

**THROUGH THE BURTONESQUE LOOKING-GLASS:
INTERROGATING THE PSYCHOANALYTIC IN TIM
BURTON'S ADAPTATIONS OF SELECTED
CHILDREN'S TEXTS**

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Abstract

The primary aim of this thesis is to interrogate existing psychoanalytical theory, as well as to conduct research on 'the Burtonesque' in order to examine two of Tim Burton's filmic adaptations of classic literary works for children, namely: *Alice in Wonderland* (2010), an adaptation inspired by Lewis Carroll's Alice books, and *Charlie and the Chocolate Factory* (2005), based on Roald Dahl's novel of the same title. Firstly, the chapters will explore the psychological elements found in the original texts, which Burton amplifies in his onscreen adaptations by means of various stylistic and thematic techniques that have become known as 'the Burtonesque'. Secondly, the 'Burtonesque' itself will be explored, and thirdly, by means of comparative analysis, the investigation will focus on the manner in which such aesthetics aid Burton in highlighting psychological concerns in his films, as well as interrogate his cinematic alterations to existing texts in order to further his purpose.

As a keen enthusiast of psychology and having won awards within the field, Tim Burton, a foremost contemporary Hollywood filmmaker, in his adaptations of children's classics, deliberately magnifies the psychoanalytic components that are often found in the tales. Through his unique interpretation, Burton brings the psychoanalytic approach to children's stories to a new level. He explores certain themes such as death, childhood fantasies, psychological development and parental relationships, and makes use of specific artistic techniques that create a sense of the uncanny and defamiliarisation in the viewer. Due to his gothic cinematic approach, Burton is one of the most recognisable artists in his field, with a consistent vision that is concerned with cinematic and thematic aspects of his work, branding his films with a unique 'Burtonesque' quality that has become instantly identifiable. As a result of Burton's psychological interest in children's stories, Tim Burton's film adaptations of the Dahl and Carroll classic children's stories can be interrogated under a psychoanalytic lens.

Psychoanalytic literary criticism is a method of literary analysis that is informed by the tradition of psychoanalysis established by Freud. In Burton scholarship, critical exploration should take the form of not only a close reading of the original text and analysis of the film version in order to come to a

psychoanalytic interpretation, but by means of comparison of film and text, highlight the methods applied by psychoanalytic theory.

A close comparative analysis of original literary works by Roald Dahl and Lewis Carroll, and Tim Burton's filmic adaptations will be conducted in this study. Thereby, the manner in which Tim Burton employs specific techniques in order to emphasise the stories' psychological components will be explored. Biographical information of Dahl and Lewis, as well as a short synopsis of their stories will be included in order to provide the context for psychoanalytical criticism. A discussion of 'the Burtonesque' will be provided, as well as a brief exploration of his adaptation history and Burton's specific interest in psychology. Research methods to be applied in the analysis of the original texts and their film versions are psychoanalytic literary theory, drawing predominantly on the work of theorists: Sigmund Freud, Jacques Lacan and Carl Jung. A close examination of auteur theory, the unique voice Burton has established through his iconic cinematic techniques, now coined 'the Burtonesque', will also be applied to provide a fuller and rounder interrogation.

The focus of this project is to investigate the psychoanalytical elements found in the texts and films, in order to clearly illustrate how Tim Burton's cinematic approach serves to highlight a psychoanalytic interpretation.

Key words: Tim Burton Lewis Carroll Roald Dahl psychoanalytic literary theory auteur theory Burtonesque aesthetics Sigmund Freud Jacques Lacan Carl Jung uncanny dreams identity archetypes stages of development

Declaration

I, the undersigned, hereby declare that the work contained in this thesis is my own original work and have duly acknowledge all sources of information which have been used in this thesis. I have not previously in its entirety or in any part submitted it at any other university for a degree.

Signature

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Date

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Dedication

To my loved ones – for keeping my feet on the ground while I live with my head
in the clouds.

Acknowledgments

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INTRODUCTION

“Film is our literature, so we should tell stories that are apropos of our culture, in that we can learn something about ourselves.”

-David Strathairn, actor, *Good Night and Good Luck*

The critical analysis of children's literature within the framework of psychoanalytic theory is not a new venture, but indeed one that persists in its importance of aiding the discussion of the developmental purpose of children's stories. As a keen enthusiast of psychology and having won awards within the field, Tim Burton, a foremost contemporary Hollywood filmmaker, in his adaptations of children's classics, deliberately magnifies the psychoanalytic components that are often found in the tales. Through his unique interpretation, Burton brings the psychoanalytic approach to children's stories to a new level. He explores certain themes such as death, childhood fantasies, psychological development and parental relationships, and makes use of specific artistic techniques that create a sense of the uncanny and defamiliarisation in the viewer. Due to his gothic cinematic approach, Burton is one of the most recognisable artists in his field, with a consistent vision that brands his films with a unique 'Burtonesque' quality that has become instantly identifiable. His work is heavily influenced by his quirky artistic vision, seen particularly in his filmic renditions of works by renowned children's writers such as Roald Dahl and Dr. Seuss. One of his most well-known children's story adaptations, *Charlie and the Chocolate Factory*, was based on Dahl's famous text. Burton's version was released in 2005, and incorporates the most significant plot addition addressing Willy Wonka's tortured relationship with his father, echoing Burton's own interior angst. Tim Burton also tackled Lewis Carroll's *Alice's Adventures in Wonderland* and the sequel *Through the Looking Glass*, releasing his filmic version as *Alice in Wonderland* in 2010.

Burton has expressed his belief that children's narratives like fairy tales “have some sort of psychological foundation” that makes it possible to take classic images and themes and contemporise them (Quotes, 2008). As a result of Burton's own interest in psychology, his film adaptations of Dahl's and Carroll's classic children's stories offer a fascinating study through a

psychoanalytic lens.

Psychoanalytic literary criticism is a method of literary analysis that is informed by the tradition of psychoanalysis established by Freud. Yet, in children's literature, Kidd (2004, p.109) claims that psychoanalytic criticism is a fairly new undertaking of which there are three forms so far: "close readings of individual texts, analysis of particular genres, and broader mediations on the enterprise of children's literature and/or children's literature criticism". However, in Burton scholarship, critical exploration should take the form of not only a close reading of the original text and analysis of the film version in order to come to a psychoanalytic interpretation, but by means of comparison, highlight the methods applied by psychoanalytic theory. Yet, the majority of academic discussion surrounding Tim Burton, as Denise (2012, p.1) asserts, has focused largely on the filmmaker's gothic and fantastical tropes, as well as his status as an auteur. As Helena Bassil-Morozow (2010, p.8) states, there is no doubt that Tim Burton possesses a unique and easily identifiable artistic and cinematographic style. This is true to such an extent that his approach has come to be known as the "Burtonesque", which Denise (2012, p.8) argues, should be understood as "the vernacular of the recognisable visual choreography and technical complexity of Burton's work". Denise (2012, p.15-16) further asserts that such "Burtonesque" aesthetics, which include striking visual imagery, unusual perspectives and scales, clashing patterns and surrealism, manages to create a sense of the unfamiliar in the viewer, as well as reflects the psyche of the characters who inhabit Burton's expressionistic film spaces. In such regard, Burton's interest in the psychological components of novels becomes evident in his filmic adaptations of texts such as *Charlie and the Chocolate Factory* and *Alice in Wonderland*.

Some of the earliest psychoanalytic criticism of Lewis Carroll's *Alice in Wonderland* focused largely on what such critics including Goldschmidt (1993) argued to be the sexual symbolism in the text, representative, in psychoanalytic terms, of Carroll's own repressed sexuality. A resounding psychoanalytical component of the *Alice* story, however, can be found within Freud's theories on dreams as Empson (1971, p.357) claims: "To make the dream-story from which *Wonderland* was elaborated seem Freudian one only

has to tell it". Wonderland becomes representative of Alice's unconscious as she journeys through the dreamscape. Even though Sherer (1996, p.389) argues that Alice's entry into Wonderland does not imply any psychological significance, but rather a movement towards autonomy, she asserts that it mirrors a child's impulse to hide from the outside world. Such childhood impulses nevertheless have psychological connotations, which Burton emphasises in his film adaptation. In May 2010, Tim Burton was awarded the Lacanian psychoanalysis prize by the Parisian Psychoanalytical Society for his film *Alice and Wonderland*, as a panel of twenty psychologists concurred that Burton's characters represent various aspects of Lacanian psychology, and the film accurately interprets delirious speech as a manner of creating harmony between the various divisions of the psyche, thus acting as a form of self-healing. The nonsensical language of the film leads Alice to realise the discrepancies between her acquisition of language in Victorian society and Wonderland, which results in a further questioning of her identity at the time.

Burton, in *Alice in Wonderland*, as well as *Charlie and the Chocolate Factory*, skilfully applies his Burtonesque aesthetics in order to, according to Denise (2012, p.21), disorientate the viewer by "subverting their expectations of space", and thereby, creating a sense of Freud's uncanny. In Willy Wonka's factory, the edible garden inside his factory causes the familiar images of a factory and garden to be rendered obscure. This effect is further emphasised through Burton's manipulation of visual elements such as clashing colours, disorienting patterns and warped perspectives and scale. In his version of *Charlie and the Chocolate Factory*, however, a principle theme, that leads Bassil-Morozow (2010, p.22) to regard Burton as "an essentially archetypal director", is the father-son conflict that comes to the fore through Burton's addition of the Dr. Wonka (Willy Wonka's father) subplot, which invites a psychoanalytical approach. Willy Wonka becomes the main vehicle for Burton's advancement of the psychoanalytic components of the story, as it is explored how his childhood, with its lack of affection and support, affects him and causes his eccentricities in adulthood.

Even as novels are transformed into films, psychological significance continues to be an important feature in discourse geared towards children, but

one that is not as readily investigated in its transmittance through a filmic medium. As society has evolved from a reading to a visual culture, audiences have come to expect not only to be entertained by film through its visual impact, but also to be emotionally and morally stimulated, as is the objective of any artist – to evoke a certain reaction in their audience. In children's stories, whether in a literary or filmic format, such purpose can often be found to be psychological. There is, nevertheless, a dangerous tendency with filmmakers taking on the task of adapting well-known children's texts to oversimplify the story, or avoid difficult material altogether. This, in turn, results in a lack of academic focus on psychoanalytic criticism of children's stories in their on-screen adapted form. Burton, however, appreciating the psychological significance of children's stories, applies certain stylistic and thematic techniques to his filmic adaptations, in order to not only bring the psychological significance to the fore, but to magnify it further, to enforce its function. Currently, little research surrounding Burton has been conducted in this vein.

This study will interrogate existing psychoanalytical theory, as well as research on 'the Burtonesque' cinematic form in order to examine two of Tim Burton's filmic adaptations of classic literary works for children, namely: *Alice in Wonderland* (2010), an adaptation inspired by Lewis Carroll's Alice books, and *Charlie and the Chocolate Factory* (2005), based on Roald Dahl's novel of the same title. A close comparative analysis of original literary works by Roald Dahl and Lewis Carroll, and Tim Burton's filmic adaptations will be conducted in this study. Thereby, the manner in which Tim Burton employs specific techniques in order to emphasise the stories' psychological components will be explored.

In chapter one, biographical information of Tim Burton, his adaptation history and psychological interest will be provided, as well as biographical information of Dahl and Lewis, and a short synopsis of their stories will be included in order to provide the context for psychoanalytical criticism. Research methods to be applied in the analysis of the original texts and their film versions are psychoanalytic literary theory, drawing predominantly on theorists: Sigmund Freud, Jacques Lacan and Carl Jung. These theorists, as

well as adaptation and auteur theory will be explored in chapter two. In chapter three, a discussion of 'the Burtonesque', referring to Tim Burton's unique approach to filmmaking will be provided, whereby an examination of Burton's distinctive filmmaking techniques of defamiliarisation and the uncanny by the use of lines of asymmetry, clashing patterns, unconventional perspectives and exaggeration will be undertaken. The focus of this project is to investigate the psychoanalytical elements found in the selected stories, and specifically the manner in which Tim Burton's approach to film adaptation and his aesthetics serve to emphasise such aspects found in original texts. Chapter four will contain a comparative analysis of Lewis Carroll's *Alice* books with Tim Burton's *Alice in Wonderland*. Elements to be explored include: the rabbit hole: In-between space; Bachelard: spatiality & the mind; the unconscious & dreams (Freud): Alice's dreamland of her own consciousness; journey through Lacan's stages of development; desires: appetite and satisfaction; the representation of archetypes (Carl Jung) and madness. Chapter five, on the other hand, will comparatively analyse Roald Dahl's *Charlie and the Chocolate Factory* and Tim Burton's filmic version *Charlie and the Chocolate Factory*. Aspects to be interrogated include: the representation of archetypes (Carl Jung); Burton's Dr. Wonka plot and the Oedipal father (Freud and Lacan); Willy Wonka's fetishisms stemming from parental abandonment; the glass elevator and in-between space; as well as Bachelard's discussion on spatiality and the mind.

This study is significant as it adds to the growing study of literature-to-film adaptation, Burton scholarship, and specifically Tim Burton's psychological pursuits, especially as represented in his adaptations of children's classics. As the contemporary society has changed from a reading to a viewing audience, many children's classics are adapted into films to suit the interests of the current visual culture. The inherent purpose of discourse for children, however, many argue to be deeply rooted in psychology, as it theoretically pertains to childhood development. Filmmakers like Burton, who recognise the psychological importance of children's texts aim to transpose such importance into contemporary film versions of the stories. As this study will focus on Tim Burton's films, it will add to, and encourage further academic

discussion in the field of psychoanalytic criticism of children's literature within our current cinemagraphic age. Hence, this study opens a new area of analysis in Burton scholarship, combining an examination of his uniquely 'Burtonesque' style with psychoanalytic literary theory by comparing the original written text to his unique filmic interpretation.

Chapter 1: BIOGRAPHICAL INFORMATION

"We're all damaged in our own way. Nobody's perfect. I think we're all somewhat screwy. Every single one of us."

- Johnny Depp

Life experience greatly influences a writer's work, whether the author intentionally bases a piece of literature on specific instances or events or not. One's background plays a major role in the shaping of an individual's personality and ideologies, which cannot be completely isolated from any artist's conception of their work.

1.1 Tim Burton

For Tim Burton, his childhood influences are especially evident in his creations. Timothy Walter Burton was born in Burbank California, the home of many Hollywood film studios, in 1958, to a father who was a baseball player and a mother who owned a cat-themed gift shop. According to Salisbury (2006, p.22) Burton, from an early age, felt alienated from his environment in the California suburb. He spent much of his time as a child alone, as his parents often left him to his own devices while they led very busy lives. With few friends and what Burton refers to as what must have been a "leave-me-alone aura", he was a very introverted child, finding solace in music, movies and art (Burton in Salisbury, 2006, p.23). Woodford (2005, p.2) notes that Burton famously believes that people who grow up 'unpopular' turn into the biggest success stories, as they spend their time soul-searching. As a child he chose to follow his own path, despite the popular opinion of the 'in crowd'. In *Burton on Burton* Salisbury (2006, p.23) notes that Burton, by his own admission was "moderately destructive" as a child, who chose to terrorise the child next door and "seek refuge from his surroundings" in the movie theatre. Using unsophisticated stop-motion technology, shooting with 8mm film, as a preteen, Burton would create silent short films in his back yard. His love of art started growing from an early age and after attending Burbank High School, he won a scholarship to pursue animation at the California Institute of the Arts. It is at CalArts that Burton claims he felt for the first time that he was around a group of people with similar interests – the 'outcast types' (1995,

p.29). In an interview for *Vanity Fair* he asserts:

You know, you usually kind of feel alone in that way, like you're the outcast in your school. And then all of a sudden you go to this school filled with outcasts! I think the rest of CalArts thought the Character Animation people were the geeks and weirdos. It was the first time you met people that you could kind of relate to, in a strange way (qtd in Kashner, 2014).

At the end of each school year at CalArts, Disney executives would visit the institute to view student films in order to determine whom they would hire. Burton's film, *Stalk of the Celery Monster*, attracted Disney's attention and Burton was offered an animator's apprenticeship at the studio. He soon realised that he did not draw the way they wanted him to when his first job was working on Disney's *The Fox and the Hound* in 1979. In *Burton on Burton*, the filmmaker recalls: "I just couldn't draw all those four-legged Disney foxes. I just couldn't do it. I couldn't even fake the Disney style. Mine looked like road kills (1995, p.31). In Burton's opinion (1995, p.32), Disney wants an artist to be "a zombie factory worker and have no personality", which, to him, was emotionally unsettling.

In 1982 Burton's first short film, *Vincent*, was released (of which the stark contrast in style compared to his first Disney job, *The Fox and the Hound*, can be seen in appendix A, figure 1 and 2). The film, which was originally written with the intention of being a children's book, tells the story of a slightly disturbed seven-year-old boy named Vincent Malloy, who fantasises about being his hero, Vincent Price. Shot in black and white, and in the style that Salisbury (2006, p.34) compares to "German expressionist movies of the 1920's", the film conveyed Burton's own interests in the work of Vincent Price (an actor of horror films) and Edgar Allan Poe (an author of gothic novels and stories). For Burton, the monster movies of Price and Poe spoke to him, as he asserts that "you see somebody going through that anguish and that torture – things you identify with – and it acts as a kind of therapy, a release. You make a connection with it" (Burton, 1995, p.34). Burton similarly, especially in his work on children's stories, creates characters that are somewhat disturbed or fragile, who do not necessarily experience the anguish or torture of the

monster movies he admired, but who go through relatable challenges and personal problems with which children can identify. In this regard, Burton's interest in the psychological aspects of expression through film is evident early in his career, and even more so in the content of *Vincent*, with the scenes moving in and out of the protagonist's own reality.

Burton's work is heavily influenced by his quirky artistic vision, as well as the work of his childhood literary heroes, such as Roald Dahl and Dr. Seuss, whose writing he deemed "perfect" (Salisbury, 1995, p.37). Burton claims that Dahl's work, specifically his mastery of the "mixture of light and darkness, not speaking down to kids, and the kind of politically incorrect humour that kids get" has shaped everything Burton has felt and done (1995, p.191). *Charlie and the Chocolate Factory* is one of Burton's most well known children's story filmic adaptations based on the work of one of the children's authors who greatly influenced the filmmaker - Roald Dahl.

1.2 Roald Dahl

Similar to Burton, Dahl faced some personal challenges during his lifetime that would later heavily influence his writing. John L. Grigsby (1994, p.41) records that Roald Dahl was born in Cardiff, Wales on September 13th 1916, to Norwegian parents, and would grow up to become one of Britain's most famous children's authors and short story writers. He was never considered a particularly talented writer, but excelled at sports. Nevertheless, he developed a passion for literature, and would later use his childhood experiences as inspiration for his writing. Similar to Burton, Jones (2010) notes Dahl, whom many considered difficult because of his demanding and stubborn nature, grew up as an outsider in Wales, and faced circumstances involving the loss of loved-ones, that would justify his 'difficult' label. Donald Sturrock (2010, p.19) in his authorised biography of the children's writer reiterates by noting that although a British citizen, "in many ways, Dahl retained the psychology of an émigré". Despite being proud of being British, Dahl lived outside the boundaries of English society as the child of Norwegian immigrants and did not naturally assume the "Englishness" of his surroundings. When Dahl was three, his seven-year-old sister Astri died from complications following a burst appendix. His father died shortly after of

pneumonia (Jones, 2010). Adding to his share of trauma, many of which, as Jones (2010) elaborates, were in his formative years, Dahl, as a RAF pilot in the war, was one of only two survivors of a violent aircraft crash in the desert, from which he sustained life-long injuries. Moreover, not only did his daughter die of measles at the age of seven, but his son was involved in a traffic accident as a baby, and his wife, suffering from a cerebral haemorrhage, passed away at 39. Despite the many tragedies that struck Dahl's life, his literary work brought him immediate success, which has included *Fantastic Mr. Fox*, *James and the Giant Peach* and *Charlie and the Chocolate Factory*.

Charlie and the Chocolate Factory has become one of Dahl's most well known works and features a child protagonist that Tim Burton, whose work often serves to uplift the lonely, outcast type, uses to further support his trademark themes and concepts. Charlie Bucket, the protagonist of the story, lives in a tiny, run-down house with his parents and two sets of grandparents. He is fascinated with the world famous chocolate factory located in his hometown, run by chocolatier Willy Wonka. It is revealed that Wonka, in hopes of finding an heir to his chocolate empire, has hidden five golden tickets in chocolate bars that grant the ticket holders access to the famous factory. Apart from Charlie, who eventually finds a ticket of his own, all the tickets go to self-centred, greedy children from different parts of the world. As the children are taken through the factory, one by one, they are ejected from the tour, until just Charlie remains. Charlie, as the only child to have passed Wonka's test of goodness, wins the prize of the chocolate factory itself, a reward Charlie shares with his entire family.

As Silvey (2002, p.116) affirms, Dahl's *Charlie and the Chocolate Factory* has earned for its author a "cult following" and thus has become one of the most popular children's text, of at least, modern times. However, as well as it was received by child readers, among literary academics, Dahl's text was met with much critical condemnation, especially for its perceived "racist overtones, age discrimination, and excessive violence" (Silvey, 2002, p.116). Such arguments stemmed primarily from the depiction of the Oompa Loompas in the first edition of Dahl's story, as African pygmy people, who are experimented on, work for a wage of cocoa beans and sing songs reminiscent

of war chants. Nikolajeva (2005, p.78) reiterates that the general critical response to the depiction of Oompa Loompas in the story include perceiving their depiction as “oppressed workers deprived of any legal rights, who, in addition, are regularly doped with chocolate to keep them content”.

