Publishing Group Inc, 2012.

Ryder, Christopher. “Alice in Wonderland Press Conference with Tim Burton.” *Collider* 23 July 2009. 3 March 2015 <http://collider.com/alice-in-wonderland-press-conference-with-tim-burton/>.

Sänger, Florian. *Literatur und Film im Feld narrativer Theorien. Analysemöglichkeiten von Literaturverfilmungen unter besonderer Berücksichtigung der Erzählposition und Fokalisierung am Beispiel Wolf Haas‘ Komm, süßer Tod*. Aachen: Shaker Verlag, 2009.

Shelton, Robert. “The Utopian Film Genre: Putting Shadows on the Silver Screen” *Utopian Studies* 4.2 (1993), 18-25.

Sobchack, Thomas, and Vivian C. Sobchack. *An Introduction to FILM.* Second Edition. New York: Longman, 1987.

Stafford, Mark, and Virginie Sélavy. “An Interview with Jan Švankmajer.” *Electric Sheep* 14 June 2011. 21 April 2015 <http://www.electricsheepmagazine.co.uk/features/2011/06/14/interview-with-jan-352vankmajer/>.

Stam, Robert, and Toby Miller. *Film and Theory. An Anthology*. Oxford: Blackwell Publishers Ltd, 2000.

Stam, Robert. *Literature and Film: A guide to the theory and practice of film adaptation*. Malden, Mass.: Blackwell Publishers Ltd., 2005.

“Utopia.” *The Encyclopedia Britannica Online*. 24 April 2015 < http://www.britannica.com/EBchecked/topic/620755/utopia>

Worley, Alec. *Empires of the Imagination. A Critical Survey of Fantasy Cinema from Georges Méliès to The Lord of the Rings.* Jefferson: McFarland, 2005.

Wullschläger, Jackie. *Inventing Wonderland. The Lives and Fantasies of Lewis Carroll, Edward Lear, J.M. Barrie, Kenneth Grahame and A.A. Milne*. London: Methuen London, 1995.

Zinsmeister, Annett (ed). *Constructing Utopia. Konstruktionen Künstlicher Welten.* Zürich: Diaphanes, 2005.

Zipes, Jack (ed). *The Enchanted Screen. The Unknown History of Fairy-Tale Films.* London: Routledge, 2011.

Zirnstein, Chloé. *Zwischen Fakt und Fiktion. Die politische Utopie im Film.* München: Herbert Utz Verlag, 2006.

7. TABLE OF FIGURES

Fig. 1: Alice and her sisters (Bunin 1949) 25
Fig. 2: the White Rabbit and his servants (Bunin 1949) 30
Fig. 3: the White Rabbit, the Queen and the King (Bunin 1949) 30
Fig. 4: smiling Alice (Bunin 1949) 33
Fig. 5: golden afternoon in the park (Disney 1951) 37
Fig. 6: Alice in Tulgey Wood (Disney 1951) 38
Fig. 7: the King and the Queen at the trial (Disney 1951) 41
Fig. 8: close-up of Alice's mouth (Švankmajer 1988) 48
Fig. 9: Wonderland from the outside (Švankmajer 1988) 48
Fig. 10: Alice being encircled by the skeletons (Švankmajer 1988) 50
Fig. 11: study room dispersing into a field (Švankmajer 1988) 51
Fig. 12: the trade with artificial emotions (Willing 2009) 56
Fig. 13: side-effects of artificial thrills (Willing 2009) 59
Fig. 14: Alice crying over her father's death (Willing 2009) 61
Fig. 15: city of Wonderland (Willing 2009) 63
Fig. 16: Alice at Mamoreal (Burton 2010) 70
Fig. 17: Alice at Salazen Grum (Burton 2010) 71
Fig. 18: Wonderland before the Jabberwocky's attack (Burton 2010) 71
Fig. 19: Wonderland destroyed by the Jabberwocky (Burton 2010) 72

8. INDEX

A

abundance · 22, 23, 35, 46, 60, 78
adaptation · 4, 5, 6, 8, 25, 48, 85
Alice · 1, 4, 16, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 90
alienation · 23, 24, 27, 28, 29, 35, 36, 42, 53, 63, 64
animation · 25, 36, 37, 47, 48, 56, 68
artificial · 26, 36, 56, 57, 58, 60, 66, 86
audience · 4, 8, 9, 11, 12, 14, 18, 48, 54, 69, 79, 80, 82
authentic · 16, 27, 55, 61, 63, 65, 73

B

Bayard · 69, 70, 75
Bolton · 5, 23, 24
borrowing · 8, 25
Bunin · 5, 25, 26, 28, 31, 33, 34, 35, 36, 47, 48, 56, 65
Burton · 5, 56, 68, 70, 71, 72, 73, 77, 78, 84