According to Corbin (2012, p.49), some scholars describe the relationship between Willy Wonka and the Oompa Loompas as a master-slave dynamic, while others such as Clare Bradford, place the first edition of *Charlie and the Chocolate Factory* text within 1960’s UK politics, thus identifying the relations between Wonka and the Oompa Loompas as one between coloniser and colonised. In Mel Stuart’s 1971 film adaptation of Dahl’s text, the Oompa Loompas were depicted as little people with orange skin and green hair, supposedly to combat the slavery connotations that had surrounded Dahl’s first edition of the story. Corbin (2012, p.54) argues that Stuart’s depiction of the Oompa Loompa characters, which is the most iconic,

[h]ides two physical characteristics that express the black phenotype, thus the fantastical transition of black to orange skin and from black curly hair to straight green hair. This act of obscuring race allowed the master-slave narrative within the content of this narrative to stay intact while the power dynamic between Wonka and the Oompa-Loompas remains unchanged.

By de-emphasizing race, Stuart’s film enabled the dynamic between Wonka and the Oompa Loompa characters to remain the same as in Dahl’s original version of the story, without equipping critics with a reason to racialise the relationship. Yet, Burton’s version was released in 2005, with the Oompa Loompas now portrayed as brown-skinned little people. The film received criticism for seemingly bringing back the racial and colonial connotations that the 1971 film attempted to downplay. However, the most significant plot change pertains to the added narrative of Willy Wonka’s tortured relationship with his father, which opens the story up to a more in-depth examination through a psychoanalytical lens.

A frontrunner of the criticism surrounding Dahl’s work is Eleanor Cameron, who started a passionate dispute (in which she called Dahl’s story “one of the most tasteless books ever written for children”) between herself

and Dahl in 1972, through the publication of her essay “McLuhan, Youth, and Children’s Literature” in *The Horn Book Magazine*. Cameron was one of the scholars taking part in the discussions surrounding the theories of Canadian communications theorist, Marshall McLuhan – a much-debated topic at the time. Cameron, who was not in favour of McLuhan’s theories, was of the opinion that they found expression in Dahl’s *Charlie and the Chocolate Factory*. Even though McLuhan never responded to Cameron’s denouncements, Roald Dahl did. Cameron (1972, p.440) boldly stated:

What I object to in *Charlie* is its phony presentation of poverty and its phony humor, which is based on punishment with overtones of sadism; its hypocrisy which is epitomized in its moral stuck like a marshmallow in a lump of fudge.

Dahl responded to Cameron in the February 1973 issue of *The Horn Book Magazine*; he was offended most of all by her insinuation that reading *Charlie and the Chocolate Factory* might harm children. Dahl declares (1973, p.77):

I believe that I am a better judge than Mrs. Cameron of what stories are good or bad for children. We have had five children. And for the last fifteen years, almost without a break, I have told a bedtime story to them as they grew old enough to listen. That is 365 made-up stories a year, some 5,000 stories altogether. Our children are marvelous and gay and happy, and I like to think that all my storytelling has contributed a little bit to their happiness. The story they like best of all is *Charlie and the Chocolate Factory*, and Mrs. Cameron will stop them reading it only over my dead body.

Still Cameron asserts that Dahl’s story is possibly harmful to children, as it is too violent. Some scholars regard the punishment that the four ‘bad’ children receive as sadistic in nature, and too extreme due the aggressive manner with which they are ejected from the Wonka factory tour. Dahl created the four ‘bad’ characters, it can be assumed, to serve as a warning to his young readers of the consequences of inappropriate behaviour. Greedy Augustus Gloop, the materialistic Veruca Salt, arrogant Violet Beauregarde, and Mike Teavee, a violent and lazy boy who is a T.V. addict, are in stark contrast to the humble, well-mannered Charlie. However, despite the moral lesson that it

would seem the four wayward children are created to convey, some critics argue that the treatment of these characters could in fact pose a psychological danger to the book's young readers. Jonathan Culley (1991, p.60) notes that scholars such as Sarland are of the opinion that children could unconsciously pick up on the story's "underlying fascist message". Culley (1991, p.61) nevertheless argues that "the cause of the violent end is never lost sight of by the reader", and "the child is fully aware of what he or she perceives as the characteristic(s) which deserves punishment." Thus, as Hissan (2012, p.83) states: *Charlie and the Chocolate Factory*, as with most children's stories, is used "as a medium to promote moral values". Child audiences learn that inappropriate behaviour will receive punishment, whereas morally just behaviour as exhibited by Charlie will receive a significant reward.

1.3 Lewis Carroll

Another children's writer that Burton has drawn much inspiration to create film versions of children's stories is Lewis Carroll. Born into an upper-middle class English family, on January 27th, 1832, Lewis Carroll was christened Charles Lutwidge Dodgson. His family consisted of conservative Anglicans, and Carroll himself became an Anglican deacon, while also working as a mathematician, logician, photographer, and most successfully, a writer. As an articulate, bright young boy, Carroll was educated at home until the age of twelve, after which he attended a small private school near Richmond, before entering Rugby School. In 1851 Carroll moved to Oxford to enrol at Christ Church. By 1855 he became a lecturer in Mathematics and resigned in 1881 to focus on writing. Biographers note the year 1856 as one of extraordinary importance in Carroll's life, as it was at this time that he took his first photograph of Alice Liddell. According to Zirker (2007), Carroll first came to know Alice through her father, Henry George Liddell, who was the Dean of Christ Church. He met Alice after first meeting her brother Harry and older sister Edith. Carroll enjoyed taking Alice and her sisters on outings, as he liked to befriend children, specifically girls, and would spend hours telling them stories. Out of these visits emerged Carroll's *Alice's Adventures Under Ground*, which would later become *Alice's Adventures in Wonderland*. Zirker

(2007) notes that Carroll's motives for photographing them were questioned, with suggestions of paedophilia being fuelled by entries in Carroll's personal diary. Morton N. Cohen, according to Zirker (2007), asserted that even if Carroll had indeed "harboured paedophilic desires", he would not have acted on them. This assertion could arguably be made due to what critics regard as Carroll's attempts to manage such rumoured disreputable desires by constructing a text that is representative of elements of his own unconscious.

Based on the text that emerged out of Carroll's relationship with Alice Liddell and her sisters, Tim Burton's *Alice in Wonderland* was released five years later, in 2010. Even though when first published, the Alice stories were not received with much acclaim, the stories ultimately gained an appreciative audience that praised Carroll for, among other things, the social satire of the story, which would become a children's classic. In *Alice's Adventures in Wonderland*, Alice meets an anxious white rabbit with a pocket watch, who proclaims that he is late. She follows the rabbit down his rabbit hole and discovers a mysterious hallway lined with doors. Alice finds a key to a doorway that leads to a magical garden, meets a number of extraordinary animals and eventually comes across the Cheshire Cat, the Hare and Mad Hatter. After a tea party with them, she is again in the door-lined hallway, unlocks the door, eats from the mushroom and enters the garden. There, Alice meets the Queen of Hearts, who relishes beheading anyone who irritates her. When invited for a croquet game, Alice discovers that the mallets are flamingos, and the balls, hedgehogs. Alice is ultimately involved in a trial concerned with discovering "Who Stole the Tarts". Irritated by the nonsense of the trial, Alice, regaining her original size, voices her frustration. The whole pack of cards rises into the air and falls on Alice, at which point she suddenly awakens to find herself back where she started, lying on her sister's lap on the river bank. Startled by her curious visions, she discovers her fantastical journey was only a dream.

Critical response to Carroll's Alice stories has seen the children's classic analysed under a variety of different theoretical lenses. Bivona (1986) and Lurie (1990) investigated it as a social satire, arguing that the text was clearly concerned with issues surrounding class structure and conflict. As

Geer (2003, p.1) notes, many Victorian critics regard tales such as *Alice's Adventures in Wonderland* as "an indispensable part of middle-class childhood". It can thus be argued that, in an attempt to fulfil the purpose of a children's text as a tool to aid a child's development in becoming an upstanding member of society, Lewis Carroll's story, paints a different picture. His condemnation of the ruthless behaviour of the British elite, as depicted by the Queen of Hearts, serves to warn children against the negative consequences of the abuse of power that often accompanies such a high social position. Garland (2008, p.29) moreover asserts that the Queen of Hearts "mirrors, in many ways, the British Queen Victoria" and the Duchess characterises "another bad kind of woman: she is a neglectful mother, she is brash and crude" (Garland, 2008, p.24). The attitude of superiority that many of the educated elite holds can furthermore be seen in the characterisation of the unfriendly caterpillar, who snobbishly questions Alice "in a languid, sleepy voice. Who are YOU?" (Carroll, 2008, p.18), and corrects her poem recitation.

On the other hand, the many other animals Alice meets can be regarded as representatives of a lower class, especially through the Queen's use and abuse of them. During the Queen's croquet game, when Alice realises the mallets are live flamingos, and the balls, live hedgehogs, the class conflict that critics, approaching the story through a Marxist's perspective, becomes clear. The Queen's behaviour represents the values that, it can be argued, the text aims to challenge – the oppression of lower classes. Even though Carroll made his respect for royalty known throughout his life, Lenin (qtd. in Brown, 1999, p.44) argues: "the social satire in the Alice books is unconscious perhaps, but it is there".

Although some critics, such as Goldschmidt (1993), have provided a psychoanalytical reading of *Alice in Wonderland*, as this project will explore in later chapters, others have argued that Alice's passage through the rabbit-hole into Wonderland is not representative of a movement towards some deeper knowledge or development, but rather of a child's inherent wish for autonomy and the creation of secrets they believe it affords. As the leader of such a discussion, Sherer (1996) in her article "Secrecy and Autonomy in Lewis Carroll" argues that in Victorian fiction, secrecy appears with striking

regularity in the form of hidden rooms, marked faces or a buried letter, and that often these spaces contain children, specifically little girls. For Sherer (1996), Alice's journey down the rabbit-hole, into the hidden world of Wonderland, does not serve the purpose of symbolising some rite of passage, as other texts suggest. As Alice's psychological growth remains static, her entering the world of Wonderland is rather representative, according to Sherer (1996), of movement towards autonomy. She asserts that it mirrors a child's impulse to hide and create a secret space, in hopes of being "cut off from the world and yet the owner of the world" (Sherer, 1996, p.389). This can, however, be argued, as this project will further explore in chapters to follow, that such a feeling of being cut off from the world is exactly the kind of psychological and emotional draw that Burton, dealing with similar childhood feelings of alienation and separation from his surroundings, found compelling in Carroll's text.

Another response to Carroll's *Alice* text, heavily influenced by popular culture, is that of drug association. Some critics argue that the drug connotation has persisted due to the ease with which psychedelic drug imagery can be found in the story. As Scott F. Parker (2010, p.138) claims:

Many of us also associate drugs, specifically hallucinogenic drugs, with *Alice*. Indeed, Alice's journey can be read as an allegory for an intense drug experience. Rephrasing the plot only slightly, Alice gets lost and tries to find her way back to *normal reality*. Within the story are specific allusions: the Caterpillar smokes a hookah, Alice drinks mysterious liquids and eats mushrooms, Alice's perceptions of time and space are altered, and the impossible is everyday. The association of drugs with *Alice* is so established that *alice* is now a slang term for LSD.

Although many parallels are found by critics who have come to such an interpretation, investigating Alice's psychedelic 'trip' to Wonderland, as a result of Carroll's own experiences, Jan Susina (2010, p.45) asserts that little evidence has ever been found in any autobiographical material of Carroll, such as letters and diary entries, that suggest that Carroll engaged in any kind of recreational drug use, despite posters featuring the hookah smoking

Caterpillar or Alice nibbling on mushrooms, “the suggestive rock lyrics, and Thomas Fensch’s “Lewis Carroll: The First Acidhead (1968)””.

Other, more negative responses to Lewis’ Alice stories include that of Carina Garland (2008, p. 22), who in her article “Curious Appetites: Food, Desire, Gender, and Subjectivity in Lewis Carroll’s Alice Texts” argues that the Alice stories are representative of “often spiteful attempts of the male author to suppress and control Alice’s agency so that Carroll can desire and own her”. It is contended that Carroll’s own anxieties surrounding female sexuality and agency is represented in the text through symbolism of food and appetite (Garland, 2008, p.21). Garland’s (2008, p.23) critique relies heavily on the influence of Carroll’s own life and experiences, as she maintains that aspects of the author’s personality, such as his odd eating habits, are represented in his story, and relate to his own anxieties regarding Alice’s growth from girlhood into adolescence. Carroll’s relationship with Alice Liddell, the young girl who is said to be the inspiration behind the Alice books, has been the topic of much scholarly debate.

Among the critical responses that these classic children’s stories receive, a psychoanalytical approach, which is often used in the analysis of children’s literature, continues to be utilised and evolves together with the various adaptations and variations of the stories in all avenues of media and entertainment. As this project will further explore in chapters to follow, both Dahl’s *Charlie* and Carroll’s *Alice* stories have been subjected to interpretation under a psychoanalytical lens. For *Charlie and the Chocolate Factory*, much of the focus of analysis can be found in the characterisation in the film, relationships between the major role-players, the developmental purpose of the lessons transmitted through the characterisation of the four ‘bad’ children, and the influence of parents on personality formation in children. The most prominent element of the novel, that Burton would later choose to magnify in his film version of the popular tale, is the concept of parental relationships, on various levels. For Dahl himself, losing his distraught father Harald shortly after the passing of his sister, evidently had an effect on the children’s writer that would show up in the writing of *Charlie*. His biographer, Jeremy Treglown (1994, p.6) notes Dahl’s search for “surrogate fathers”, which included the

self-made millionaire, Charles Marsh – at first glance, bringing to mind the character of the self-made success, Willy Wonka. Charlie's own father, on the other hand, plays a minimal role in Dahl's text. Despite all the other ticket winners being accompanied to Wonka's factory by both parents, only Charlie's grandfather assumes the role of guardian. In this regard, Charlie can be seen as lacking a father (figuratively), while Willy Wonka is in search of an heir to his chocolate empire. Wonka himself asserts: "I have to have a child" (Dahl, 2007, p.157). The character of Willy Wonka serves as the main vehicle for Burton's magnification of the psychoanalytical, as his lack of parental relationships, search for a pseudo family, and construction of a child-like fantasy world of a chocolate factory, opens Wonka to psychoanalytical analysis.

Freudian thought can furthermore be found in the characterisation of the 'bad' children, each overpowered by their id desires, while the 'accidents' that eject them from the factory tour act as a kind of moralising agent – a superego, that teaches each of them, as well as the child reader, a valuable lesson on self-control. Augustus, a gluttonous boy, who loves to eat, cannot control himself inside the factory and is consequently sucked into a chocolate pipe. Violet, on the other hand, ignores Willy Wonka's warnings regarding an experimental chewing gum due to her arrogant and competitive nature which drives her to be the first child to try the new gum. She ultimately turns blue and swells into the shape of a blueberry – the flavour of the gum she is chewing, and is ejected from the tour. Veruca is the next child to face the consequences of not being able to control her id desires, instead seeking immediate gratification, and her greedy, spoilt nature causes her to fall down a drain in pursuit of catching a squirrel to keep as a pet. Lastly, a bad-mannered boy named Mike, consumed with watching television, becomes trapped inside Willy Wonka's television when he insists on being the first to be transported in the television-chocolate room. With all of these wayward children, the influence of their parents on the formation of their personality seems suggestive of Lacan's stages of development, whereby a child's personality is formed through the influence of the people and things around him/her. As each parent does not reprimand their child for his/her bad

behaviour, but rather seems to be the cause of the behaviour, they influence their children in forming negative character qualities.

Lewis Carroll's *Alice's Adventures in Wonderland*, on the other hand, has been more frequently studied by means of a psychoanalytical approach. Gorgans (2011, p.655) argues:

Wonderland represents the unconscious mind where Alice must journey through the Lacanian stages of development with the aid of the story's supporting characters, who can be described using Freudian terms, such as the id and ego.

A major point of analysis within the psychoanalytic realm, specifically using Freudian thought, is the prevalence of dreams in Carroll's text. Although there are critics such as Sherer (1996, p.2) who argue that Alice's "psychical growth remains static", many psychoanalytical readings of the text still maintain that Alice's journey down the rabbit-hole and into Wonderland, is a journey through a dream space of her unconscious, to maturity. Sherer (1996, p.3) does, however, state that "the construction of the dream frame in nineteenth- and twentieth-century literature usually signals an author's undertaking of psychological realism". Alice's perceived journey towards maturity thus implies a journey towards discovering or establishing her identity, which in psychoanalytical thought involves the development of the ego. Gorgans (2011, p.657) claims:

Wonderland acts as an exaggerated journey towards maturation, taking Alice from the early stages of life and back to her original state. This process of exaggerated maturation reflects Lacan's theory of the stages of development.

Jennifer Farrell, according to Gorgans (2011, p.656) believes that even though there are 'newer ways' of interpreting Carroll's text, that Freudian thought should not be discounted in its analysis, and she goes as far as to suggest the possibility that Carroll's love of nonsense within dreams was an inspiration for Freud's famous essay, "The Interpretation of Dreams", which was published a year after Carroll's death.

However, the earliest criticism of the Alice stories, in the psychological vein, focused heavily on the sexual symbolism found within the novel, which

scholars linked to Carroll's own repressed desires. One such critic, Goldschmidt (1993, p.281) asserts:

Here we find the common symbolism of lock and key representing coitus; the doors of normal size represent adult women. These are disregarded by the dreamer and the interest is centered on the little door, which symbolizes a female child; the curtain before it represents the child's clothes.

Goldschmidt, by means of providing examples of what is interpreted as 'colourful' symbols of the act of sex, offers it as evidence that such 'abnormal desires' existed in Carroll's unconscious.

Burton adapted both the abovementioned children's classics, while staying true to his unique, surreal and expressionistic style that encapsulates the 'Burtonesque' that has become a trademark of his work, and recognises the psychological significance of children's literature. As has been said of one of Burton's greatest influences, Roald Dahl, "All his stories belong to a folk tale morality" (Fantastic Mr. Dahl, 2005, qtd. in Elk, p.21), and Burton has expressed his opinion on the psychological significance of such folk tales:

I've always loved the idea of fairy tales, but somehow I never managed to completely connect with them. What interests me is taking those classic images and themes and trying to contemporize them a bit. I believe folk tales and fairy tales have some sort of psychological foundation that makes that possible" (Quotes, 2008).

As a result of Burton's psychological interest in children's stories as this quote suggests, through his distinctive approach to film adaptations, involving 'Burtonesque' aesthetics, he magnifies the psychological components found in the original texts. Heavily influenced by psychoanalytic thought, Burton applies techniques to his film adaptations that bring to mind the theories of Freud, Lacan and Jung, that will be explored in the following chapter, and lends itself to analysis through a psychoanalytical lens.

Chapter 2: THEORETICAL FRAMEWORK

“All the critical twiddle-twaddle about style and form, all this pseudoscientific classifying and analyzing of books in an imitation-botanical fashion, is mere impertinence and mostly dull jargon”

- D.H. Lawrence

Through the application of the theories of prominent scholars within various fields of study, it is possible to come to a better understanding of authors and their work. This chapter will explore an assortment of theories in order to examine the work of Tim Burton. A background to auteur and adaptation theory to which Tim Burton and his work is so well suited will be provided, as well as psychoanalysis and its development. A more comprehensive understanding of the theories will aid in the comparative literary analysis of the chosen original children's text and Tim Burton's adaptations.

The Oxford English Dictionary Online defines auteur as “a film director who influences their films so much that they rank as their author”. The artist's personal influence and artistic control over the film is so significant that their work may be regarded collectively as a body of work sharing common themes or techniques and expressing an individual style or vision. As Tim Burton approaches the topics of his work with a sense of humour and his films are characteristically surreal and expressionistic, he can thus be categorised as an auteur because of his unique cinematographic style that has been termed the ‘Burtonesque’. Such cinematic techniques include Burton's distinctive use of colour, proportions, scale, patterns and perspective that are utilised by Burton to visually reemphasise certain aspects of thematic elements of narratives that he chooses to highlight. Especially in the case of his children's story adaptations, the techniques are used to magnify the psychoanalytic elements of the stories, grounded in the theories of Sigmund Freud, Carl Jung and Jacques Lacan.

2.1 Auteur theory

The term auteur, French for author or composer, was popularised within the context of literature and film theory by the work of François Truffaut in the

1950's. Truffaut published an influential article "A Certain Tendency of the French Cinema" in 1954, in which he draws a distinction between traditional directors and those whose work is branded with a unique artistic and directorial vision. Staples (1966, p.1) notes that Truffaut's article was not intended to provide a framework for criticism or appeal to directors to become auteurs, but rather an "anti-screen-writers article, against the traditional and commercial French writers for film", as he believed that films were being made for film festivals and not for the sake of artistic expression. According to Staples (1966, p.1), Truffaut claimed that the poetic realism that was found in French films before World War I had been replaced by a psychological realism after the war, where writers were "completely underestimating the capacity of film by attempting in each film to continue the "tradition of quality"". Born out of the influential group of 1950's French film critics such as Truffaut, auteur theory is a 'director-as-author' filmmaking theory in which the director and their personal vision are regarded as the major creative force behind the project. Staples (1966, p.1) asserts that the history of the development of the theory can be traced back to Truffaut's 1954 article, but the theory moved on to England, and finally, the United States. American film critic Andrew Sarris (1979) in his essay "Notes on the Auteur Theory in 1962", dubbed the theory as it is known now, as an extension of the theories of Alexandre Astruc and André Bazin. In 1951 Bazin co-founded the *Cahiers du cinema*, for which Truffaut and other critics and directors wrote, and is often seen as the father of auteurism. Staples (1966, p.3) notes that according to Bazin, the goal of the group of critics was "to find the Shakespeares and the Rembrandts of film". Sarris claims: "Over a group of films a director must exhibit certain recurrent characteristics of style, which serve as his signature" (Sarris, 1979, p.662). Supporters of the theory hold that successful films will thus bear an unmistakable stamp unique to the particular director. However, criticism of the theory soon emerged as it came to rest on the assumption that if a film is made by an auteur, it is good (Staples, 1996, p.4). Staples (1966, p.4) further notes that Bazin himself took issue with certain aspects of the theory and its application, such as auteur theorists' negative approach to films made by non-auteurs. Moreover, he despised the celebration of films not necessarily worthy

of the praise it receives purely based on who made it, which imposes a sense of hierarchy within the film industry.

Nevertheless, as in keeping with the requisites that characterise auteur theory, Tim Burton sets himself apart from other directors through, not only his unique style, but his refusal to compromise his artistic vision for conventional ideas or approaches. His work has a distinct style, often deals with reoccurring themes, and is generally classified within a gothic genre. In addition, Burton is known for using stop-motion animation, as well as reusing actors and actresses, particularly Johnny Depp and Helena Bonham Carter, while Danny Elfman most often produces the soundtrack to his films. Through Burton's approach – the 'Burtonesque' qualities of his films magnify the psychological elements found in the children's stories that he adapts into motion pictures.

According to Robert Stam's definition, Zipes (2011, p.10) relates that film adaptation involves any artistic and technical manner in which a filmmaker re-creates or alters a known or popular text. This involves the modification of the hypotext (original source) by means of a variety of operations: "selection, amplification, concretization, actualization, critique, extrapolation, popularization, reaccentuation, transculturalization" (Stam, 2005, p.45). Found in films, television, novels, comic books, video games and on stage, the process of adaptation is present in all spheres of media, entertainment and art. What Hutcheon (2006, p.4) suggests as the reason for the appeal of adaptations, is pleasure found in "repetition with variation, from the comfort of ritual combined with the piquancy of surprise". In such regard, different artists reimagine well-known children's text and novels at large with the reliance on the popularity of the original work, while bringing a fresh perspective and approach to the story.

Ever since the work of David Selznick, an American film producer, whose novel-to-film adaptations, such as *The Adventures of Tom Sawyer* and *A Tale of Two Cities* typified the Hollywood approach to the film adaptation tradition, novels have been a major source of material for filmmakers (Seymour-Smith, 1980, p.254). Although the process of adaptation has been around for centuries, as even the likes of Shakespeare transferred his stories

from the written word to the stage, Aragay (2005, p.11) argues that the theoretical exploration of the topic only emerged in academics sometime during the mid-twentieth century, with criticism of contemporary adaptations most often condemned and regarded as secondary and inferior. As Hutcheon (2006, p.3) relates, Newman regards the move from literature to the film or television as a “wilfully inferior form of cognition”. A major point of past criticism, Marciniak (2007) argues, was concerned with the viscosity of the filmic medium:

It was an obvious fact that each act of visualization narrowed down the open-ended characters, objects or landscapes, created by the book and reconstructed in the reader’s imagination, to concrete and definite images. The verbally transmitted characteristics of the heroes, places and the spatial relations between them, open to various decoding possibilities in the process of imagining, were in the grip of flattening pictures.

Thus, the process of bringing characters and places to life visually that was before left to the imagination of the reader of a novel becomes the work of the filmmaker. In turn, there is a distinct possibility that the audience, with their own constructs of what the characters of a text are, will not respond positively to the concrete images created of them in the film medium. Yet, as McFarlane (1996, p.7) asserts, whatever the audiences’ complaints about the ‘violation’ of the original, “they continue to want to see what the books ‘look like’”. The comparison of the reader’s conceptual images to that presented by the filmmaker’s version leads to either the audience’s gratification found in the similarity between the imagined and visualised, thus, by such standards, resulting in a successful adaptation, or due to discrepancies between their and the filmmaker’s perception of the story, the feelings of unfaithfulness to the source text. The problem with evaluation by such standards of perceived fidelity, it can be argued, lies in the process of perception itself. While the reader/viewer expects visualisation of their own conceptual images, what they are obviously faced with is the filmmaker’s interpretation. Kline (1996, p.70) reiterates this sentiment by noting the prevalence of contradictory receptions of the same film, whereby one critic may consider a success, what another

regards as a failure. She, however, contends the notion that such discrepancies are merely due to the subjectivity of film adaptation critique, but suggest rather that it is the result of different critics adopting different paradigms for their evaluations. Kline (1996, p.70) therefore explores four prominent paradigms found in the academic criticism of film adaptations, which are: the translation, pluralist, transformation and materialist paradigms. The translation paradigm involves the critic's appraisal of the adaptation as successful based purely on its fidelity to the source text, specifically with regards to its narrative elements. Kline (1996, p.71) notes that by adopting this approach, the critic concedes that the film must condense the original novel and simplify or remove minor characters and sub-plots. Critics who value a film adaptation based on its ability to "present a coherent fictive world within itself which bears significant traces of the novel operating at somewhat abstract emotional/intellectual level" adhere to the pluralist paradigm (Kline, 1996, p.71). Such an adaptation remains true to the spirit of the novel, but makes adjustments deemed appropriate by the filmmaker in order to fulfil his vision. Transformation paradigm critics, on the other hand, regard the novel as raw material on which a film is based, but alters it significantly, becoming a work of art in its own right (Kline, 1996, p.72). Lastly, Kline (1996, p.74) describes the materialist paradigm as an approach used by critics who examine a film adaptation as "the product of cultural-historical processes". The original source is acknowledged, but emphasis of exploration is placed on the context from which the film adaptation emerged.

According to Marciniak (2007, p.59) the criticism of novel-to-film adaptations has predominantly focussed on the degree of fidelity to the original source, as adaptations were regarded by most critics as secondary products, "lacking the symbolic richness of the books and missing their spirit". The hierarchical view of the novel and film relationship dominated adaptation studies for much of the existence of the field, as Aragay (2005, p.12) relates: "the literary work was conceived of as the valued original, while the film version was merely a copy". Such was the most recurrent point of contention – the concern of fidelity between the film version and source text. McFarlane (1996, p.8) argues that adaptation discussion has been "bedevilled by the

fidelity issue”, which he ascribes to the fact that the novel came first. He further suggests that the fidelity approach seems to be “a doomed enterprise and fidelity criticism unilluminating” (McFarlane, 1996, p.9). Film adaptations, for critics of such opinion, should therefore not be judged on the degree to which they are faithful to the original text, but rather on their own artistic merit. Similarly, J.D. Connor (2007) notes that for critics such as Robert B. Ray and Dudley Andrew, “the problem with fidelity is that it makes for boring criticism”, and that in “Beyond Fidelity”, Robert Stam, the editor of several adaptation anthologies, declares that his main objection is “the covert moralizing of fidelity discourse”.

Despite conflicting opinions, the commercial value in transforming well-known novels into big-budget feature films continues to entice filmmakers, as society changes from a reading to a viewing culture, and films are overshadowing books as entertainment. 1992 statistics show that 85% of Best Picture winning films at the Academy Awards were adaptations, as were 95% of miniseries and 70% of TV movies that won Emmy Awards (Hutcheon, 2006, p. 12). Even though film adaptations have been under attack by critics and novelists from as early as 1926, when Virginia Woolf described the medium as a “parasite” of which literature is its “prey”, Hutcheon (2006, p.3) also notes that other scholars like film semiotician, Christian Metz argues that cinema “says things that could be conveyed also in the language of words; yet it says it differently. There is a reason for the possibility as well as for the necessity of adaptations”. Such a mind-set has led, according to Marciniak (2007, p.60) to a significant shift towards a “dehierarchizing attitude” with regards to the novel versus film adaptation - a welcome change to what Conner (2007) regards as the tiresome discussion that is caused by an dogged assumption that “the task of adaptation is the reproduction in cinema of something essential about an original text” (Andrew, qtd. in Conner, 2007). One of the main reasons for the assumed superiority that literature continues to hold over film as an art form is due to the expectations of the fan of the original text, who desires conformity to a story that they have come to know through literature. It can further be suggested that the flawed assumption that filmmakers aim to simply regurgitate an existing text, fuels the undying fidelity

debate. However, Julie Sanders (qtd in Zipes, 2011, p.7) declares: “we need to find a way of discussing adaptation and appropriation that will register influence but not assume it as a stranglehold, that will see possibility not prescription authored by what comes before”. Hence, what occurs is taking the novel out of its original context and adapting it to suit not only the artistic vision of the filmmaker, but its new audience. What results is a film with an interpretative relationship to the literary original. Such a relationship comes into existence through the processes of expropriation and appropriation. Appropriation, Zipes (2011, p. 11) argues, will always involve some sort of translation, as the act of adaptation always involves remaking, and the adaptor’s task is to interpret and translate the meaning of the source text. In this regard, Zipes, along with many other critics, debunks the measure of adaptation success through the degree of fidelity, as his argument is grounded in the purpose of adaptation itself to be an act of renewal and representation and interpretation.

Even so, what Marcininiak (2007, p.59) refers to as the critics’ biggest grievance with film adaptations: “the inability of the filmmakers to read out and represent the deeper meanings of the text”, is exactly what Tim Burton counters. The deeper psychological meaning and importance, as Burton recognises, of children’s stories, has long been an area of study for literary critics. Through his adaptations reinforcing such purposes, Burton’s films lend themselves to psychoanalytic criticism.

2.2 Psychoanalytic theory

Psychoanalytic theory, founded by Austrian neurologist, Sigmund Freud, seeks to understand psychological development through the exploration of the relations between the conscious and unconscious mind, as he hypothesised that the human psyche was divided into different segments, some of which could only find expression through dreams (Rivkin & Ryan, 2004, p.390). Mitchell and Black (1995, p.5) claim that it was during the ten-year period from 1895 to 1905, that Freud’s “burst of creative theorizing” led to the emergence of psychoanalysis as a distinct methodology and form of treatment in its own right, as they argue that “many of the basic concepts that guide psychoanalytic thought to this day were established”. Working as a consultant

at the Children's Hospital in Vienna, Freud became aware of unconscious mental processes, which he later connected to causes of psychological and emotional stress symptoms. What he discovered to be most crucial to the permanent removal of such symptoms is for unconscious material to be accessible to the conscious (Mitchell and Black, 1995 p.5).

Based on his findings of the mid 1890's, Freud envisioned the mind to be divided into three different realms: the unconscious, containing unacceptable thoughts and desires; the pre-conscious, which contain thoughts and feelings that are capable of becoming conscious; and the conscious, which consists of any thoughts, feelings and desires that an individual is aware of at any given time. Freud consequently proved the existence of unconscious fantasies, later termed Oedipal desires, and grounded in his clinical efforts, theorised about methods of accessing such unconscious material. The method of free association was thus established, which Mitchell and Black (1995, p.6) assert, has been the backbone of psychoanalytic technique ever since. This method involves the patient being encouraged to say whatever comes to mind, without screening thoughts. The analyst is thus able to "discern the patient's secrets, the unconscious wishes, while the defences remain active and can be addressed" (Mitchell and Black, 1995, p.6). Such defence mechanisms refer to processes such as repression, projection, denial and displacement that act to prevent threatening unconscious thoughts of entering the conscious, thus hindering the accessibility of the material that Freud believed to be the motivation and drive of human behaviour.

However, as Mitchell and Black (1995, p.8) note, Freud became increasingly interested in his patient's associations of their dreams, and became aware that in sleep, the defences that prevent the surfacing of unconscious thoughts and desires, become weakened. In his book, *The Interpretation of Dreams*, published in 1900, Freud explained his discoveries regarding the symbolic importance of dreams, and the value of dream analysis as another method of access to the unconscious. Freud's theory on the interpretation of dreams builds on his hypothesis that the mind harbours wishes and desires that are repressed into the unconscious, suggesting that such desires manifest themselves at night in dreams. Interpretation is done by

means of analysis of a dream's latent content/dream-thoughts and not its manifest content (the actual subject-matter as presented in our memory), as well as the relation between the two. Both the dream-thoughts and manifest content are presented to us like "two versions of the same subject-matter in two different languages" (Freud, 2004, p.400). Thus, the relation that exists between content and thoughts is that the dream-content is determined by the dream-thoughts, and individual dream-thoughts are represented in a dream by several elements that make up the content. The first clear difference between dream-content and dream-thoughts is brought about by the work of condensation. While dreams are brief, the analysis of the underlying dream-thoughts is more involved. However, it is impossible to determine the amount of condensation that has taken place, as it is never known whether a dream has been completely interpreted, as dreams often cannot be recollected in its entirety. Nevertheless, the elements that stand out are considered the principle components of the dream-content. These elements are not what seem 'important' in the dream, but rather those that occur many times over. Such is the work of displacement – certain elements are selected, others rejected.

Despite Freud's revelations regarding the symbolic importance of dreams and his influence of psychoanalytic practice, Kramer (2006, p.85) claims:

It is easy to find responsible proponents of the more sceptical position, that dreams serve no purpose at all. What would be harder to locate today are defenders of the view that dreams are minutely and complexly constructed to hide and yet retain evidence of unacceptable beliefs and feelings.

This, scholars of such an opinion argue, is due to the fact that much of the variety and content of dreams relate more closely to the range of sleep stages that produce dreams. Kramer (2006, p.85) explains that while according to Freud, bizarre distortions in dreams, containing valuable meaning, are the result of the unconscious mind harbouring dangerous thoughts and desires censored by the conscious, scientists today argue that the distortions are created rather as parts of the brain responsible for organising thoughts that

become inactive during sleep. They assert that there is in fact “no censorship – so the mechanism of repression cannot be revealed by studying the dream narrative” (Kramer, 2006, p.85). Nevertheless, Freudian theory in literary analysis, including concepts related to dreams and dream analysis, remains an important part of psychoanalytic literary criticism, as dreamscapes and representation through dreams continues to be a recurring element of children’s literature.

As Rivkin and Ryan (2004, p.391) relate, Freud spent most of his life studying the relations between the conscious self, which he termed the ego, and the unconscious, later referred to as the id. While the id refers to carnal, unconscious desires and urges, the ego attempts to socialise such desires, and the superego, as the moralising agent, acts as a conscience that provides reason and logic. Freud’s id, operating according to the pleasure principle, is entirely unconscious and is responsible for all basic and primitive human desires. Driven by immediate gratification, the id seeks to avoid any form of pain or discomfort and knows no judgment of good or bad (Stevenson, 1996). The ego, on the other hand, operates on what Freud termed the reality principle. Its function is to attempt to fulfil the desires of the id in a socially acceptable way. Thus, the ego is constantly seeking balance between morality and carnality, and weighs the costs and benefits of allowing certain actions before giving in to impulses. The superego refers to the moralising agent of one’s psyche that internalises cultural rules and attempts to guide actions to conform to such regulations. Therefore, the superego opposes the id and acts in a morally just manner (Stevenson, 1996).

What became the centrepiece of Freudian thought, however, which some may argue to be his most influential contribution to the field of psychology are his theories of childhood development, as he retraced repressed drives and desires in adulthood to instinctual drives in infancy and childhood. He believed that childhood events that influence the unconscious can be organised into stages of development involving parental relationships. Mitchell and Black (1995, p.10) note that in many of his patients, troubling memories were often linked to traumatic experiences as a child, which “invariably had to do with a precocious involvement with sexuality”. As Mitchell

and Black (1995, p.12) assert: “body parts other than genitals, such as the mouth and anus, and bodily processes other than coitus, such as sucking, defecating, and even looking, are involved”. What inevitably emerged from his findings was his theory of psychosexual development, which holds that the development of personality is dependent on the successful completion of each of the childhood stages, namely: the oral, anal, phallic, latent and genital stage, during which libidinal pleasure is associated with different erogenous zones. Failing to find resolution in these stages, according to Freud’s theory, results in fixation that may result in psychological conflict in adulthood. One of Freud’s most seminal theories emerged from the processes that occur in the phallic stage of development, which is the manifestation of the Oedipus complex in males and the Electra complex in females. This theory describes a child’s feelings of desire and possession of the opposite sex parent. Thus, the Oedipal complex refers to a boy’s jealousy and hatred towards his father with whom he believes he must compete for the attention and affection of his mother. The equivalent stage in females is the Electra complex, where girls feel such jealousy for the affections of their fathers. Freud (1991, p.92) believed that during the Oedipal rivalry, boys fantasise about punishing their fathers by means of castration. The castration anxiety that transpires within the child as a result of the assumption that they will receive similar punishment in return, leads to the boy’s identification with his father, as a result of fear of retaliation and thus they acquiesce to their father’s superiority and authority, at which point the superego is formed.

Related to the Oedipal complex, according to Mitchell and Black (1995, p.15) Freud introduced the concept of the superego in 1923. The key component thereof, they argue, is the ego-ideal, which accounts for “the internalization of parental values that accompanies the resolution of the Oedipal struggle and holds infantile sexuality in check” (Mitchell and Black, 1995, p.15). Greenberg (qtd. in Mitchell and Black, 1995, p.16) argues that the meaning of Freud’s concept of the Oedipal complex has changed over decades of psychoanalytical theorising, and that “Freud’s vision of sexual possession and rivalry has been vastly broadened to include an array of different kinds of motivations and various constellations of family dynamics”.

What has remained more consistent in Freudian thought, however, is the assertion that as an individual grows from infancy to childhood to adulthood, the superego, together with the id and ego wrestle for dominance of the psyche – an idea that Freud formalised in his book *Ego and the Id*.

Another concept of Freudian thought is the uncanny. Translated from the German term *unheimlich*, which is defined as the opposite of what is familiar or natural, the uncanny involves a sense of unfamiliarity. This concept plays a major role in Burton's films with regards to his style of cinematography, whereby something recognisable or common is made to feel unfamiliar or strange. Consequently, Freud (2004, p.429) claims that such estrangement creates anxiety when something that an individual had been in contact with before and has been a known and accepted part of society, changes into something alien.

Bruss (1981, p.63) argues that since Freud invented psychoanalysis, psychoanalytic criticism has essentially been a branch of his therapeutic methods – criticism that seeks to uncover the psychopathology of their creators, or how well they depict dreams, neurosis and other phenomenon on which his theories are based. Even though Frankland (2000, p.7) states that for Freud, literature is “clearly more than just an object of analysis for him, it is a key feature of his thought processes”, Bruss explains that although Freud loved literature and would not have limited psychoanalytic criticism to such a narrow scope, the focus of his studies was to find a cure for an illness. However, literary motifs seemed to provide support for his clinical findings, and “the possibility that literary works could substitute for the free associations grudgingly surrendered by patients in psychotherapy promised to multiply the numbers of case studies in the psychoanalytic domain” (Bruss, 1981, p.64).

Many scholars have followed in Freud's footsteps and expanded on his findings to discover new aspects to psychoanalytic thought and theory. One such theorist is Swiss psychiatrist and psychotherapist, Carl Jung. Young-Eisendrath and Dawson (1997, p.xii) assert that Jung's findings constitute “one of the most significant expressions of our time”. According to Brizee and Tompkins (2013), Jungian criticism seeks to explore the connection between literature and the “collective unconscious” of the human race, which is defined

as “a part of the psyche which can be negatively distinguished from a personal unconscious by the fact that it does not, like the latter, owe its existence to personal experience and consequently is not a personal acquisition” (Jung, 1959, p. 42). It is formed by symbols, archetypes, instincts and patterns of behaviour inherited from ancestors. Jung postulated that there are certain archetypes, namely the Shadow, the Anima, the Animus and the Spirit, from which images and motifs such as the mother, the child and the trickster emerge. Through textual analysis, a literary critic relying on the theories of Carl Jung would search for the embodiment of these archetypes in a piece of discourse by examining how symbolic the imagery in the work is, how the characters mirror archetypal figures, the trials of the protagonist and whether there is a journey taken to an underworld (Brizee and Tompkins, 2013).

Carl Gustav Jung began his career at the Burgholzli Psychiatric Clinic in Zurich, Switzerland, where he would conduct his first experiments on word association in 1904, as an assistant physician working under the guidance of Eugen Bleuler (Cowgil, 1997). Jung’s Word Association Experiment confirmed many of Freud’s findings, and in 1907 Jung met Sigmund Freud in Vienna, Austria. The two scholars worked closely together for a number of years and eventually founded the International Psychoanalytic Association of which Jung was the first president. However, as Cowgil (1997) notes, even though “many believed that Jung would continue Freud’s psychoanalysis”, Jung realised that Freud would not tolerate differences in opinion, and after about six years of collaboration, the two split. According to Cowgil (1997) “Jung contested Freud’s analytic principles, which he claimed were one-sided, overly-concrete, and personalistic”. Jung’s *Psychology of the Unconscious* was first published in 1912, and even though Freud and Jung continued their studies independently, establishing separate theories, as Samuels (in Young-Eisendrath and Dawson, 1997, p.1) states: “When Jung is mentioned, it is primarily as an important schismatic in the history of psychoanalysis”. Regardless of being known as a schismatic, Jung’s theories, specifically in a clinical sense, greatly contribute to the field of psychoanalysis.

Jung went on to develop a foundational approach to the study of the

human mind, by dividing it into three parts consisting of the ego (the conscious mind), the personal unconscious, and the collective unconscious, a concept he established based on his experiences with schizophrenic patients at the Burgholzli Clinic. The collective unconscious, according to Jung (1959, p. 43) is a “second psychic system” which “does not develop individually but is inherited”. Thus, it is a construct of the human psyche that is not acquired or developed through any conscious effort, but is an innate layer of the human mind that is made up of what Jung termed archetypes. Jung (1959, p.43) hypothesized that these archetypes are pre-existing forms, “which can only become conscious secondarily and which give definite form to certain psychic contents”. They are intrinsic psychic dispositions to experience basic human behaviour that manifest themselves through archetypal images in dreams and visions.