C

camera · 10, 11, 15, 16
Carroll · 4, 24, 36, 48, 53, 54, 55, 59, 82, 83, 85
casino · 56, 58, 59, 64, 65, 66, 67
categories · 5, 7, 12, 13, 18, 20, 22, 23, 24, 35, 81
Cheshire Cat · 39, 43, 45, 69, 72, 75, 77
colors · 26, 47, 64, 71, 72, 74, 77
community · 20, 22, 23, 29, 33, 34, 35, 42, 46, 59, 63, 74
company · 38, 42, 68, 74, 76
control · 23, 32, 33, 35, 40, 43, 44, 50, 54, 58, 64, 66, 67, 70, 77
cookies · 32, 53
culprit · 27, 30, 31, 76
curiosity · 37, 38, 40, 41, 43, 46, 47, 49, 50, 55
cynicism · 23, 28, 30, 32, 33, 34, 35, 36, 40, 41, 46, 53, 65, 76

D

desperation · 23, 28, 29, 32, 35, 43, 67
Disney · 5, 25, 36, 37, 38, 39, 40, 42, 46, 47, 48, 65, 68
Dodgson · 24, 26, 27, 36, 68
dreams · 37, 47, 77
Duchess · 30, 32, 34, 52, 53, 65
Dyer · 5, 18, 22, 23, 24
dystopian · 4, 5, 11, 12, 15, 18, 19, 20, 21, 22, 23, 24, 25, 27, 28, 32, 33, 35, 36, 37, 40, 41, 43, 46, 47, 54, 58, 63, 65, 66, 67, 75, 77

E

effects · 13, 15, 16, 18, 21, 40, 56, 60, 67, 68, 71, 77, 86
emancipation · 73, 77
energy · 22, 23, 34, 35, 44, 50, 55, 58, 59, 61, 63, 67, 70, 74, 77

entourage · 63, 66, 74, 75, 77
exclusion · 28, 35, 36, 63

F

fairy-tale · 80, 81
fantasy · 21
features · 4, 5, 7, 8, 10, 12, 24, 25, 28, 33, 35, 36, 37, 40, 44, 46, 58, 65, 75, 77, 82, 85

G

gratification · 60, 64, 65, 66, 67

H

Hatter · 39, 45, 46, 51, 56, 57, 58, 59, 61, 62, 63, 65, 66, 68, 69, 70, 72, 73, 74, 75, 76, 77, 79, 81
hostile · 27, 29, 47, 55, 59, 61

I

identity · 20, 62, 69, 75
inanimate · 48, 49, 54
independence · 58, 67, 71, 77
intensity · 22, 23, 27, 33, 34, 35, 37, 63, 67, 71, 72, 73, 74, 77
interpretation · 7, 8, 13, 37, 40, 46, 64, 68, 81
intersecting · 8, 9
intertextuality · 7

J

Jabberwocky · 68, 69, 70, 71, 72, 73, 74, 76, 77, 86
journey · 25, 28, 29, 33, 38, 41, 48, 49

K

King · 29, 31, 33, 35, 40, 41, 42, 86
kingdom · 61, 71, 72

L

locus amoenus · 17
locus terribilis · 29
Looking Glass · 4, 24, 56, 57, 58, 64, 82

M

Mamoreal · 71, 74, 75, 86
manipulation · 13, 14, 20, 21, 23, 32, 33, 43, 44, 51, 52, 54, 64, 65, 75, 76
materialism · 23, 30, 32, 33, 41, 46, 66, 67
meaning · 9, 10, 15, 16, 82

N

nature · 6, 10, 17, 20, 21, 23, 27, 30, 33, 42, 47, 57, 71

O

oyster · 56, 59, 66

P

plot · 4, 7, 8, 11, 12, 13, 14, 18, 25, 36, 54, 82
production · 4, 5, 8, 11, 12, 16, 18, 20, 22, 24, 25, 36, 47, 54, 56, 67, 68, 82
prophecy · 69, 70, 74, 75, 77, 80

puppets · 25, 28, 29, 36, 48

Q

Queen · 26, 27, 29, 30, 31, 32, 33, 34, 36, 39, 40, 41, 42, 43, 44, 45, 51, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 86

R

reality · 5, 6, 10, 11, 12, 15, 16, 17, 20, 21, 22, 24, 28, 36, 40, 47, 49, 52, 53, 54, 57, 58, 60, 62, 64, 65, 68, 70, 78, 79, 80, 81, 82
reception · 7, 11, 12, 82
resistance · 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 69, 74, 75, 76

S

Salazen Grum · 69, 70, 72, 75, 86
science fiction · 20, 21, 56
shots · 10, 13, 15, 16, 29
size · 15, 28, 31, 32, 39, 41, 44, 45, 51, 52, 54, 69, 75, 76
space · 8, 12, 13, 14, 15, 16, 17, 20, 23, 26, 51, 52, 53, 54, 55
spring · 37, 47
story · 9, 10, 12, 14, 15, 25, 26, 38, 40, 41, 46, 48, 55, 56, 61, 63, 76
strength · 50, 59, 67
Švankmajer · 5, 47, 48, 49, 50, 51, 52, 53, 54, 55, 68