While Jung’s *personal unconscious* is derived from personal experiences unique to each individual, the *collective unconscious*’ archetypes are modes of behaviours that “are more or less the same everywhere and in all individuals. It is, in other words, identical in all men and thus constitutes a common psychic substrate of a suprapersonal nature which is present in every one of us” (Jung, 1959, p.4). The major universal models of behaviour Jung defined as the Anima/Animus, the Shadow, the Persona and the Self, which are archetypes that manifest in archetypal events (birth, death, separation from parents, initiation, marriage) images or figures (mother/father, child, devil, trickster, wise old man/woman) symbols (sun, moon, water) and motifs (the Apocalypse, the Deluge, the night journey, the Creation) (Papadopoulos, 2006, p.84).

Jung postulated that the Persona is that which we present to the outside world. It is like a mask created by the ego to hide its true nature, and is not singular, but rather consists of different social personas that are projected in different social situations. While the archetype of the Persona relates to an outward personality, the Animus/Anima functions completely in the unconscious, as the Animus can be regarded as the unconscious male component of the female psyche, while the Anima is the unconscious female component of the male psyche. A key concept of Jung’s theory of the human

psyche is the process of individuation, the goal for the individual being to become more of who that individual really is. For this to occur, Jung's findings contend that a man must form an awareness of his Anima, and a woman of her Animus, in order to differentiate him or herself from it and not be dominated by it – a difficult step in psychological growth according to Jung's theory (Papadopoulos, 2006, p.113). According to Papadopoulos (2006, p.113) Jung first became aware of his own Anima following his break with Freud, and realised that by personifying the archetype, he was able to bring it into relationship with his consciousness and render it less powerful.

The Animus represents the logical, reasoning aspect of a woman's unconscious and is most often projected in images and figures such as great artists, heroes and philosophers. However, when a woman identifies with, as opposed to differentiating herself from her Animus, it may result in an overly critical and stubborn personality. Similarly, the Anima, representing the feminine characteristics in males, is projected through certain images. They include symbols such as earth and fertile soil, or water in various forms. The most common manifestation of the Anima archetype, however, is in the form of the mother archetypal figure, and acts as a kind of innate guide to navigating relationships between men and women. Thus the Anima/Animus archetype often registers for an individual through projection onto a member of the opposite sex, which Papadopoulos (2006, p.113) argues has led to the popularity of the concept as it explains falling in love and inexplicable fascinations. Such criticism will play an important part of the analysis of Burton's adaptations, as Burton can be argued to be an 'archetypal director'. Helena Bassil-Morozow (2010, p.22) reiterates: "Tim Burton is an essentially archetypal director in the sense that he works with basic mythological motifs". Heroes, father-son conflicts, quests, isolation and the common archetypal characters that accompany them are concepts and themes that Burton often explores in his work, and have formed part of mythology in literature for centuries.

Also operating as part of the collective unconscious, the Shadow archetype exists as part of the unconscious mind and is composed of repressed weaknesses, desires and instincts. It is often described as the

darker side of the mind, as Jung adapted Freud's original division of the human psyche into a light and dark side. This archetype can often be found to be represented by images or figures such as monsters, snakes or demons, and although the innate inclination of people is to deny this element of their psyche, such disposition is present in all individuals and is often projected onto others. However, Papadopoulos (2006, p.94) claims that it is important to note that the Shadow is not entirely negative or destructive, but can entail hidden positive aspects of an individual that have been repressed as well, as the Shadow entails *all* that is unconscious.

Jung's theory maintains that an individual must get in touch with the Shadow as well as the Anima/Animus in order to become truly in touch with the archetype that contains all other archetypes and functions as the centre of the psyche – the Self. The process by which this occurs is referred to as individuation, and forms the overarching goal of Jung's theory. Central to the process of individuation is the individual becoming aware of all elements of their psyche, bringing them into consciousness. The first necessary step involves coming to terms with one's own Shadow, which entails, firstly, to acknowledge its existence. Samuels (1985, p.81) notes that this implies recognising parts of one's psyche that "are initially repugnant or seem negative, and also opening up towards the possibilities presented by the contrasexual element (animus-anima) which can act as a gateway or guide to the unconscious". These steps result in the realisation that one has a Self, which is a progressive step towards a greater awareness of one's own identity and fulfilment of potential. The essence of this process Samuels (1985, p. 81) asserts, "is the achievement of a personal blend between the collective and universal on the one hand, and, on the other, the unique and individual", and a continual development and ideal concept. Jung, furthermore, divided the process into two parts – the first of which relates to the first half of an individual's life, and the second, to the second half of life. The theory holds that during the first half of a person's life, a separation from humanity occurs, where one attempts to construct one's own identity, separate from the collective or universal. As Samuels (1985, p.81) puts it: "the heroic ego struggles to be free from the mother and to establish its independence". For

Burton's work, this aspect of Jungian psychology is useful in the interpretation of his films, as he often explores themes and motifs surrounding the outcast or isolated child figure.

During the second half of life, after a personal re-evaluation, concerns once again shift back to personal relations. The individual thus reconnects with the collective in order to contribute to it and establish meaning. It is during this time of the process of individuation that the individual would be more likely to pay attention to unconscious feelings. In many children's texts, including Tim Burton's adaptations, the process of identity formation forms a big part of a child protagonist's journey, explored through themes such as childhood development and parental relationships.

Despite Carl Jung's contributions to the field of psychology established by Freud, Jonathan Culler (1995, p.128) however, claims:

The greatest impact of psychoanalysis has come through the work of Jacques Lacan, a renegade French psychoanalyst who set up his own school outside the analytic establishment and led what he presented as a return to Freud. Bruss (1981, p.64) asserts that the core of Lacan's approach involves the restatement of Freud's Oedipal theory.

Jacques Lacan, a French psychoanalyst and psychiatrist, according to Tyson (2006, p.26) established a new avenue of psychoanalysis that is rather abstract and ambiguous. According to Lacan's theory the human psyche is structured within three orders that control behaviour and desires, namely: the imaginary, the symbolic and the real. The imaginary concerns demand, and the symbolic, desire, while the real concerns need. The symbolic-real-imaginary orders are founded in Freudian concepts of the Oedipal phase, infantile sexuality, and the task of uncovering unconscious processes through language.

Lacan's influence on the field of psychoanalysis rests upon his theories regarding the psychological development of an individual from infancy. One of his first contributions was his establishment of the *mirror stage* of development. According to Ellmann (1994, p.16) Lacan argues that every human infant is born into an "undifferentiated and miasmatic state, which Freud described as 'oceanic feeling'". She argues: "The new-born infant has no self

because it is oblivious to difference, adrift among sensations, appetites, phantasmagoria” (Ellmann, 1994, p.16). When reaching the mirror stage, the infant, who had previously experienced both itself and the environment as random and fragmented (Lacan, 1949, p.506), now starts to develop a sense of self by identifying with itself as a whole, as if with the reflection in a mirror. Thus, the basis of this stage is the formation of the ego, which is dependent on external objects and the other. By this means, the infant achieves subjectivity by differentiating from other subjects such as its parents, siblings and other family members.

According to Lacan’s theory, it is the mirror stage which initiates the imaginary order of the human psyche, as when the child sees itself in the mirror, it sees itself as an image of the self. The child identifies itself with the image, but ‘the other’ in the mirror is imaginary. The imaginary order is concerned with demand, as it involves a child starting to recognise their body as existing separately from its mother, with the resulting anxiety caused by the sense of loss leading to the child’s demand to make the other a part of the self. The imaginary self in the mirror (the other) is one that the child fixates on in order to compensate for the feeling of loss that comes with the new sense of awareness during the mirror stage, and is therefore an ideal “I”. This imaginary realm of the psyche continues to influence behaviour throughout an individual’s life, and is not confined to infancy. Maud Ellmann (1994, p.18) asserts that according to Lacan’s theory, the reason that the child resorts to an attempt to identify with the other in the mirror is to deny the separation from its mother by incorporating her persona in the child’s ego. She argues that for this reason:

Lacan regards the imaginary as a maternal realm, and he argues that this dual universe of mother and child has to be disrupted by a third term if the principle of difference is to prevail over the whirlpool of similitudes. It is the father who intervenes between the mother and the child, breaking up their spectral reciprocities.

Lacanian theory maintains that once a child acquires language, he/she is able to accept the rules of society and learns how to deal with relationships. According to Lacan, such acceptance of language rules is aligned with the

Oedipus complex, as the father's function is to introduce the law of incest, and establish a distinction between the mother and the child. Ellmann (1994, p.18) thus notes that the father's power is linguistic, as it is his role to instate the symbolic order that forbids incest.

The difference between the demand-concerned imaginary realm and the realm concerned with desire – the symbolic order, is simply the acknowledgement and acquisition of language. The imaginary and the symbolic are intertwined, working against the real. As Tyson (2006, p.28) notes:

For Lacan, the child's acquisition of language means a number of important things. He refers to the child's acquisition of language as its initiation into the symbolic order, for language is first and foremost a symbolic system of signification, that is, a symbolic system of meaning-making.

The symbolic order is thus all about language and narrative, together with dealing with the experience of separation and loss initiated in the imaginary order. As the individual no longer feels intimately connected to its mother or external objects, language is needed to express the concepts of such things. The biggest separation experienced is that of the severance of the intimate relationship that an infant has with its mother, for which a substitution will be sought, unconsciously, throughout one's life. Tyson (2006, p.29) further argues:

The importance of loss and lack in Lacanian psychoanalysis cannot be stressed too strongly. The use of language in general, in fact, implies a loss, a lack, because I wouldn't need words as stand-ins for things if I still felt that I was an inseparable part of those things.

As a result of the loss experienced, a split occurs between the conscious and unconscious mind.

The order that comes before every symbolisation or imagination is called the real order. The real, in Lacanian theory, becomes that which resists representation, what is pre-mirror, pre-imaginary, pre-symbolic – what cannot be symbolised (made conscious through language). Although it is separate from the symbolic, it precedes the symbolic and makes it possible, as it calls

for signifiers to create meaning. Even so, the real will never be able to find expression in language completely, and thus is the most difficult of Lacan's orders to conceptualise. It evades succinct definition or description and cannot be rendered as a kind of image (as with the imaginary) or as a concept (as with the symbolic, through language). It is the point at which words fail, as at the point of relation with reality, all signification is lost. It is thus a sort of 'index' that can be pointed to, but never fully grasped as a concept in itself.

Bruss (1981, p.62) argues that literature is fundamentally about human experience, and turns to psychology in order to give such a statement meaning – in order to define the human experience. According to Lacan's theories, the human experience involves "the interplay of *imaginary* objects with a *symbolic* code in a *real* context". He explains that according to Lacan

[t]he Symbolic requires that as infants we be given names whose autobiographies we can write in our unconscious during the rest of our lives, using information present in the social code before we are born. Unless it misfires, this process in "human experience": to be born into the real, to experience it as imaginary objects which are lacked, and to order it with a shared Symbolic code which allows some of that lack to be filled. (Bruss, 1981, p.67).

As such, the human experience, which literature is fundamentally about, finds definition within psychology, thus in criticism, begging for analysis through such a lens. Lacan's psychoanalytic theories of the imaginary, symbolic and real, as with the concepts of Freud and Jung, can thus be used to the same ends as any other interpretive tool in regards to literary analysis – to reach a clearer understanding of the purpose of the work, or the motivation of the author in its creation.

As Burton's aesthetics creates narrative spaces that allow for the magnification of such psychological elements theorised by Freud, Jung and Lacan, the spaces themselves furthermore become representative of the characters' own psyches. Gaston Bachelard's ideas on the links between spatiality and the human mind thus becomes helpful in the analysis of the narrative spaces of the glass elevator in *Charlie and the Chocolate Factory*, as well as the rabbit hole in *Alice in Wonderland*, as Denise (2012, p.51)

states:

Bachelard considers the relationships between mind and place, between animate and inanimate and between tactile and cognitive understanding, proposing that the experience of space is both a visual and psychological event.

According to Robert Tally (2013, p.116) Bachelard's *Poetic of Space* deals with the interior spaces of the human mind and imagination. It places importance on space and memory of a psychological subject, which Bachelard (1994, p.8) argues necessitates topoanalysis as a supplement to psychoanalysis, which he refers to as "the systematic psychological study of the sites of our intimate lives". His theory holds that the "sites of our intimate lives" (Bachelard, 1994, p.8), are intertwined with psychological experiences. In Burton's work, the physical spaces of his filmscapes are similarly associated with the characters' psyches, as well as becoming representative of various aspects of psychological themes and motifs in his work.

Based on the work of Lacan, Jung and Freud, psychoanalytic literary criticism is a method of literary analysis that is informed by the tradition of psychoanalysis, established and developed by scholars as discussed in this chapter, and which they applied shortly after the formation of the theory itself. Ellmann (1994, p.1) argues:

There is nothing like Freudian theory to elicit sniggers of embarrassment or snorts of disbelief, and even the abstrusities of Lacan can reduce a classroom to cascades of giggles. Reactions against psychoanalysis tend to be visceral, the body rejecting with convulsions what the intellect refuses to assimilate.

Despite these apparent ambivalent reactions to psychoanalytic theory, it maintains a serious level of respect in regards to psychiatric intervention as well as literary analysis. Lois Tyson (2006, p.35) reiterates its value by asserting: "Our job, when we read psychoanalytically, is to see which concepts are operating in the text in such a way as to enrich our understanding of the work". She further explains that the use of psychoanalytic concepts as a means of analysis is not limited to one literary genre, or only literature in general, but can be applied to "any human

production that involves images, that seems to have narrative content...or that relates to the psychology of those who produce or use it" (Tyson, 2006, p.37). Film is one such clear form of production, and thus lends itself to analysis through a psychoanalytic lens. Tim Burton's work in particular, rich in psychological material, provides an abundance of subject matter to be compared to the original children's texts on which his adaptations are based.

With the goal of examining the way in which Burton's unique approach to film adaptations magnify the psychoanalytical components as discussed in this chapter, the following chapter will explore Tim Burton's trademarks and distinctive artistic style that has become known as the 'Burtonesque'.

Chapter 3: THE BURTONESQUE

“When the going gets weird, the weird turn pro”

- Hunter S. Thompson

As a quirky and offbeat filmmaker, Tim Burton has created films that take the everyday and normal and make them abnormal and strange. This chapter examines Burton’s unique approach to filmmaking, highlighting his techniques of defamiliarisation and the uncanny by the use of surrealism, clashing patterns and colours, unconventional perspectives and exaggeration.

Burton’s approach to such visuals is influenced by German Expressionism (Salisbury, 1995, p.34), among other artistic influences, as well as American Horror films. However, he takes cinematic elements usually associated with dark horror films, which are intended to jar adult audiences, and through his unique and eccentric aesthetic, manages to produce family-friendly films with his iconic “Burtonesque” stamp. Hirschberg (qtd. in Woodford, 2005, p.7) poignantly states: “His artwork, like his movies, is a combination of the beautiful and the strange”. Through his approach, the strange and unfamiliar become a crucial part of the success and appeal of his work. He is set apart from other filmmakers because of his unique techniques. These techniques serve as trademarks, heavily influenced by his art, and encompass a complex combination of several styles. Mgliozzi and He (2010, p.17) argue that Burton’s trademark style results from “his particular choice of telling stories chiefly through striking visuals and indelible characters who personify the themes that recur and reverberate throughout all of his works”. Burton’s use of aesthetic elements serves to further a psychological agenda, more than is achievable by merely thematic elements.

Apart from the influence of Burton’s art on his film, many critics argue that Burton’s personal history serves as another major inspiration behind his films’ specific themes and tropes, as Kehr (qtd. in Woodford, 2005, p.5) asserts: “Tim Burton’s films have possessed the intimacy and fragility of an emotional autobiography”. McMahon (2014, p.1) argues that Burton’s work alludes to the influence of other sources, including Washington Irving, Salvador Dali, Lewis Carroll and Dr. Seuss. From such inspirations, he

proclaims that Burton established a macabre signature, incomparable to any other contemporary director-producer. As a result of these influences that manifest in Burton's work as stylistic elements that have become unique to him, McMahon (2014, p.215) claims that Burton has become "known for his macabre style and predisposition for the fantastic". What affords Burton's films their fantastic nature is the offbeat and quirky characteristics that severs ties with reality. These characteristics include several artistic techniques. Denise (2012, p.30) argues that a discussion of the 'Burtonesque', which has become the vernacular that refers to the unique aesthetics of the artist, "must include an awareness of how elements of surrealism, postimpressionism and Dadaism allow his works to defy any one fixed, genre or style", and that the influences of such movements are evident in Burton's use of, for example, "surreal color contrasts in *Alice and Charlie*". Towards such awareness, impressionism refers to the artistic movement of the 19th century that originated from the independent exhibitions of a group of Paris-based artists. Their work was met with harsh criticism from the community of conventional artists. Their rejection by the art establishment prompted the artists, including Monet and Renoir, to set up their own exhibition in defiance of the restrictive art conventions of the time.

In the next century, the art movement of Dadaism followed. Similar to impressionism, it also defied convention and involves the rejection of prevailing standards through anti-war, anti-art pieces of work in poetry, visual arts, literature and theatre. It did not constitute an actual style of art, but the anti-aesthetic, protest creations of Dada artists were produced in order to show their disdain for bourgeois values and dejection about World War I. Dadaism greatly affected the art scene of the 20th century due to its ridicule and criticism of society and attack on conventional artistic expression.

Out of Dadaism, and its obsession with the bizarre and fantastic, developed surrealism, which gained momentum throughout the world during the 1920's. Surrealist artists used specific techniques and everyday objects to create unnerving scenes that challenged conventional art techniques and expression.

3.1 Surrealism

Surrealism, which originated in the late 1910's and early 20's, was officially established in Paris in 1924 with the publication of the *Manifesto of Surrealism* by the poet and critic André Breton (1896–1966), and quickly became an international intellectual and political movement. In literature, the movement entailed the exploration of a new form of writing thought of as 'automatic' in that it sought to give free expression to the subconscious. Voorhies (2004) states that many writers drew upon the psychological theories of Sigmund Freud and his work on free association and dream studies. Their work thus investigates the recesses of the mind, with thoughts repressed into the unconscious. Visual artists similarly embraced Freud's methods and created paintings, drawings and sculptures that featured strange figures that were products of the artistic expression of an uninhibited imagination.

More recently, during the 1970's and 80's the term "pop surrealism" was coined as emerging from West Coast USA-based artistic movements that produced contemporary artwork building on European traditions of Dada and surrealism, but use cartoon imagery, bold colour and make reference to popular culture (Klein, 2007, p.26). Klein (2007, p.26) further notes the description of the movement by Robert Williams, the 'father' of pop surrealism as:

[a] loose-knit group of artists who function in the craftsmanship-based realm of representational art...we spawn from story illustration, comic book art, science fiction, movie poster art, psychedelic and punk rock art, hot rod and biker art, surfer and beach bum graphics, tattoo and pin up art, and pornography.

The art of pop surrealists thus widely became known as 'lowbrow' as no authorised art institution recognised the art form. The artists found the term limiting and derogatory and it was later replaced by 'pop surrealism', which is believed more accurately reflects the artistic prowess, eclectic interests and ability of the artists to impart humour into their work. Brown (2009) asserts that following an exhibition of the artist and filmmaker's work at the Museum of Modern Art in Los Angeles, he was heralded as a forerunner of "Pop

Surrealism". The museum's film curator, Ron Magliozzi, who co-organised Burton's show, according to Brown (2009) writes in the exhibition's catalogue that he felt 'pop surrealism' had been the most appropriate description of Burton's work, as such artists share a "hip outsider perspective". Tim Burton has notably referred to himself as an outsider for most of his life, and often in his films explores this theme through the main characters of his stories.

With a clear influence on the work of Tim Burton, films such as *Alice in Wonderland* and *Charlie and the Chocolate Factory* feature the unconventional imagery, symbolism and surprise that characterises surrealist art, which allow him to defy convention like the influential artists before him. As Denise (2012, p.31) affirms: "These elements reveal Burton's preference for whimsy over convention and realism, lending a sense of wonderment and strangeness to his aesthetic." It is such wonderment and strangeness that lends his films to a psychoanalytic discussion as it is used to advance the purpose of jarring the audience and creating a sense of unfamiliarity - psychological concepts deeply rooted in the work of Sigmund Freud. Denise (2012, p.40) asserts: "Burton's surreal filmscapes become productive tools that further support a complex and reflexive spectatorship". She argues that Burton's surreal visual effects are constructed to create feelings of unease and unfamiliarity, "which mirror eerie and unusual meanings of relationships, identity and community". Such themes feature heavily in Tim Burton's repertoire, including both *Alice* and *Charlie*, and are, as argued by Denise, reinforced by his unique 'Burtonesque' perspective through his specific artistic techniques.

Alison MacMahan (2006, p.6) in her discussion of Tim Burton as a 'pataphysical director' (an approach which is characterised by a reliance on special effects, which do not follow traditional narrative logic and transcends other film genres) argues that many of the qualities that make up pataphysical films, are aspects of surrealist films as well. She notes:

[q]ualities of surrealism include "an obsession with Sigmund Freud and the unconscious; like the Dadaists before them, the Surrealists cherished the random phrase and the image recorded as if by accident. They took as their notion of beauty the juxtaposition of incongruous

elements, in order to attack the familiar and provoke an interruption of otherness.

Such 'obsession' with Freud, interest in the unconscious, bizarre imagery and attack of the familiar is what affords the films of Tim Burton with the ability to advance psychological components of children's stories. According to Denise (2012, p.16):

Burton's eccentric and surreal aesthetics manages to invoke a sense of the unfamiliar, which works in opposition to dominant ideas and perceptions of cinematic space as a 'realistic' depiction made up of complimentary colours. Through his aesthetics, Burton defamiliarizes his spectators from an immediate identification with the normal world beyond the cinema.

The defamiliarisation of the familiar through use of surrealist techniques can be seen in both *Alice in Wonderland* as well as *Charlie and the Chocolate Factory*, as is evident in appendix A, figures 3 and 4, whereby familiar outdoor scenes create a feeling of unease in the spectator through the juxtaposition of incongruent elements and surreal colour contrasts. Denise (2012, p.15-16) claims that Burton's use of surrealistic colour in his earlier films such as *Pee Wee's Big Adventure* and *Beetlejuice* in combination with gothic tropes in the aesthetics of *Batman Returns* marked the beginning of his use of diegetic space "[a]s a reflection of the psyche of the characters who inhabit it". As Denise (2012, p.18) further asserts, Burton uses false perspective to "produce a space that reflects psychological space", creating a cinematic space that becomes a reflection of the imagination.

In his later works, including *Charlie* and *Alice*, such exploration becomes clearer, as Burton further explores the inner psyche of the characters through symbolic representation of the filmscapes in which they find themselves. This is particularly evident in the representation of Wonderland as Alice's unconscious, as well as the transitional spaces of the rabbit-hole and the glass elevator in *Charlie and the Chocolate Factory*.

3.2 Exaggeration

Tim Burton's use of exaggeration, as can be seen in the body distortion of the Red Queen in *Alice in Wonderland* (appendix A, figure 5) further

challenges the spectator's cognition of familiar spaces which become defamiliarised through Burton's approach to film making. Denise (2012, p.42) claims:

By distorting recognizable forms such as bodies and staircases, spectators are tasked with simultaneously balancing between identifying with the onscreen characters and negotiating a disassociation from the onscreen depictions.

In this way, Burton deliberately uses images intended to jar his audience by creating a sense of estrangement between them and the characters and film spaces of his work. This artistic technique, used as one of the principle methods of animation, involves emphasising something to increase its significance or draw attention to it, as Missal's (2004, p.201) definition reiterates: "the process by which an animator emphasizes certain movements or forms in order to convey specific emotions or characteristics to the audience". As such, an animator or filmmaker is able to accentuate whatever key idea or feeling they wish to portray through the particular character. In the case of Burton's *Red Queen*, the exaggeration of the size of the character's head thus draws attention to her oversized ego and inflated sense of self.

In *Charlie and the Chocolate Factory*, Burton once again uses the artistic technique in order to heighten certain emotive aspects of the story. This is accomplished by the exaggeration of Charlie's family's poverty in contrast to their cheerful and nonchalant demeanour. The destitution of Charlie's family is emphasised through the visual exaggeration of their surroundings. The entire Bucket family home leans at a precarious angle and visually reflects the hardship that the family endures. In stark contrast, the attitude of the family is that of joy and indifference in the face of adversity.

While the level of exaggeration differs in every instance, ranging from the preservation of realism to extreme caricature and inclusion of the supernatural and surreal, in essence, the technique aims to present aspects of reality in a more intense form. Denise (2012, p.41-42) argues that Burton's "exaggerated manipulation of spaces signals the deliberate use of visuals as a basis for challenging modes of reception", and through his use of "elongated limbs in the depiction of characters and the common appearance of mutilated bodies

within his works”, he “offers an unrealistic and warped representation of an already un-real, virtual world.” Burton, therefore, not only makes use of the animation principle of exaggeration to magnify specific qualities of a character or film space, but employs the technique as part of his artistic trademarks as a means by which to create a sense of defamiliarisation in the audience that furthers his psychological agenda. He creates jarring visuals by manipulating and exaggerating various features of the characters and aspects of the environment in which they find themselves.

3.3 Colours and Patterns

As with the recent general trend of children’s films to adopt more mature material, darker imagery and less ‘Disneyfied’ ideals, Burton’s films, according to Olson (2014, p.268) “mark the beginnings of the trend in children’s films toward a more deeply saturated and adultified color palette”. Films made with a juvenile audience in mind no longer comply to the Disney colour palette of soft pastel colours, but rather indulge a more deeply saturated colour scheme as applied in the work of Tim Burton. In the “hippy-trippy riot of glorious colour, amazing design and delightful imagination” (Salisbury, 2008, p.xx) of Burton’s *Charlie*, Denise (2012, p.42) suggests:

The use of bright colours suggests the infusion of a sense of gaiety to a point of exaggeration that overwhelms: the factory is ‘a land of candy’ that is both comforting and strange. Burton’s bold and deliberately disorienting use of colours and patterns thus evoke a sense of distance on multiple planes: between spectator and screen; between reality and filmscape.

In an interview for the *American Cinematographer* by Benjamin Bergery (2005), Peter Doyle (film colourist) discusses the use of colour in Burton’s *Charlie* adaptation. As stated by Doyle (qtd. in Bergery, 2005), who had previously worked on major releases such as the *Lord of the Rings* trilogy and *Harry Potter and the Prisoner of Azkaban*, “the bulk of *Charlie* is characterized by amazingly vibrant colors”.

Bergery (2005) affirms:

According to Doyle, the filmmakers’ goal was to “see how much color we could get on a film print. And that’s where we are: we have about as

much color as a film print can handle. To be precise, we boosted the color to the limit of the film print and then pulled back all the little colors that exploded and became unwatchable”.

This can be seen in the skin colour of Willy Wonka. In contrast to the vibrancy of his surroundings, Willy Wonka’s skin colour sets him apart from the other characters – affording him with more of the weirdness that ultimately, through its uncanny nature, advances the psychological aspects of the film, especially as the character of Wonka himself serves as one of the most prominent psychological elements of Burton’s narrative. This distinction Doyle states, is achieved through “slightly unearthly quality. The idea was subtly accomplished “mainly by desaturating slightly and keeping the color in his eyes and tinting Depp’s face a very, very light blue — it’s not that he has a blue face, it’s just not pure white” (qtd. in Bergery, 2005) (see appendix A, figure 7). Moreover in *Charlie and the Chocolate Factory*, there is a dramatic contrast in colour between the colourless world outside Wonka’s factory and the vibrant world inside, as well as between the lively past in the character’s lives, to the dull and sad present. Burton’s unique use of colour thus becomes a major component of his films, greatly contributing to the vibrancy of his work.

Burton’s *Alice in Wonderland* undergoes a similar treatment in terms of colour, as a bright palette of contrasting colours (particularly in the characters) is juxtaposed against more sombre, dark tones (see appendix A, figure 5). Such a contrast has become a trademark of Burton’s films, as his use of bright, primary colours adds to the quirkiness of the films and reinforces the surreal nature of his work. For Magliozzi (2010, p.14), the vibrant palette found in the instantly recognisable Burton films signifies “an unnerving, often sinister, attraction”. He explains:

Anything with the power to capture the imagination may corrupt the unwary: a parade ends in mass destruction (*Batman*), a visit to a candy factory leads to physical abuse (*Charlie*), and considering that Santa Claus himself is really just another colorful clown, even the Christmas holiday is suspect (*Nightmare*).

Tim Burton’s use of colour in his films has come to embrace two distinctive

approaches, equally unique to the filmmaker. His earlier films, such as *Pee-Wee's Big Adventure* (1985), *Beetle Juice* (1988), *Edward Scissorhands* (1990), *Sleepy Hollow* (1999) and *Sweeney Todd: The Demon Barber of Fleet Street* (2007) showcase a particular Burton aesthetic of mostly black and white or muted colours. Whereas his later *Charlie* and *Alice* adaptations explores the use of clashing, vibrant colour pallets, set in contrast to his usual muted scenes. Thus, Burton, through the use of a variety of light sources and tones, creates two separate worlds of colour: a dark, gothic world, and a goofy world, filled with surreal colour combinations and clashing patterns. Tim Burton's Mad Hatter, for instance, indulges darker qualities through muted shades of grey, black and maroon, while his pale face is adorned with dramatically pink cheeks and circles under his eyes, and is surrounded by frizzy neon orange hair (appendix A, figure 8). Weinstock (2013, p.33) argues that Burton's Mad Hatter exemplifies, and takes to the extreme, his inclination towards the heavy use of make up on his characters. However, it is such use of colour that affords his characters and films with striking visuals that create a surreal filmic landscape, which in turn, reinforces the Burtonesque aesthetic that is used to advance psychological elements of the stories by visually emphasising certain themes.

Weinstock (2013, p.33) further claims that Burton has “a biting fascination with black in particular and obscurity in general” and that in most of his works, darkness can be found, either centrally positioned, or as is the case of *Charlie* and *Alice*, juxtaposed against a more vibrant pallet. In Burton's *Alice in Wonderland*, while the setting is generally adorned with colourful clashing patterns and carnival or circus-like characters like the Mad Hatter and Red Queen, other characters such as the White Queen, Weinstock (2013, p.36) claims: “is an important black dot, because of her dark mouth and darkened eyes and white gown that extenuates them”. As a result, the White Queen, in her black and white palace, surrounded by contrasting colourful Wonderland inhabitants, is positioned within the film as a character set apart from the rest. The emphasis of this character, it can be argued, is due to her good nature and role within the narrative, furthering a specific message to a child audience, in turn, lending itself to the developmental

purpose of psychoanalytic elements.

Olson (2014, p.273) claims that Burton's effective use of colour, and part of his success in general, is due to "his ability to transform colour into a commodity, to make it the source and content of a vast network of communication, a communication with high visibility in public space". The highly stylised visuals of Burton's films are made up of intense colours set against pale or bland backgrounds of grey/blue tones, which together create a new realm of a fantasy world, which will be explored in the following chapters. Denise (2012, p.44) argues that Burton's films thus function on "a heightened sense of unreality". Such a descent into a surreal fantasy world further serves as a vehicle for Burton to explore and emphasise the psychological aspects of children's stories in which he finds so much value.

Apart from his application of colour, Burton further makes use of the repetition of patterns (as seen in appendix A, figure 9) such as stripes and question marks that further casts the filmmaker's work within a surreal category and creates a sense of unfamiliarity in his audience. Magliozzi (2010, p.14) suggests that the "repetition of stripes, question marks and primary colours throughout Burton's works are manifestations of his carnivalesque sensibility", apparent throughout his filmic oeuvre. The carnivalesque to which Magliozzi refers is a term used to describe a certain literary tendency that emerged from the works of literary theorist and philosopher Mikhail Bakhtin, and gained particular prominence for literary criticism after the publication of *Rabelais and his World* (Dentith, 2001). Bakhtin traces the origins of his concept of the carnivalesque in literature, characterised by liberation from the dominant style, humour, satire and exaggeration, to the carnivals of Medieval Europe. With regards to the effects of the concept of the carnivalesque on specific forms of artistic expression such as literature or film, Bonilla (2013, p.162) argues:

It is important to draw attention to the fact that they go beyond the formal and structural onto the ideological and philosophical. Although the concrete and sensorial nature of its images is undeniable, long ago, carnival stopped being a mere aesthetic experience and was transposed onto the idealistic and subjective language of philosophy.

Consequently, art and literature became the vessels not only of the aestheticism but also of the ideology of carnival.

In such regard, Burton's films, by transcending merely the aesthetics of carnival to encompass the ideology thereof, also allows for the exploration of "carnavalesque themes of change and renewal" (Bonilla, 2013, p.166) that are fundamental psychological concepts as well. According to Bakhtin (qtd. in Bonilla, 2013, p.166) "the fantastic logic of dreams particularly allows for the presence of carnivalesque ambivalence within the text". As the concept of dreams is another element heavily explored through psychoanalysis, Burton's carnivalesque tendencies within his aesthetics, therefore, further serve to highlight psychological components of a film, such as the notion of dreams and a dreamscape within the narrative that becomes representative of a character's unconscious.

The Burtonesque aesthetic as discussed in this chapter can, therefore, be argued to serve as a way of highlighting the psychological elements of the children's story. This, however, is largely achieved by means of the sense of uncanny that his films evoke. McMahon (2014, p.1) reiterates: "Burton pushes the envelope of the imagination with his uncanny productions and in doing so has emerged as a powerful force in contemporary culture." The jarring visuals of his filmscapes create unease in the audience, deeply rooted in the Freudian concept of the uncanny, and is a major component of the psychological side to Burton's films. According to Denise (2012, p.39): "This sense of unease is achieved through the disorienting sense of perspective and colour and through the film's narrative". Burton's channelling of Freud's uncanny is true to the concept as it combines the familiar with the unfamiliar, which Denise (2012, p.22) claims "reflects the ability of Burton's filmscapes to harbor both the normal and the deviant, the conventional and the strange". In Burton's *Charlie and the Chocolate Factory* for instance, places like a factory or a garden that are recognisable and familiar, are made to be strange. The landscape of Willy Wonka's factory is portrayed as vibrant, intensely coloured edible confections. Moreover, the garden scenery, which is recognisable to the viewer as an outdoor space is further made unfamiliar by placing it indoors. In his depiction of such unknown spaces as an outdoor-indoor factory

in *Charlie and the Chocolate Factory*, or the transitional space of the rabbit-hole in *Alice in Wonderland*, the viewer's ability to identify with the spaces and characters on screen is challenged and depends on their ability to digest the unfamiliarity of the imagery. The audience, who at first feel able to identify with the spaces on screen because of the use of recognisable elements of the real world, are jarred by the Burtonesque application to that which seems familiar. Denise (2012, p.31) argues that such a Burtonesque blurring of the 'real',

[p]ushes the spectator to work toward an identification with the off-beat cinematic occurrences by recognizing two main things: their role as spectator and their own susceptibility to suspend their belief of the real world in their spectatorial position.

The jarring effect that Burton achieves is due to his unique aesthetics, which includes extreme attention to the details of aspects such as colour, pattern, scale and perspective as this chapter has explored, which renders his imagery as unusual and abstract, creating films that McMahon (2014, p.224) claims showcases a "disarming knack for the uncanny" that no other contemporary American director has explored so successfully. For Denise (2012, p.22-23) the significance of associating Freud's concept of the uncanny with the study of the Burtonesque "lies in showing how Burton's spectators are encouraged to question the meanings of spaces". She asserts that Burton's filmscapes delve into the unexpressed ideas of the unconscious through the act of the spectator identifying with onscreen spaces, characters and events, creating a bridge between the virtual filmscape, the mindscape of the viewer, and reality. Through his unique approach to the use of cinematographic tools to enhance thematic content, the complexity of Burton's films leaves an unfamiliar and unexpected sense of disorientation in the audience. His filmscapes effectively apply the concepts behind Freud's uncanny by using the familiar to challenge the viewer's cognition of the images on screen. Denise (2012, p.14) reiterates:

By using lines of asymmetry, clashing patterns and unconventional scales of perspective, Burton's works challenge modes of spectatorship by disorienting spectators, causing them to constantly

change their points of focus on visually dissonant images. However, the disorientation only aims to highlight the spectatorial experience of the filmic condition without interfering with the spectator's ability to identify with onscreen characters and narrative.

The ability to identify with the characters and narratives on screen is an important feature of Burton's films, specifically his children's story adaptations, as his predominant themes such as childhood development and parental relationships serve to be relatable to his child audience. The aesthetic elements that he uses to create the identifiable, yet jarring visual images masters the surreal artistic approach that is meant to defamiliarise the viewer. This defamiliarisation in his children's films thus renders the association between childhood and stability obscure, which creates further relatability for his child audiences and the difficulties or complexities of childhood in general. As Denise (2012, p.18) poignantly states:

Burton simultaneously infuses a sense of mystery into spaces associated with normalcy and introduces a sense of comfort and familiarity into spaces associated with negativity such as darkness, death and the eerie.

In doing so, he is able to maintain his iconic gothic undertone to his work, while creating films that are appealing and relatable to children. The uncanny effect that his films have thus do not unnerve the audience to a point of resistance, but due to the skilful application of his aesthetics, the viewer is rather able to enjoy and successfully negotiate the disorientation created by the familiar/unfamiliar film spaces. This, according to McMahon (2014, p.230) is due to the filmmaker's ability to "solicit an experience of the uncanny buoyed sufficiently through positive associations that viewers are inclined to allow the feeling of the uncanny to be sustained". The unfamiliarity that Burton's visual approach creates does not go as far as to put the viewer off, but rather persistently challenges their cognition, enabling a constant engagement with the film, that in turn, allows for the thematic elements of the story to be most effective.

Furthermore, a common theme in Burton's work revolves around the development of a child into an adult. He uses striking visuals to reflect the

search for a true identity that such development involves and thus, as Denise (2012, p.9) argues, his films are a “visual manifestation of the postmodern mindscape”. Burton’s disorientating scenes such as clashing patterns or warped perspectives are examples of the spaces of disorder that come to reflect such a postmodern mindscape as the fragmented sensibilities of the viewer is reflected in the fragmentation on screen. The viewer identifies with a different self that is depicted on screen and a division exists between that self and the self informed by the outside world beyond the cinema.

Working on the assumption that Burton’s films thus function as a reflection of the mindscape of the viewer, Denise (2012, p.22-23) claims that “events and characters depicted in a film can thus be seen as a reflection of the spectator’s ‘unconscious thoughts’”, and asserts that these thoughts often revolve around “death, the underworld and various states of “in-between-ness” reflected through the depiction of monsters, the supernatural and the figures of ‘outsiders’”. Burton himself relates to such an idea of the outsider as he has on many occasions attributed much of his experiences and influences as stemming from the outsider life he led in childhood. Consequently, the theme of a search for identity is one that is often found in Burton’s films geared towards children. Denise (2012, p.46) thus further claims that in his films, Burton makes use of his aesthetics to “deliberately foreground the complexities of childhood, aiming to capture the adult in the child, and the child in the adult”. While his films are trademarked with an iconic Burton gothic or dark undertone, even when embellished with bright and quirky visuals such as in *Charlie and Alice*, his effective combination of eccentricity with known narratives of children’s stories and the dark nature of fairy tales, Burton is able to associate elements of childhood with elements of an adult world, and according to Denise (2012, p.46): “utilizes his visuals as a bridge between spaces of childhood and mainstream culture.” In doing so, the filmmaker’s work has mainstream appeal, while remaining true to the eccentric trademark of the auteur, as well as emphasising psychological elements that are an important feature of stories aimed at a juvenile audience.

With regards specifically to his quirkiness that especially appeals to children, Woodford (2005, p.6) argues that “Burton is trying to emphasize his

ideas on the childhood imagination being lost as we get older, and how we spend too much time worrying about the realities of life". In this way, Burton's children's story adaptations appeal not only to children, but an adult audience as well. While acknowledging and advancing the psychological components of children's stories through his Burtonesque aesthetic, he simultaneously addresses thematic content aimed at addressing a mature audience and retains his iconic dark, gothic undertone that is centralised in some of his other work, which Tyrnagiel (qtd. in Woodford, 2005, p.5) reiterates by claiming: "Burton may live in his own space, but it is not juvenile". While Tim Burton very seldom attends any industry events, he enjoys being surrounded by his peers, and as Denise (2012, p.30) affirms, his films are reflective of "an unspoken, subconscious thing". Thus Tim Burton and his skilful application of technical and aesthetic elements of filmmaking, has established him as a key figure in popular culture and the film industry.

The following chapter will draw from the studies of Burtonesque aesthetic and psychoanalysis to comparatively analyse Lewis Carroll's *Alice* books and Tim Burton's *Alice in Wonderland*. Areas of investigation include the rabbit hole: In-between space and Bachelard's spatiality and the mind, as well as the unconscious and dreams (Freud): Alice's dreamland of her own consciousness. Moreover, the chapter explores Burton's aesthetic journey through Lacan's stages of development; desires: appetite and satisfaction; the representation of archetypes (Carl Jung) and madness.

Chapter 4: ALICE IN WONDERLAND

“We’re all mad here. I’m mad. You’re mad”

-Cheshire Cat: Lewis Carroll: *Alice in Wonderland*

The story of *Alice in Wonderland* is one that is told in its entirety in two publications (*Alice’s Adventures in Wonderland* and *Through the Looking-Glass and What Alice Found There*). They were authored by Charles Lutwidge Dodgson, better known by his pseudonym, Lewis Carroll. Carroll’s story of Alice follows the adventures of a seven-year-old Victorian girl who delves into a strange and whimsical world after chasing a white rabbit and falling down a rabbit-hole. The children’s classic has remained popular throughout the years and sparked much criticism and debate in various theoretical circles that seek to extract deeper meanings from the text. Carroll’s publications are a testament to the withstanding appeal and resilience of such classic texts as they have served as inspiration to many subsequent works. One field of criticism that is particularly relevant to children’s stories is psychoanalysis, as themes often explored in texts with a child audience may include developmental aspects, quests for identity, parental relationships and unconscious drives and desires. The whimsical nature of the story of Alice, combined with its darker undertones, has motivated filmmakers such as Tim Burton to retell the popular tale from a new artistic and psychologically cogent point of view.

In Tim Burton’s 2010 film distributed by Disney, *Alice in Wonderland*, a 19-year-old Alice embarks on a quest in Underland (Burton’s version of Wonderland), where she encounters moments of both humour and violence. Clear stylistic and contextual differences distinguishes Burton’s adaptation from any other, and places the film within a unique corpus of work iconic of the filmmaker. Some critics slated Burton’s version of Alice as not being true to the spirit of the original story, as Susina (2011, p.181) states:

I suspect there is an inverse relationship between Tim Burton’s *Alice in Wonderland* and Lewis Carroll’s *Alice’s Adventures in Wonderland*: the more you like the Alice books, the more you are probably going to dislike Burton’s film adaptation.

However, as she further argues: “Director Tim Burton and screenwriter Linda Woolverton make it clear that this is a different sort of Alice from that of Lewis Carroll’s (1865) *Alice’s Adventures in Wonderland*”. While the storyline is different from the original, and with a distinctly Burtonesque stamp applied to the stylistic elements of the film, Burton explores much of the same themes as Carroll, especially the developmental and psychological aspects of childhood, which Burton’s approach amplifies. Ultimately, Carroll and Burton’s *Alice* stories are told from very different perspectives, with clear differences in style and context – Carroll’s reflecting a 19th century child’s perspective and Burton’s 21st century teenager. Susina (2011, p.183) argues that, although Tim Burton’s Alice may not be to everyone’s liking, “it is a distinctive postmodern variation on Carroll’s characters”, and notes: “Burton’s *Alice in Wonderland*, with its increased sexuality and violence, is more reflective of contemporary culture than Carroll’s Victorian novels”. Yet, both address powerful themes rooted in psychology, even though applied to varying contexts. Burton’s film was not intended to be an accurate retelling of Carroll’s story, but rather, an improvisation surrounding the characters and events, serving as inspiration for Burton to further explore and highlight the themes of the text through his unique approach.