T

tranquility · 20, 37, 60, 71, 78
transforming · 8, 9
translations · 4, 7
transparency · 22, 23, 33, 34, 35, 41, 44, 45, 61, 63, 67, 74
Tulgey Wood · 38, 39, 40, 43, 45, 47, 86
Tweedle Dee · 38, 40, 41, 46
Tweedle Dum · 38, 40, 41, 46

U

utopian · 4, 5, 11, 12, 15, 17, 18, 19, 20, 21, 22, 23, 24, 25, 27, 28, 33, 34, 37, 40, 44, 50, 55, 58, 59, 61, 63, 67, 70, 73, 77, 78

V

viewer · 11, 12, 13, 14, 15, 16, 24, 33, 46, 48, 50, 52, 53, 59, 62, 63, 66, 67, 69, 70, 72, 75, 81, 82

W

White Rabbit · 26, 27, 28, 29, 30, 31, 32, 33, 35, 37, 38, 39, 40, 41, 42, 44, 46, 48, 51, 52, 53, 55, 56, 57, 59, 69, 86
Willing · 5, 55, 56, 57, 58, 60, 61, 62, 64, 65, 66, 67, 77
Wullschläger · 4, 54, 73, 80, 85

Z

Zipes · 4, 25, 50, 53, 85
zoom · 16

9. GERMAN ABSTRACT

150 Jahre liegen seit der Veröffentlichung von Lewis Carrolls Klassiker *Alice im Wunderland* zurück, welcher seitdem eine Vielzahl an literarischen und filmischen Adaptionen inspiriert hat. Die Präsentation von Wunderland im Film, einer Welt parallel zu unserer Realität, verlangt dabei besonderes Gespür von Regisseuren und Produzenten, um die Ambivalenz des (Un-)Ortes authentisch wiederzugeben. Hierbei stellt sich die Frage, wie man einen Ort kreiert, den es eigentlich gar nicht gibt. Wie erschafft man ein Paradies, das keines ist oder zumindest den Zuschauer immer wieder an dessen Qualität zweifeln lassen sollte? Wäre es doch ein Ziel, das Publikum die gleiche Ambivalenz gegenüber Wunderland fühlen zu lassen, mit welcher auch die Protagonistin immer wieder konfrontiert wird. Hinsichtlich seiner Existenz als Alternative zur Realität, kann die These postuliert werden, dass die Darstellung von Wunderland im Film ein Nährboden für utopische wie dystopische Strukturen ist.

Folglich beschäftigt sich diese Diplomarbeit mit der Identifizierung und Interpretation ebendieser utopischer und dystopischer Merkmale in fünf ausgewählten *Alice im Wunderland*-Verfilmungen in der Zeitspanne von 1949 bis 2010. Ziel ist es, herauszufinden, inwieweit die Adaptionen die spezifischen Merkmale aufweisen und inwiefern diese mit der jeweiligen Produktion und Filmrealität korrelieren. Für die Analyse werden hierbei vorgegebene Kategorien für utopische sowie dystopische Merkmale verwendet, um die Adaptionen letztendlich auch untereinander vergleichen zu können.

10. CURRICULUM VITAE

Persönliche Daten:

Name:	Katharina Fohringer
Staatsangehörigkeit:	Österreich

Ausbildung:

Datum:	seit 2010
Bildungseinrichtung:	Universität Wien
Studiengang:	Lehramt Englisch und Deutsch
Datum:	2013-2014
Bildungseinrichtung:	Universität Wien
Studiengang:	Deutsche Philologie
Abschluss:	Bachelor
Datum:	2013-2014
Bildungseinrichtung:	Erster Österreichischer Dachverband Legasthenie
Abschluss:	Legasthenietrainerin
Datum:	2006-2010
Bildungseinrichtung:	KF Universität Graz
Studiengang:	Betriebswirtschaft
Datum:	2005-2006
Bildungseinrichtung:	Senior College Forster-Tuncurry (Australien) Auslandsjahr im Rahmen des Rotary-Austauschprogramms
Datum:	2001-2005
Bildungseinrichtung:	BORG St.Pölten
Abschluss:	Matura
Schwerpunkt:	Instrumental

Praktische Erfahrungen:

Datum:	2013-2015
Funktion:	Lerntrainerin für Englisch und Deutsch
Arbeitgeber:	Lerninstitut „Lernen mit Herz“, Neulengbach
Datum:	2011-2013
Funktion:	Vorsitzende der Studienvertretung Anglistik
Arbeitgeber:	ÖH
Datum:	2010-2011
Funktion:	Freiwillige Mitarbeiterin der Studienvertretung Anglistik
Datum:	2009-2010
Funktion:	Assistenz in Lehrveranstaltungen für Studierende mit Behinderung
Arbeitgeber:	Karl Franzens Universität (Zentrum Integriert Studieren)

Sprachkenntnisse:

Muttersprache:	Deutsch
Andere Sprachen:	Englisch, Spanisch