This chapter will conduct a comparative analysis of Lewis Carroll’s *Alice* books with Tim Burton’s *Alice in Wonderland* by drawing from the studies of Burtonesque aesthetic and psychoanalysis, in order to investigate the manifestation and magnification of psychoanalytical concepts found within the content of the story. Elements to be explored include: the rabbit hole: In-between space; Bachelard: spatiality & the mind; Freud: the unconscious & dreams and Alice’s dreamland of her own consciousness; journey through Lacan’s stages of development; desires: appetite and satisfaction; the representation of archetypes (Carl Jung) and madness.

In 1865 Lewis Carroll’s *Alice’s Adventures in Wonderland* was first published, but was not an instant success, receiving many negative responses from critics. However, by the time *Through the Looking-Glass and What Alice Found There* was published in 1871, Carroll’s writing had found an audience, which soon led to the celebration of his satirical and fantastical

writing and establishment of the Alice stories as children's classics.

In Carroll's original story, *Alice's Adventures in Wonderland*, a seven-year-old Alice embarks on a fantastical journey into the strange world of Wonderland after falling down a rabbit-hole. While attempting to find her way home, she encounters many odd characters and events. She consumes mushrooms and potions that cause her to change size, meets a hookah smoking caterpillar, disappearing Cheshire cat and a tea drinking Mad Hatter, goes to an off-kilter tea party and plays a game of croquet with the sinister Queen of Hearts. Although some critics have extrapolated a psychological context from certain events of the story, as will be explored in this chapter, and which filmmakers like Tim Burton further enforce in later adaptations, many have renounced a psychological interpretation in favour of Marxist criticism or even popular culture inspired readings of drug-association.

The follow-up to the 1865 story, *Through the Looking-Glass and What Alice Found There*, follows a slightly older Alice as she walks through a mirror, into the Looking-Glass House, where she is once again transported to a fantasy world of living chess pieces, talking flowers, insects that resemble her toys and characters like Tweedledee and Tweedledum, Humpty Dumpty, and the Red and White Queens. Once again, following the madness that transpires during her time in a fantasy world, Alice, like in the Wonderland story, wakes up to find it was all a dream.

The fascinating and infamous nature of Carroll's stories, despite the negative initial response, has led to many subsequent adaptations and retellings across various artistic mediums. The first stage performance of *Alice in Wonderland* took place in 1876, which was followed by countless stage adaptations of the stories in the form of musicals, operas and ballet performances. Some darker stage interpretations with more violent and sexualised versions of the story, geared towards adult audiences emerged, such as Brian B. Crowe's 1999 production *Wonderland*, and in music, Carroll's stories inspired the Jefferson Airplane song "White Rabbit". In film, Alice adaptations generally fall into two categories – direct novel-to-film adaptations, striving for fidelity to the original text, and, on the other hand, films inspired by, but not intended to be a mere retelling of the known story. In

1903 and 1910, silent *Alice* films were released in the UK and USA respectively, which was followed by the first full sound *Alice* based motion picture in the 1930's. Numerous movies followed suit; Disney released their animated version in 1951. According to Elliot (qtd. in Callen, 2012, p.120), in television and movies 66 adaptations have been released from 1903 to 2012. The large corpus of *Alice* retellings has provided for, among others, philosophical, feminist, historical and psychoanalytical critiques – as opposed to, according to Empson (1971, p.357), the little serious criticism that existed in earlier years. He claims: “so many critics, with so militant and eager an air of good taste, have explained that they would not think of attempting it”, perhaps due to what many regarded as the nonsensical content of the story. However, Tim Burton, inspired by both *Alice* texts, released his film version in 2010 – a combination of motion capture, digital animation and live action. It makes many departures from both Carroll's original texts, as well as adaptations that followed, such as the popular Disney animation. Siemann (2012, p.182) asserts: “Burton's film replaces this 1950's *Alice* with a new version, more like her Victorian original, and simultaneously a wish-fulfillment fantasy for twenty-first-century girls”. The grotesque style of the film resembles the same unique aesthetics of his other work, and places his *Alice* story in the category of more dark interpretations of the children's classic. The darker tones of the movie reflect the more mature content of the story, not guided by the rhymes, riddles and childlike elements of Carroll's original *Wonderland*. Burton's film was not intended to be a retelling of Carroll's *Alice in Wonderland*, but rather a re-imagination of the themes and plots surrounding the characters in both of Carroll's texts, creating a contemporary film that addresses and magnifies certain psychological principles of the well-known story. It is the prominent elements of the *Alice* stories like the dream aspect that has led to a psychoanalytical exploration of Carroll's texts, and the recontextualisation by artists such as Burton. While, as Gorgans (2011, p.655) affirms, psychoanalytical interpretations that were once extremely popular, have lost a certain amount of appeal, they should not be renounced as out-dated. Such analysis should, on the contrary, be valued for the insight it provides into the number of perplexing elements of Carroll's work and the

meaning it provides to what might otherwise be regarded as nonsensical. Some critics discard the psychological explanations of certain elements within the story such as the passage through the rabbit-hole, Alice's search for identity and journey through stages of development, as well as associations of desire, satisfaction and appetites. Yet, others such as Goldschmidt's "Alice in Wonderland Psychoanalyzed" (1993), and Gorgan's "Alice in Theoryland" (2011) continue the psychoanalytical discussion of Carroll's texts that Tim Burton, evident in his film version, found appealing, leading him to support such interpretations through his own filmic aesthetics.

4.1 Freud

One of the many psychoanalytical connections that have been made in the story of *Alice in Wonderland* relates to Freudian theories, with perhaps the most prominent connotation being that of the unconscious and Alice's dreamscape. Gorgans (2011, p.656) reiterates: "a psychoanalytic reading is justified using Freud's theories about dreams" as "Alice's journey does not begin until she falls asleep". Once transported to the make-believe world of Wonderland, Alice is confronted with countless fantastical characters and events, but all turn out to be merely a dream. Alice constantly questions the strangeness of her surroundings, subtly reinforcing to the reader the perception that it could only be found in the peculiar world of the unconscious. Jennifer Farrer, according to Gorgans (2011, p. 656) goes as far as to claim: "Carroll's love for nonsense within dreams was an inspiration for Freud's famous essay, *The Interpretation of Dreams*, which was published a year after Carroll's death", reinforcing the argument for the psychological connotations to be found in Carroll's work.

According to Freudian dream theories, latent content will find expression in the manifest content of a dream. For Alice, the latent content has found such expression through the manifestation of the world of Wonderland, where various repressed desires and thoughts are brought to the surface in the form of the unexplainable characters, situations and challenges Alice encounters. The concept of a dreamscape is reiterated in *Through the Looking-Glass and What Alice Found There*:

In a Wonderland they lie, Dreaming as the days go by, Dreaming as

the summers die: Ever drifting down the stream- Linger in the golden gleam- Life, what is it but a dream?" (Carroll, 1991, p.121).

The prominence of dreams thus continues in *Through the Looking-Glass and What Alice Found There* with Alice, lamenting: "He was part of my dream, of course—but then I was part of his dream, too!" Carroll (1991, p.121) shows her increasing irritation with the idea that she herself might be a mere figment of someone's imagination. In the end, the reader is left to consider as Alice reflects: "who it was that dreamed it all" (Carroll, 1991, p.120). Furthermore, in Burton's 2010 film adaptation, the movie starts with Alice, as a child, unable to sleep because of a nightmare. She eavesdrops on her father, talking to some businessmen who think his ideas are impossible. When he spots Alice he brings her back to her bed and they talk about her reoccurring dream about her falling down a black hole. Her father comforts her that it is just a dream, and if she wishes to wake up she only needs to pinch herself. During her experience in Underland as a 19-year-old, Alice reenounters characters she remembers from her childhood dreams. Up until a late stage of the story, Alice remains convinced that her encounters in Underland are merely part of a dream, repeatedly trying to prove it to the other characters, claiming they are just a figment of her imagination. Yet, eventually, she embraces Underland as reality. She comes to realise that her childhood memories of Wonderland/Underland in her dreams weren't dreams, and that her experiences there were in fact real, as she proclaims: "It wasn't a dream!" she says. "It was a memory. This place is real, and so are you, and so is the Hatter!" (Burton, 2010). Such a realisation also plays a crucial role in Alice's identity formation, which will be discussed later in this chapter, as it leads her to find confidence in her real, and not imaginary abilities, to do the impossible. The conclusion that Alice comes to in Burton's film regarding dreams is, however, different from the original *Alice* texts of Lewis Carroll, in which it is made clear that both the fantasy worlds found in *Alice's Adventures in Wonderland* and *Through the Looking-Glass and What Alice Found There* are only dreams. At the end of *Through the Looking-Glass and What Alice Found There* though, Carroll confuses the reader again by raising the question whether the dream was in fact the creation of Alice's imagination, or actually

that of the Red King's. Therefore, at the resolve of Burton's narrative, he draws a much clearer distinction between the questions of dreams, reality, memory and imagination.

Through the dream motif, prominent in all the *Alice* narratives, the theme of perception versus reality is explored in the *Alice* texts, as what Alice perceives to be the case, is not. While she thinks she truly visits Wonderland, the entire experience is merely a dream. Burton maintains this major narrative thread of the original *Alice* text in his adaptation in order to further explore the psychological connotations, and furthermore, emphasises the difference between reality and Alice's dream by means of his Burtonesque aesthetic. The dream world that Burton creates in his film is clearly set apart from reality on the riverbank where Alice falls asleep by his magnification of the fantastical atmosphere of Wonderland (Underland in Burton's film) through use of his artistic trademarks regarding colour, patterns, perspective, scale and surrealism. As can be seen in appendix A, figure 10 and 11, in Alice's real world, the surroundings and characters are depicted as rather dull and conservative (figure 10), as opposed to the exciting and surreal Underland and its characters (figure 11). Scale, proportions and perspectives are soundly grounded in reality before Alice's journey to Underland commences. The characters are modest, reserved and expressionless, which is visually conveyed through their monochrome clothing and overall monotonous and matching appearances, and the grounds, like the people, are neat and well kept. In Underland, on the other hand, everything is unconventional. Scale and perceptions are out of balance, and highly saturated colours and clashing patterns all reinforce Underland as a place of fantasy.

Alice initially perceives Wonderland/Underland as her immediate reality. What an individual is made to perceive as reality during such a dream state is, according to psychoanalysis, governed by one's unconscious. Freud's theory contends the notion that when one sleeps, an individual's defences do not operate in the same way as when is awake, leaving the unconscious free to find expression. The latent content of a dream, that which is the dream's underlying meaning, is altered through processes of displacement and condensation – using a more recognisable or comforting

representation and representing more than one unconscious conflict by means of one dream image (Tyson, 2006, p.18). These processes are referred to collectively as primary revision. As a result of the function of primary revision, a dream's unconscious message (latent content) is disguised in its manifest content (the actual dream imagery an individual experiences). Alice's experiences in Wonderland and all the dream imagery it includes in the form of characters and events are thus products of her own unconscious act of primary revision of her dreamscape, and representations of the latent content of the dream. Uncovering the latent content is a matter of interpretation, however, as Tyson (2006, p.19) argues:

Certain general principles of dream interpretation tend to apply in most cases, and they are as follows. Because dreamers create all the "characters" in their dreams, there is a real sense in which each person we dream about is really a part of our own psychological experience that we project during the dream onto a stand-in.

Such assumptions have led some critics, including Carina Garland in her article "Curious Appetites: Food, Desire, Gender, and Subjectivity in Lewis Carroll's Alice Texts", to interpret many of the manifest content of Alice's dream (the events and aspects of Wonderland) as having sexual connotations, which are furthermore, representative of Carroll's own unconscious conflicts surrounding the real-life Alice inspiration, Alice Liddell. The opinion of such critics, which suggests that the text is "an unconscious distortion of its author's desire for little girls" (Kidd, 2011, p.75, qtd in Siemann, 2012, p.177), is a view that Siemann asserts has since become widespread. Being a prominent inference drawn from the *Alice* stories, Susina (2011, p. 183) argues that Burton, in his 2010 live-action motion picture, increases the sexualisation of Alice. This is achieved by the character of Alice not being portrayed as the 7-year-old girl of Carroll's text, but as a teenager, whose clothes are often on the verge of slipping off. Moreover, such a portrayal of the characters is combined with more violence and dark undertones. Siemann (2012, p.175) argues:

In new interpretations of Lewis Carroll's Alice books in films, graphic novels, and videogames, the controlled menace of the original is

transformed into outright violence, insanity, and sexual threat; Wonderland becomes unsuitable for children. In order to negotiate this hostile terrain, Alice must grow up; she is portrayed as a teenager or a young adult.

In the process of aging Alice, the character not only becomes able to negotiate the menacing encounters of the darker Underland in Burton's film, but also signifies her transformation into a legitimately desirable subject of the story, as opposed to the innocent young girl in Carroll's original story. Such innocence found in the original is removed in Burton's films by his cinematic choices that heighten the evil and violence of Underland and creates a more adult world. Apart from Burton's adaptation, Siemann (2012, p. 180) claims: "This sexualising of Wonderland is apparent, to a greater or lesser extent, in all of the twenty-first-century Alices" that she examines. Susina (2011, p. 183) goes further to argue:

Not only does Burton increase the sexualisation of Alice, but he elevates the violence in Wonderland as well. This film transforms a minor episode of *Through the Looking-Glass and What Alice Found There* – involving the reading of the poem "Jabberwocky" that appears in a Looking-Glass book- into the key quest of the film. Burton has made his *Alice in Wonderland* a surprisingly violent film, as are many other contemporary children's fantasy films. The original Alice books are much less violent. For example, when the Red Queen declares, "Off with their heads," the Red King discreetly pardons the creatures; but in Burton's film the Red King's head is floating in the moat along many other severed heads that have been cut off on the Red Queen's orders.

Apart from the Red Queen's repeated command "off with their heads" never being carried out in Carroll's text and taken to the extreme in Burton's film, other acts of violence in the contemporary adaption include the poking out of eyes and vivid depiction of the death of the Jabberwocky. While the Jabberwocky is a mere mention in a poem in *Through the Looking-Glass and What Alice Found There*, it plays a key role in the narrative of Burton's film. By increasing the violence and darkness of the story, it can be argued that Burton

further establishes the connection between the manifest content of a dream with unconscious desires and conflicts that are difficult to deal with in consciousness. In dreaming, an individual's defences function differently and such unconscious processes, as dark and menacing as some may be, are able to more freely find expression. Through the Jabberwocky storyline, the film establishes a clearer distinction between good and evil, and the struggle that exists between them. Thereby, Burton is able to create a bridge to deal with other themes and concepts to be discussed in this chapter, of childhood development and the process of maturing that is less obvious in the more childlike nonsensical Wonderland that Carroll originally created.

Other elements related to Freudian theories of the unconscious include the representation of the id, ego and superego, through different characters, as well as functioning within one character's psyche. In his book *Ego and the Id*, Freud revised his theory of mental functioning and formalised the ideas of the id, ego and superego.

Freud's id, operating according to the pleasure principle, is entirely unconscious and is responsible for all basic and primitive human desires. Driven by immediate gratification, the id seeks to avoid any form of pain or discomfort and knows no judgement of good or bad. The ego, on the other hand, operates on what Freud termed the reality principle (Stevenson, 1996), with the function of attempting to fulfil the desires of the id in a socially acceptable way. Thus, the ego is constantly seeking balance between morality and carnality, and weighs the costs and benefits of allowing certain actions before giving in to impulses, as Hall (1954, p.28) asserts: "the ego is the executive of the personality, controlling, and governing the id and the superego and maintaining the commerce with the external world". Lastly, the superego refers to the moralising agent of one's psyche that internalises cultural rules and attempts to guide actions to conform to such regulations. Therefore, the superego opposes the id and acts in a morally just manner.

Freud's division of the psyche finds representation through different characters within the story of Alice in Wonderland. Gorgans (2011, p.656) claims: "id-like figures heavily populate the story". The Queen of Hearts can be seen as an example of such. As she is driven by primal instincts for which

she seeks immediate gratification, the Queen suits the description of the id through her nature and behaviour. She demands the beheading of anyone that does not serve her or her purposes in some way, or anyone that dares challenge her. For instance, when the Queen points to three gardeners, questioning Alice: “And who are *THESE?*”, Alice’s reply: “How should I know?...It’s no business of *MINE*”, the Queen turns “crimson with fury, and, after glaring at her for a moment like a wild beast, screamed ‘Off with her head! Off’” (Carroll, 2008, p.36).

In Burton’s adaptation, the Queen’s inflated sense of self that fittingly describes the selfish premises of the functions of the id, is emphasised by the filmmaker’s use of the artistic tool of exaggeration. The Queen of Hearts’ (Red Queen in Burton’s film) head is enlarged to an extent of complete disproportion to her body. The Queen, with her inflated ego, visually reinforced by her enlarged head, demands, like the id part of the human psyche, for her puerile demands to be met and desires to be indulged.

The ego, which functions with the premise of attempting to fulfil the id’s desires, but in an appropriate and acceptable way, can be found represented by characters such as the Mad Hatter, according to Gorgans (2011, p.656). He claims that Alice desperately needs an agent that serves to teach her how to conform to the cultural expectations of Wonderland. An example in which the Mad Hatter fulfils such a role takes place during the tea party. After inviting herself to the party and expressing to the Hatter and Hare that she feels that she has been treated poorly, the Hatter responds to Alice: “It wasn’t very civil of you to sit down without being invited” (Carroll, 2008, p.29). Alice, therefore, learns what is acceptable in Wonderland through ego-like characters, the efforts of which Gorgans (2011, p.656) claims, can be seen by the end of the story when she has finally learnt what she can and cannot say or do according to the cultural norms and expectations of the Wonderland society. For example, when the Mock Turtle asks Alice whether she has met a lobster before, she checks herself before saying that she had once tasted one. Thereby, Gorgans’ (2011, p.656) argument holds that Alice is able to “internalize the lessons and apply them elsewhere”. This character trait furthermore places Alice within the realm of the ego personality, as the nature

of the ego is to regulate behaviour in a way that allows for desires to be fulfilled in a socially acceptable way. By internalising moral and social lessons, it allows for such regulation to occur.

As for Freud's superego - the moralising agent that opposes the id, an accurate portrayal is less evident. The closest depiction can be argued to be that of the Duchess. However, while she attempts to apply morals to any situation, as is characteristic of the superego's moralising function, her actions do not always live up to the superego's purpose. In a certain conversation with Alice, the disjunction between her intentions and actions is made even clearer when she declares: "I can't tell you just now what the moral of that is, but I shall remember it in a bit" (Carroll, 2008, p.40).

While the representation of the superego in Carroll's original text may be less overt, in Burton's adaptation, however, the character of the White Queen from *Through the Looking-Glass and What Alice Found There* is added to the narrative. Although the character from Carroll's book and Burton's film is quite different, she can be argued to play the role of the superego that is lacking in *Alice's Adventures in Wonderland*. In *Through the Looking-Glass and What Alice Found There*, the White Queen appears along with her husband the White King. The reader first comes across the Queen when she appears as a chess piece in the drawing room. Alice helps the White Queen and King to find their daughter Lily, by lifting them onto the table, causing them to believe they got there by means of an invisible volcano. In Tim Burton's 2010 film, the White Queen appears with no mention of a king. She goes by the name of Mirana of Marmoreal and is stated to be the rightful ruler of Underland, overthrown by her sister, the Red Queen, who claimed the crown as her own and rules unjustly and maliciously. The nature of the White Queen, played by Anne Hathaway, is portrayed as that of grace and virtue, as she and her surroundings are pictured in pure white (seen in appendix A figure 12). Her castle, apart from the pink blossoming trees, is almost luminous because of its purely white structure and the queen herself, in her movement, emanates grace, as she is made to look like she is drifting across the floor as she walks. This depiction of the White Queen is set in direct contrast to that of the grotesque Red Queen, and can therefore be

argued to fulfil many of the purposes of the superego personality of the human psyche. It is believed that the White Queen would rule fairly even as she attempts to resolve conflicts in a morally just manner, as opposed to the Red Queen, representing the id, who rules unfairly and seeks only to fulfil her own carnal desires. This further reinforces a Freudian reading, as the two opposing queens represent the opposition between the id and the superego. When Alice, chosen as the White Queen's champion to fight against the Jabberwocky, arrives at the chessboard-like battlefield, the White Queen once again acts on morality and offers her sister the Red Queen one more chance to establish peace. However, the Red Queen refuses and Alice, following a momentous battle scene, slays the Jabberwocky, after which the White Queen reclaims her crown and becomes the ruler of Underland. Thereby, the superego overcomes the id, with morality prevailing over selfish carnal desires.

Not only can representations of the three parts of the human psyche be found through the portrayal of different characters and their actions and behaviours, but also within the story, the functioning of the id, ego and superego can be seen in the behavioural choices of specific characters such as Alice herself. According to Wahjudi & Setiawan (2013, p.1) the causes of Alice's unconscious creating Wonderland, is the existence of specific anxieties that lead her to use defence mechanisms of inhibiting certain desires and creating Wonderland in order to resolve unconscious conflicts. The tension that causes anxiety within Alice, according to Freudian theory, is the result of conflict between the id, ego and superego, which are interrelated and cannot be separated. The tension creates by definition according to Hall (1954, p.62) "a painful emotional experience produced by excitations in the internal organs of the body". However, unconsciously, further conflicts may exist due to desires that have been repressed and only find expression through dreams, thus resulting in Alice's construction of Wonderland. Thus, the dreamscape of Wonderland can be argued to function as two separate defence mechanisms, which are the use of fantasy as well as the process of repression.

Whether or not by coincidence, a strong connection can be made

between Freud and Carroll, as through the characters and plot within the story, many associations can be made with Freud's concepts and ideas. Further based on the Freudian theory of the unconscious, and Wonderland/Underland as a representation of such, the opening through which Alice is able to reach the unconscious dreamscape, is the rabbit-hole. As such, the space of the rabbit-hole becomes a space of transition – an in-between space that transports Alice from reality, to her own unconscious. In Burton's film Alice does not voluntarily enter the rabbit-hole, but falls into it by accident as a result of escaping a marriage proposal. In Carroll's book, on the other hand, Alice willingly, even recklessly, enters the rabbit-hole. Nevertheless, due to the nature of the space, it can be argued to reflect Bachelard's ideas on the links between spatiality and the human mind, as Denise (2012, p.51) asserts that Bachelard proposes, "that the experience of space is both a visual and psychological event". For Alice, the psychological event lies in the very fact that the rabbit-hole transports her to the inner workings of her own psyche. Falling down the hole physically, involves falling psychologically, into her own mindscape, thus confirming Bachelard's connection between the visual (physical) and psychological.

Conversely, Sherer (1996) in her article "Secrecy and Autonomy in Lewis Carroll", claims that the journey is truly about a child's inherent wish for autonomy and the creation of secrets they believe it affords. For Sherer (1996), Alice's journey down the rabbit-hole, into the hidden world of Wonderland, does not serve the purpose of symbolising some rite of passage, as Alice's psychological growth remains static. Therefore, she claims that her entering the world of Wonderland is rather representative of movement towards self-sufficiency.

However, Alice's crucial realisation that Underland is real and not just a dream leads her to find such independence through taking on her full identity. In doing so she gains self-confidence and believes in her ability to achieve the impossible and slay the Jabberwocky. Therefore, while scholars such as Sherer may use the argument of autonomy as a basis for the rejection of the psychoanalytical concept of identity, it can rather be argued to be interrelated. Alice, at the end of Burton's film can confidently declare: "This is my life," she

tells her older sister. “I’ll decide what to do with it” (Burton, 2012). The theme of identity is one that is very common, not only in children’s literature in general, but especially in the work of Tim Burton. Part of the journey towards establishing such an identity and growing up involves passing through the Lacanian stages of development, as will be discussed later in this chapter. During this process, however, as can be seen in the case of Alice, there are many fears and uncertainties that she must navigate. In doing so, and through maturation, not only are anxieties dealt with through unconscious defence mechanisms, but Alice goes from harbouring childlike fears of losing one’s head or shrinking uncontrollably – being powerless in one’s fate, to becoming a self-assured and self-reliant character. Thus, the Alice that Burton portrays in his narrative more closely relates to the older Alice of Carroll’s *Through the Looking-Glass and What Alice Found There*. In his first instalment, *Alice’s Adventures in Wonderland*, the innocent young Alice journeys through the nonsensical and challenging world of Wonderland, but ends up in the safety of her older sister’s lap with the comforting reassurance that it was all just a dream. In *Through the Looking-Glass and What Alice Found There*, however, the character is much older and therefore portrays a more mature psyche, able to face different challenges than that of a young Alice, specifically, the challenge of resisting an oppressive Victorian society. After her journey in Underland she doesn’t merely find solace in the fact that she was dreaming as Carroll’s young Alice does, but instead uses her experiences to come to life changing conclusions, evident when she proclaims: “There is no prince, Aunt Imogene. You need to talk to someone about these delusions”, and “Don’t worry, Mother. I’ll find something useful to do with my life” (Burton, 2012). At the end of the film, Alice does so by veering from the expected path for a young Victorian girl, and becomes an entrepreneur who sets sail to China.

Throughout the *Alice* stories, both those of Lewis Carroll and Tim Burton, the theme of identity is explored together with the theme of growing up as Alice matures, and with such maturity is able to explore the question of who she is. This psychological question of identity is evident early on in the narrative when Alice meets the Hookah-smoking Caterpillar who asks, “Who

are *you?*", to which she replies, "I – I hardly know, sir, just at present - at least when I got up this morning, but I think I must have been changed several times since then" (Carroll, 2008, p.18). Alice's allusion to such constant transformation reiterates the exploration of growth and development in the narrative, and her experiences in Wonderland, supporting her statement, such as her dramatic changes in size further lead her to question who she is and how she has, or is, changing. She wonders: "Let me think: was I the same when I got up this morning? I almost think I can remember feeling a little different. But if I'm not the same, the next question is, Who in the world am I? Ah, *that's* the great puzzle!" (Carroll, 2008, p.7). In the follow up story, however, her questioning starts to come to a conclusion as a more mature Alice establishes her identity: "I know my name now ...that's some comfort. Alice—Alice—I won't forget it again" (Carroll, 1991, p.35). This statement shows the extent of Alice's confusion of identity up until this point. The *Looking-Glass* Alice, however, is a much more self-assured character than the confused and anxious Alice to be found in Wonderland. By this time, she has gone through the various experiences in Wonderland that challenged her ideas of herself.

This key theme of growing up and establishing one's identity is one Tim Burton, as with most of his other films involving children, also develops in his version of the *Alice* story, although, as Johannessen (2011, p.48) argues:

The theme of identity is not made apparent within the opening scene of Tim Burton's movie. However, it does mark the border-crossing venture over to the Wonderland discourse. The theme of identity becomes clearer, once we hear the voice of the White Rabbit and the Dormouse. They are considering if the young woman, attempting to adjust her size, is indeed the "right" Alice.

The 'right' Alice, the viewer comes to know is the Alice that portrays the values and perspectives on dreaming and imagination that her father had instilled in her as a child - her 'muchness' that she had lost after his death. At this point, the journey Alice embarks on to regain her 'muchness', in actual fact becoming aware of her true identity, is explored. Furthermore, Burton's approach is different to that of Carroll, as in Burton's film, the concept of

growing up takes on a different significance – not just about Alice finding her identity, but also, as a teenager, facing psychological and social challenges of becoming an adult. For the Alice in Burton's film, the challenge goes even further to be a recognisable Burtonesque approach to the concept, as Burton, relating to the idea of 'the outsider', places Alice in such a role of the otherwise one. She is at odds with the suppressive and strict rules of Victorian society and resists conforming to what is considered the norm. Her older sister tells Alice: "You'll marry Hamish," her older sister informs her, "and your life will be perfect. It's all been decided" (Burton, 2010), and she is expected to conform to these marital expectations. For Alice such conformation is especially difficult because of her intrinsic desire for independence and autonomy that is a result of her father's teachings at a young age, as he encouraged free thinking, imagination and the pursuit of her own dreams. Her resistance and desire for independence and the allowance to make her own decisions is clear near the beginning of the film, when her mother reprimands Alice for not wearing stockings and a corset. Alice retorts: "Who's to say what is proper? What if it was agreed that it was proper to wear a codfish on your head, would you wear it?" (Burton, 2010). Just as she asserts to her mother that she "is against" a corset and stockings, Alice is similarly against the idea of an arranged marriage, and has a very different perspective on the world than those around her, and an inquisitive spirit that opposes the restrictive nature of her surroundings, as evident when she asks questions such as "Do you ever wonder what it would be like to fly?" or asserting her belief in the impossible (Burton, 2010). Yet, in Underland, the effects of the increasingly smothering world above the rabbit-hole is evident. Unlike Carroll's curious and imaginative Alice, Burton's Alice, as the Mad Hatter claims, has lost her "muchness". He tells Alice: "You're not the same as you were before. You were much more muchier. You've lost your muchness" (Burton, 2010). In this way, Carroll's young Alice is "much more muchier" than that of Burton. The audience learns that the reason for Alice's sense of doubt and confusion is due to the loss of her father, who encouraged Alice to dream when she was a child. The loss that Alice experienced with the passing of her father resulted in the loss of her 'muchness' - the loss of her awareness of her true self due to

the repressive Victorian society, where nobody else encouraged dreaming and imagination as her father did. Her environment thus hinders her personal development, as the ideals of society are forced upon her, stripping her of her autonomy and sense of independence as she is expected to become what others want her to be. The teenage Alice that falls down the rabbit-hole, however, has lost her imaginative spirit. Burton's film then becomes an account of Alice's quest to rediscover the 'real Alice' - her imaginative self that the characters of Wonderland believe her to be, and regain her "muchness". This process is marked by Alice's various conversations with the questioning Caterpillar, as he tells Alice during their second meeting: "I said you were not hardly Alice, but you're much more her now. In fact, you're *almost* Alice" (Burton, 2010). At this point in her journey the Caterpillar shows Alice's progress towards self-discovery and the regaining of her true identity. Due to her experiences in Underland thus far that have forced her to rely on her intrinsic ideals and values that the world above the rabbit-hole has repressed, she regains, little by little the sense of her true self that she was on the path of discovering by the encouragement of her father, but led astray by the oppressive Victorians such as her mother.

Johannessen (2011, p.53) notes that the biggest difference between Carroll's text and Burton's movie is that, in the movie, Alice meets the Caterpillar on several occasions during her time in Underland, while Carroll's book limits the meeting to only one. The Caterpillar is a key component to the manifestation of the theme of identity in both the original text and 2010 movie, and every appearance in the film serves to put focus on Alice's identity. Johannessen (2011, p.53), who mentions the metamorphosis of the Caterpillar as symbolic of Alice's metamorphosis, further argues that the Caterpillar is thus a symbol of "identity and change", as he is present at the start and end of Alice's journey regarding identity, as well as every time in between when she has moments of reflection (Johannessen, 2011, p.55). He serves as a means by which Alice's progress towards regaining her 'muchness' is measured as his repetitive question of who she is, forces Alice to constantly consider how she has changed, allowing her to realise the difference between who her society has tried to force her to become and her

true nature, goals and desires.

Alice's frustration reaches a breaking point and it becomes a key moment in the plot when Alice affirms her autonomy and asserts:

From the moment I fell down that hole I've been told what I must do and who I must be. I've been shrunk, stretched, scratched, and stuffed into a teapot. 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. ...I make the path (Burton, 2010).

Throughout the film Alice reconnects with her true self and as she goes through the process of self-discovery, is first 'Hardly Alice', then 'Almost Alice', and finally becomes 'Alice at Last' when she reaffirms her identity:

My name is Alice, I live in London. I have a mother named Helen and sister named Margaret. My father was Charles Kingsleigh. He had a vision that stretched halfway around the world, and nothing could stop him. I'm his daughter, Alice Kingsleigh (Burton, 2010).

At this time, Alice associates her identity with her family, but more specifically, with her father, who always encouraged Alice to follow her dreams and indulge her imagination. It is that Alice that becomes lost after her father's death. Only once in Underland does Alice find her voice – able perhaps due to the safety of a dream where anything is possible, and is able to take her newfound independence and confidence in her own identity back to the world above the rabbit-hole.

The conflict that Burton's development of the theme of identity addresses is different from that of Carroll's text. While Burton's *Alice in Wonderland* can be argued to be a coming-of-age story that deals with the characters conflicting personal ideals of independence and what is expected within her Victorian society, Carroll's text, on the other hand, investigates a more childlike exploration of personal development through imagination and discovery. Carroll's original Alice is a curious seven-year-old who, through her experiences in Wonderland and exploration thereof, tries to find her own identity within the nonsense that surrounds her. Nevertheless, although contextually different between Carroll's juvenile Alice and Burton's teenage Alice, the same central identity crisis (the discovery of the self) exists in both

versions of the story and thus speaks to the relatability of the concept, especially in children's literature, as well as the continual relevance of psychoanalytic readings of literature. While Burton's Alice struggles to come to age in her own way, Carroll's younger Alice addresses the same idea of the self - the discovery of who she is through the process of growing up.

4.2 Lacan

As Alice journeys through various stages of personal psychological growth in Wonderland/Underland, it can be argued, in Lacanian terms, to reflect his theory of the stages of development. As Gorgans (2011, p.657) argues, it takes Alice "from the early stages of life and back to her original state". This theory holds that three orders control behaviour and desires of the human psyche, namely: the imaginary, the symbolic and the real in which the imaginary concerns demand, and the symbolic, desire, the real concerns need. These symbolic-real-imaginary orders are founded in Freudian concepts of the Oedipal phase, infantile sexuality, and the task of uncovering unconscious processes through language, and follows the process of development of individuals from infancy.

As Lacan's real order is concerned with need, for Alice, immediately after falling down the rabbit-hole, she is confronted with satisfying her basic needs when she finds a bottle labelled "Drink me" and cake labelled "Eat me". For Alice this serves as a means of change as it causes her to shrink or grow as required to suit her needs. A further feature of this stage of development according to Lacan involves a primal need for copulation. In *Alice in Wonderland*, food is closely associated with sexuality, as will be more closely explored within the symbolic order. However, due to this association, food in the story is also related to leading towards the satisfaction of such a primal need and the corresponding desires within the symbolic that it leads to.

The imaginary order, however, involves the mirror stage, during which an individual constructs the ego, and it involves demands as opposed to needs. As the food items come with directions, it has led critics such as Gorgans (2011, p.657) to also argue that it can be regarded as demands rather than needs, thus suiting Lacan's description of the imaginary order. When Alice enters Wonderland, she has already gone through the mirror

stage of Lacanian development that forms part of the imaginary order as she has developmentally surpassed the infancy stage. Thus she has already constructed an identity for herself, as she has established herself as being separate from those around her. Therefore, it is not there where she initially gains her sense of self. However, upon first meeting the Caterpillar Alice is faced with questions surrounding the construction of the idea of self, realises the incongruence, and recognises the various changes she has gone through. This, according to Gorgans (2011, p.657), supports Lacan's theories, "strengthening the argument that Alice experiences Lacan's different stages of development in an accelerated manner during her adventures through Wonderland". In this regard, Alice struggles with stabilising her identity while she finds herself to be ever changing.

A catalyst to the process is the Caterpillar, who challenges Alice's idea of an established identity, and asks who she is, to which Alice replies: "I hardly know sir" (Carroll, 2008, p.18). Thus, she cannot establish the Lacanian 'I'. As Tyson (2006, p.27) states, when reaching the mirror stage, the infant, who had previously experienced both itself and the environment as random and fragmented, now starts to develop a sense of self, "as if it had identified with the whole image of itself that can be seen reflected in a mirror". For Alice, her journey towards, not establishing a self, as she already had an idea of herself when entering Wonderland, but rather establishing a fixed identity involves her differentiating herself from those around her. She asserts: "*she's* she, and *I'm* I, and – oh dear, how puzzling it all is!" (Carroll, 2008, p.7). This is a key feature of the mirror stage, during which the subject develops a sense of self by forming the ego, the 'I' through separating from surrounding subjects.

As it can be argued that Alice's journey is not entirely representative of the original self-constructing process of the mirror-stage, Karen Coats (qtd. in Gorgans, 2011, p.657) rather argues that Lewis Carroll is exhibiting his desire for Alice to remain static in the mirror phase, while Alice seeks to move beyond the mirror. For Burton's film, as the theme of identity is developed with equal emphasis as Carroll's story, a Lacanian reading is similarly possible. However, it can be said that Coats' argument is even more pertinent to

Burton's Alice due to the aging she undergoes in the process of adapting the story from Carroll's books to the 21st Century film. The 19-year-old Alice in the film supports Coats' sentiment of Carroll, which thus can be argued, was preserved in the transition to Burton's narrative. While the teenage Alice, by the age of 19, supposedly far beyond Lacan's mirror stage, has certainly constructed an image of herself, she becomes representative of a character lingering in the imaginary order. She too is faced with an ever-changing identity. While Carroll's Alice struggles to establish a concrete sense of self, Burton's Alice, on the other hand, has difficulties regaining her true sense of self.

Moreover, while Gorgans has made an argument for the representation of food in not only the real (as being considered a need), but also associated with the imaginary (as being a demand), it can be argued that the representation of food, especially as it is associated with Alice's sexuality, can be more closely related to Lacan's symbolic order. Even though Gorgans (2011, p.657) claims that this order is the one in which a Lacanian reading becomes less discernible as the acquisition of language is the key, Alice is nevertheless, closely linked to desire in the story. As desire is the concern of the symbolic order, through the role of food and its consumption in the narrative, the link to desire is reinforced. Such desire revolving around food has also been associated with Carroll's personal habits.

The symbolic, closely related to desire, of which sexual desire is one aspect of the Alice stories that has been a point of discussion, especially considering Carroll's rumoured sexual relationship with Alice Liddell. Carina Garland in her article "Curious Appetites: Food, Desire, Gender, and Subjectivity in Lewis Carroll's *Alice Texts*" (2008), views Alice's appetite and eating in a very sexualised manner. She asserts (2008, p.25): "Many of Wonderland's most memorable moments concern the consumption of food", and "food is a very important element in reading desire and subjectivity within the Alice texts". These desires are associated with Carroll's own peculiar eating habits and attitudes towards food, of which he was reportedly very controlling and obsessive. Appetite and hunger are thus associated with desire – a corrupting force that requires taming. In such a manner, arguments

emerged associating the representation of food and Carroll's own controlling habits surrounding it, with the suggested sexual desire Carroll was rumoured to have for Alice Liddell. Garland (2008, p.32) argues: "appetite and satisfaction are essentially the crux of desire in the text, issues of gender, sexuality, and power being expressed via the portrayal of these two important aspects". These concepts are explored through the representation of food and appetite within the story, the desire thereof, being characteristic, at least partly, of Lacan's conception of the symbolic.

The essential part of this realm, however, is the firm acquisition of language that leads to fully achieving the symbolic order. Alice realises that her system of language, as acquired through her schooling and education in Victorian society, will not be of value in Wonderland, evident when she cannot recite a poem to the Caterpillar that she was required to memorise at school. After her attempt the Caterpillar asserts: "That is not said right", to which Alice replies: "Not *QUITE* right, I'm afraid," said Alice, timidly; some of the words have got altered" (Carroll, 2008, p.20).

Her inability to remember the poem shows the worthlessness of her Victorian teachings in the nonsensical world of Wonderland. She furthermore does not at any point during her time there fully grasp or understand Wonderland's language construction either. Alice's struggle with understanding Wonderland's language system remains an obstacle throughout the novel: "she hardly knew what she was saying, and the words came very queer indeed" (Carroll, 2008, p.49). Speech within Wonderland is nonsensical and an argument can be made in the Lacanian sense that it is due to a lack of linguistic ability of a pre-symbolic stage subject.

Although the same association between Burton and his Alice character cannot be made regarding Alice's sexuality, in Burton's film, the elements and predominance of food is retained, and as some scholars argue, certain elements such as Alice's sexuality have been magnified, thus making a Lacanian psychoanalytical reading similarly convincing. However, in Burton's film, as is evident by his Lacanian Psychoanalysis Prize by the Parisian Psychoanalytical Society for accurately interpreting "delirious speech as a way of self-healing and recreating the harmony between the id, the ego and

the superego, in accordance with Lacan's teachings" (Massat), also magnifies Carroll's unique approach to language. The English language, according to Auden (1962, p.9) is not just an important symbolic component of the story of Alice, but "one of the most important and powerful characters". In both his *Alice* texts, Carroll's literary style involves a free-flowing account of events true to a 'dreamscape' format, which includes countless rhymes, poems and riddles. These narratives underpin the strangeness and nonsense that defines Wonderland, and forms the basis of the delirious speech that Burton capitalises on in his adaptation.

The madness that Wonderland represents, and which in itself becomes representative of resistance and madness or conflict within Alice's psyche because of the resistance, is dealt with through navigating the delirious language that narrates it, reflecting the nonsensical and whimsical nature of Wonderland itself through Carroll's word-play and innovation. The text is crowded with language that Alice believes sounds like English but is not, such as "mimsy", "slithy", "brilling" and "gimble". As a reflection of anything being possible in Wonderland, Carroll uses puns. He plays with multiple meanings and opposes linguistic conventions throughout the text. The strange language in the *Alice* stories exists largely out of Carroll's own invention. Carroll creates new words and expressions, as well as develops new meanings for existing words. Particularly in the Jabberwocky poem in *Through the Looking-Glass and What Alice Found There*, words such as 'galumphing' and 'chortle' showcase Carroll's unique and creative linguistic expression in his work. These invented words create an altered sense of meaning, as they have English attributes and may be easy to read, but have no meaning outside the context of the poem. The whimsical nature of the dialogue contribute greatly to the madness that is Wonderland/Underland, as well as the madness that exists within Alice's own psyche as she is on her journey towards self-discovery. To Alice, the language in Wonderland/Underland is difficult to grasp, as is evident when she tries to recite a traditional Victorian poem, and the words do not "come out the same as they used to" (Carroll, 2008, p.7). Many characters in the *Alice* stories both challenge or guide Alice in her linguistic comprehension. When Alice seeks Humpty Dumpty's help in

deciphering the meaning of words in the poem, he redefines words through substituting them at will. For instance, Alice asks: “And what does ‘outgrabe’ mean?” Humpty Dumpty replies:

Well, ‘outgribing’ is something between bellowing and whistling, with a kind of sneeze in the middle: however, you’ll hear it done maybe -- down in the wood yonder -- and when you’ve once heard it you’ll be quite content (Carroll, 1991, p.71).

He furthermore adds to Alice’s difficulties by attributing his own meaning to words. While he is happy to help Alice with the difficult-to-understand words, when questioned by Alice on the meaning of the word *glory*, Humpty Dumpty rather disdainfully replies: “When I use a word,” Humpty Dumpty said, in a rather scornful tone, “it means just what I choose it to mean – neither more nor less.” (Carroll, 1991, p.68). Such assertions reemphasise the nonsensical nature of Wonderland that so starkly contrasts with the strict and regimented Victorian society to which Alice is acquainted.

The characters of Tweedledee and Tweedledum further complicate Alice’s attempt to make sense of the language in Wonderland/Underland due to their illogical conversing style, as can be seen when Tweedledum tells Alice: “I know what you’re thinking about...but it isn’t so, nohow,” to which Tweedledee adds: “Contrariwise...if it was so, it might be; and if it were so, it would be; but as it isn’t, it ain’t. That’s logic” (Carroll, 1991, p.37).

Callen (2012, p.123) argues:

[f]or Alice, her words establish madness as a fact, as a necessary condition for Alice to become Alice, to regain her muchness, to be fully Alice, to be the champion, to be the best person Alice’s father encouraged her to be in the opening scene and fulfilling her father’s prophecy that “the only way to achieve the impossible, is to believe it’s possible”.

Thus, the conflict that burdens Alice’s psyche, particularly in Burton’s film – the expectation to conform to Victorian ideals versus Alice’s pursuit of independence, is confronted through the madness of delirious and whimsical language. Such language use emphasises the madness of Wonderland/Underland, which in turn, creates an atmosphere where it can be

believed that the impossible is possible. This belief, which Alice's father had tried to instil in his young daughter, is one that Alice had lost by growing up in a suppressive Victorian society, but slowly regains as she finds her true self in Underland, and regains her 'muchness'. As Callen (2012, p.120) reiterates: "*Alice in Wonderland* is not a story of Alice's finding her way back home as it is of her becoming a "self" through being with madness". Alice is thus forced to once again relish imagination and fantasy, believing in the impossible, and finding the courage and confidence to challenge authority and nurture her creativity. Thereby, she regains and strengthens her traits of fearlessness, intelligence and her ability to dream, which brings her to a point of liberation. From Carroll's imaginative storytelling ability, which Burton capitalises on in the pursuit of fully developing his psychological themes in his film, the concept of madness in the Alice stories makes a 'game' of the English language by constantly challenging normal conventions. The texts are filled with comments such as Alice's declaration that "The Hatter's remark seemed to her to have no sort of meaning in it, and yet it was certainly English" (Carroll, 2008, p.38). As certain words of Victorian society can also seem nonsensical, yet be English, it can be argued that such remarks can be interpreted as a commentary on the customs, traditions and beliefs of Victorian society that her mother tries to force onto her. Even though they seem ridiculous and rubbish to Alice, they are enforced nevertheless. The explanation for the nonsensical world of Wonderland/Underland is provided by the characters such as The Cheshire Cat, who tells Alice: "we're all mad here. I'm mad. You're mad [...] You must be [...] or you wouldn't have come here" (Carroll, 2008, p.28). Alice's acceptance of the madness surrounding her enables her to accept once again the belief that anything is possible. In Burton's film, Callen (2012, p.121) argues: "The madness in Underland is not an insanity but a necessary condition for freedom under the tyranny of the Red Queen". Through the freedom from the tyranny of the Red Queen, Alice gains the ability to establish freedom from the oppressive Victorian society that the Red Queen comes to represent.

4.3 Jung

These characters, along with the many others in both the *Alice* texts,

according to psychoanalytic criticism, can also be argued to be representative of Carl Jung's concepts of psychoanalysis. Literary criticism based on the theories of Carl Jung seeks to explore the connection between a piece of literature and what Jung referred to as the "collective unconscious", which is formed by symbols, archetypes, instincts and patterns of behaviour inherited from ancestors (Jung, 1959, p.3). From the archetypes that Jung's theory describes – the Shadow, Anima, Animus and Spirit – certain motifs such as the child and trickster emerge.

Jung postulated that these archetypes are manifested in archetypal events (birth, death, separation from parents, initiation, marriage) images or figures (mother/father, child, devil, trickster, wise old man/woman) symbols (sun, moon, water) and motifs (the Apocalypse, the Deluge, the night journey, the Creation) (Papadopoulos, 2006, p.84). Examining literature according to Jung's findings thus involves an exploration of symbolic imagery within the work, the representation of archetypes through characterisation, and whether the protagonist embarks on a journey to a type of underworld. Of the archetypes that Jung describes in his work, the Animus can be regarded as the unconscious male component of the female psyche, while the Anima is the unconscious female component of the male psyche. While it may be argued that Alice, to an extent, acts as an image of the Anima for Carroll himself, as he created a female heroine in a Victorian era, which was unusual for literature of the time, within the text itself, Alice evidently represents the child figure. According to Jung (1959, p.273), "The child motif represents the preconscious, childhood aspects of the collective psyche", and is "a symbol which unites the opposites; a mediator, bringer of healing, that is, one who makes whole" (Jung, 1959, p.278). Thus, Alice, while considerably more mature than other Wonderland inhabitants, is, as the child figure, ultimately responsible for the resolution of the conflict in the narrative. Even though in Burton's film, one finds a much older Alice, as she is on a journey towards self-discovery while navigating through adolescence, she is not yet an adult and can still be regarded as the child image according to Jungian thought. This is especially true, as just as in Carroll's original work, Burton's Alice, who becomes the White Queen's champion and slays the Jabberwocky, serves as

the mediator and healer that Jung describes the child figure to be. Due to her role in the story, Alice is also representative of the archetypal hero, especially in Burton's film. Nevertheless, in both accounts, upon entering Wonderland/Underland, Alice is faced with several challenges along her journey – a quest, as is the venture of any hero – towards self-discovery. As true to the archetypal hero, Alice must leave home to embark on her journey. In both versions of the story, this of course means entering Wonderland/Underland, and in Burton's film specifically, the result of her journey becomes evident upon her return home. Through her many challenges and conquests in Underland, Alice returns home having succeeded in her quest and having gained the courage and independence to oppose her oppressive Victorian mother by refusing an arranged marriage.

The process that Alice goes through is a key concept of Jung's theory: the process of individuation, of which the goal is for the individual to become more of who he or she really is. This involves a male to become aware of his Anima, and a woman, of her Animus, as well as getting in touch with the Shadow (the darker unknown aspects of one's personality) in order to become truly in touch with the Self (the archetype that contains all other archetypes and functions). Only then can an individual become aware of all elements of their psyche, bring them into consciousness, and fulfil the process of individuation. Alice, as she journeys towards self-discovery in both versions of the story – in Carroll's text as a young girl in search of discovering her true self, and in Burton's film, as a teenager seeking to regain her true identity – is representative of Jung's process of individuation. Alice demonstrates growth of her conscious self in the development of the functions of consciousness, which are, thinking (this type relates to the world via thought, cognition, logic: true versus false), feeling (making value judgments: good/bad, pleasant/unpleasant), sensation (experiencing the world through the senses) and intuition (perceiving through one's unconscious). In doing so, she becomes aware of all elements of her psyche. As an archetypal symbol, Alice is able to become whole – individuated. This process also involves, however, the more difficult task of becoming aware of one's Shadow.

The Shadow archetype is often described as the darker side of the

human psyche and exists as part of the unconscious mind that is composed of repressed instincts and desires. For Alice, this involves an exploration of the 'naughty' side of herself, which can be seen at the onset of Carroll's text when she wanders off to follow the Hare down the rabbit-hole. It is important to note, however, that the Shadow should not be considered as completely negative, but rather a part of the psyche that holds repressed instincts and desires, undesirable and socially acceptable or not. In such regard, Burton's Alice can be argued to more extensively represent the exploration of her Shadow self, not only due to the fact that she, exhibiting her 'darker' side, rebels against Victorian social norms, but because her entire journey through Underland revolves around regaining what she has lost – regaining what had become repressed. Even though the repressive instincts cannot be seen as negative, as they involve the imaginative and inquisitive values her father instilled in her as a child, they are, nevertheless, instincts and drives which had become repressed in her unconscious, and lost, due to the suppressive and authoritative society in which she has been raised.

In contribution to the process of Alice's individuation, other characters, such as the Hare, Hatter, Humpty Dumpy, the Caterpillar, Tweedledee and Tweedledum, all represent various Jungian figures and motifs like the Trickster motif and the Wise old man. The former manifests itself in the form of various animals in the story – the White Rabbit being one such figure in this regard. The Trickster is one of psychologist Carl Jung's most widely known archetypes, which revolves around the concept of an individual, human or animal, tricking or deceiving another. Several characteristics that are common to most tricksters include ambiguousness, deceitfulness, solitariness, selfishness, and smaller statured.

The White Rabbit, in his unintimidating stature and alluring nature can, to an extent, be argued to suit the role of the trickster in the Alice stories, as he leads Alice down the rabbit-hole into the mad world of Wonderland/Underland, and more specifically, to the Queen of Hearts. However, the character that can be regarded as being most representative of Carl Jung's trickster is that of the Cheshire Cat. Of the characteristics that define a trickster, manipulation is one that is key to the nature of the Cheshire Cat. His ability to cleverly

manipulate language amuses and confuses Alice in her conversations with him, and his iconic mischievous grin visually reinforces his devious nature. His grin, still visible when he disappears further demonstrates his ability to challenge the perception of reality by crossing boundaries of what is physically possible. Alice states that she has “often seen a cat without a grin” but never a grin without a cat (Carroll, 2008, p.28). Even though the impossibility of the Cheshire Cat’s abilities are, in Wonderland/Underland, not ‘impossible’ at all because of the very nature of the fantasy world, for the cat, it is also representative of a trickster character.

Another important animal character in the story is the Caterpillar – a representative of the Wise Old Man motif according to Jung’s theory. The hero often has a helper of some sort, who guides him or her on their journey. The Caterpillar acts as this voice of wisdom to Alice, which is reinforced by the visual characterisation of the Caterpillar (as seen in appendix A, figure 13). The old Caterpillar, sitting on a mushroom smoking a hookah and gazing at Alice through his monocle, projects the image of what one would generally associate with the archetypical Wise Old Man. In Burton’s film, he appears five times. At the onset of the story, Alice notices a blue caterpillar on the shoulder of Hamish - the young man who is about to propose to her. Later, he appears when other characters, including Tweedledee and Tweedledum and the White Rabbit consider whether Alice is the ‘real Alice’, and again after Alice appears at the White Queen’s castle. Finally, the Caterpillar is seen reminding Alice of her previous trip to Wonderland and confirming that she is “Alice at last” (Burton, 2010), and at the conclusion, transformed into a butterfly, he sits on the shoulder of Alice as she sails off to China. Thus, the Caterpillar is present throughout Alice’s journey and serves as a measure of assessment in her pursuit to become the true Alice. At several occasions during the story, the Caterpillar acts a sort of checkpoint in Alice’s journey towards self-discovery – a moment to reflect on her progress by questioning her and encouraging her to consider how she has changed. He asks her on various occasions: “Who are YOU?” (Carroll, 2008, p.18), “Explain yourself!”, and “So you think you’re changed, do you?” (Carroll, 2008, p.19). As such, the Caterpillar mirrors the Wise Old Man motif as a guiding symbol of growth and

change to aid Alice's process.

Moreover, the Mad Hatter of Burton's film, on numerous occasions also acts as Alice's guide. Alice and the Hatter first meet when Alice is a young child - although the memories of their friendship and enjoyable tea times together have faded since then. When, at the age of nineteen, she falls down the rabbit-hole the Mad Hatter reassumes his protective role as her guide by keeping her safe from the Red Queen while she embarks on her journey. For instance, when the Queen's stooges come looking for Alice, the Hatter gives her a potion that makes her shrink, and hides her in a teapot. Even after being choked by the Queen's Knave of Hearts, the Hatter protects Alice as he does throughout the film, in order for her to complete her journey, rediscover her true identity and undergo the transformations through which she regains her 'muchness'.

As this chapter has explored, such a process of transformation and discovery is a key source of discussion surrounding the psychoanalytical elements to be found, originally in Carroll's text, and selectively magnified in Burton's 2010 film adaptation. Her journey, in a psychoanalytical sense, not only becomes representative of Jung's process of individuation and awareness of various archetypes of the unconscious, but also of Lacanian and Freudian concepts. Through the pursuit of, in Carroll's context, discovering her true identity, and in Burton's, regaining her 'muchness', the various stages through which Alice ventures in this process reflects Lacan's stages of development. Moreover, as Alice embarks on this journey, entering her unconscious by means of a dream, Freud's theories are equally as relevant to the interpretation of the *Alice* texts. Through Burton's adaptation, in keeping with the tradition of modifying Alice that came before him, some elements that may not have been as prominent in the original *Alice* texts, are magnified through Burton's unique approach in his pursuit of specific themes and concepts that are universally relevant to psychoanalytic analysis, but have been contextualised for a contemporary audience. This approach is not unique to Burton's *Alice* adaptation, but also evident in his film version of Roald Dahl's *Charlie and the Chocolate Factory*, to be discussed in the following chapter.

Chapter 5: CHARLIE AND THE CHOCOLATE FACTORY

"I am the maker of music, the dreamer of dreams!"

- Willy Wonka: Roald Dahl: *Charlie and the Chocolate Factory*

The novel *Charlie and the Chocolate Factory* has become part of the canon of English children's literature and remains hugely popular to this day. In 2012, a survey conducted by the University of Worcester found that Dahl's novel is one of the most common books read to children by their parents, following *Alice's Adventures in Wonderland* and *The Lion, the Witch and the Wardrobe* (*Top ten books parents think children should read*, 2012). Written by famed children's writer, Roald Dahl, Silvey (2002, p.116) claims that it "has earned for its author a cult following". The story of Charlie Bucket, the child hero who wins a coveted golden ticket and ventures into Willy Wonka's legendary chocolate factory, quickly became one of Dahl's most famous works, and inspired artists and long-time admirers like Tim Burton to produce contemporary adaptations of the much loved children's text. The well-known narrative follows Charlie, who lives in a tiny, run-down house with his parents and two sets of grandparents. In his hometown, the chocolatier, Willy Wonka, hides five golden tickets in chocolate bars distributed around the world that grant the ticket holders access to the famous factory. Through this process Wonka hopes to find an heir to his chocolate empire. Willy Wonka's factory contains endless inventions and contraptions that create peculiar and interesting sweet treats in novel ways. Charlie is fascinated with the world famous chocolate factory and eventually finds a ticket of his own. Apart from Charlie, all the tickets go to self-centred, greedy children from different parts of the world. While being taken on a tour through the factory, one by one, each child is ejected due to their different vices, via various violent methods, until only Charlie remains. Being the only child to have passed Wonka's test of kindness and virtue, Charlie wins the prize of the chocolate factory itself.

Although received by his child audience with much praise, Dahl's text was originally met with some strong criticism in certain fields of analysis, mostly denounced for its perceived "racist overtones, age discrimination, and excessive violence" (Silvey, 2002, p.116). These arguments stemmed

primarily from the depiction of the Oompa Loompas in the first edition of Dahl's story, as African pygmy people, who are experimented on, work for a wage of cocoa beans and sing songs reminiscent of war chants. However, despite such criticism, the popularity of the tale has endured. In addition to various filmic adaptations, Dahl's text also inspired versions of the story to cross numerous fields of media including radio, television, video games, as well as theatrical and musical adaptations. In 1971, Mel Stuart's feature film musical, *Willy Wonka & the Chocolate Factory*, starring Gene Wilder was released. In the 1980's the BBC produced a radio version of the story and a video game inspired by the story was aired. Most recently, an operatic rendition called *The Golden Ticket*, as well as a West End musical has attempted to reimagine Dahl's famous text.

According to MacMahan (2006, p.188), the idea of a new *Charlie and the Chocolate Factory* film started with the Dahl estate and the company run by Jennifer Aniston and Brad Pitt, called Plan B. The Dahl estate had specifically expressed their desire for Burton to direct the film, and he apparently jumped at the chance, as Davis (2009, p.41) relates that Burton had expressed that he was not a fan of the previous remake by Mel Stuart. Opposed to how he thought Stuart's 1971 film portrayed Charlie, Burton wanted the Charlie of his film to "come straight out of the book" (Nashawaty, qtd. in Davis, 2009, p.42). Roald Dahl also disliked Mel Stuart's version. He said he was "disappointed" because "he thought it placed too much emphasis on Willy Wonka and not enough on Charlie" (Bishop, 2005). Although Burton's later *Alice in Wonderland* film was also adapted from its author's original story, it can be considered to be merely inspired by the preceding texts. With the *Charlie* remake, on the other hand, Burton set out to create a film that more closely resembled Dahl's original tale. He explains:

I had to feel comfortable with what I feel is Dahl's sensibility, but I feel it's close to my own. We added new elements that aren't in the book, but I always felt comfortable that everything was in the spirit of his work. Also, it's an interpretation, and there's an anarchic spirit there, so you kind of take it a few different ways (Salisbury, 2008, p.226)

Once attached to the project, rumours started making the rounds that the

filmmaker was considering actors including Christopher Walken, Steve Martin, Nicolas Cage and Robin Williams, before casting Johnny Depp in the role of Willy Wonka – which would prove to be a crucial character in Burton's interpretation. As MacMahan (2006, p.188) asserts, Burton was faced with the incredible challenge of reimagining a film that "several generations of children (and their parents) had grown up on, and who knew all the lyrics by heart". Yet despite all these concerns with audience response, Burton's film version of Dahl's text was released in 2005 with varying reviews. This chapter will thus comparatively analyse Tim Burton's filmic version *Charlie and the Chocolate Factory* and Roald Dahl's original *Charlie and the Chocolate Factory*, to interrogate elements such as: the representation of archetypes (Carl Jung); Burton's Dr. Wonka plot and the Oedipal father (Freud and Lacan); Willy Wonka's fetishisms stemming from parental abandonment; the glass elevator and in-between space; spatiality & the mind (Bachelard).

Through Burton's application of his unique aesthetics, the psychoanalytic components, which can be argued to be the most important thematic elements of the narrative, are magnified and result in a film that further reinforces the relevance and endurance of the story. With his work that often serves to uplift the lonely, outcast type, Burton applies his aesthetics to further such trademark themes and concepts. Burton's cinematic style has been said to be reminiscent of German expressionist aesthetics, which Bassil-Morozow (2010, p.19) further states reflects "[e]xpressionists' diminished interest in the plot...explained by the more urgent necessity to tell the 'psychological story', to express the emotional rather than the narrative aspect of the idea". Dahl's original text presents a fascinating, creative and unique environment to the reader that facilitates the expression of Burton's similarly imaginative and quirky style. The factory that Burton and the production designer of his film bring to life is, as Scott (2005) states, a confection itself, "a place of extravagant innovation and wild indulgence where the ordinary principles of physics, chemistry and human behavior do not apply". Such disregard for the conventions of scale, proportion and normality forms the basis of Burton's unique cinematic style. His skilful application of the 'Burtonesque', enables the filmmaker to manipulate visual elements such as

clashing colours, disorienting patterns and warped perspectives and scale that disorientates the viewer and creates a sense of Freud's uncanny. The most significant plot change pertains to the added narrative of Willy Wonka's relationship with his father. For some reviewers, such as A.O. Scott (2005) Burton's addition generated condemnation of the adaptation, arguing:

Inexplicably, and at great risk to the integrity of the movie, the filmmakers have burdened him with a psychological back story pulled out of a folder in some studio filing cabinet. Why does Wonka spend his days confecting sweets? Why, in the movies these days, does anyone - artist, serial killer, superhero - do anything? An unhappy childhood, of course. I'll grant that it was clever to make Wonka's dad a mad, sugar-hating dentist (and to cast the unmatchably sinister Christopher Lee in the role), but to force a redemptive story of father-son reconciliation onto this story is worse than lazy; it is a betrayal of a book that the filmmakers seem otherwise to have not only understood, but also honored. Sentimentality about family relationships does not feature heavily in Dahl's world.

However, it is precisely the exploration of such tropes that ground Burton's adaptation firmly within the oeuvre of his work, and opens the story up to a more in-depth examination through a psychoanalytical lens. Felicity Dahl, Roald Dahl's widow, praised Burton's alteration, saying: "All books have to be changed for making a film. And these certainly enhanced the book" (Bassil-Morozow, 2010, p.131). Furthermore, the associated father-son conflict that Burton brings to the fore also leads to an examination of the filmmaker's representations of Carl Jung's archetypes, further warranting a psychoanalytical analysis of the story. Due to the added Dr. Wonka (Willy Wonka's father) subplot, apart from the uncanny nature of the film created by Burton's aesthetics, Willy Wonka becomes the main vehicle for Burton's advancement of the psychoanalytic components of the narrative. This character specifically, enabled Burton to use the traits he recognised in the characterisation of Willy Wonka, and amplify them in order to suit his psychological agenda. Bassil-Morozow (2010, p.134) claims that it is the dark edge to Wonka's creativity found in Dahl's book that perfectly suited Burton's

filmic needs, and notes Burton's admiration for Dahl: "He says: [Roald Dahl] was to me, one of the first writers who captured the mixture of light and dark and humorous [sic] and being politically incorrect, and all those things you kind of love as a child and as an adult". Such a mixture of light and dark is also a trademark of Burton's work as he manages to address sometimes very dark or seemingly adult-like concepts and themes in his adaptations of children's stories through his Burtonesque aesthetics. This is evident in Burton's depiction of Wonka's factory, as among the abundance of whimsy and liveliness that is manufactured and contained in the chocolate factory, there is a menacing shadow that is ever-present due to the underlying sinister psychological origin of the factory's existence.

Lacanian psychoanalysis can also be associated with Burton's thematic and cinematic changes, as in "Journey into the Imaginary: Tim Burton's *Charlie and the Chocolate Factory*" (2011) Lacanian psychoanalysis is used to argue that Wonka's dysfunctional family, in stark comparison to Charlie Bucket's loving and supportive family, results in his fetish for chocolate and candy. This approach, as Zhang (2011, p.2) asserts, enables the critic to view Willy Wonka's father, in Lacanian Oedipal terms, as symbolic, and the lack of mentioning his mother, implying her absence, suggests that Wonka's desires for paternal love and acceptance are transferred to the candy that his father, a dentist, forbids him to eat as a child. Such fixation would, furthermore, call for a Freudian interpretation, as it relates to the oral stage of development that Freud devised. Thus, while reviewers like Scott (2005) may criticise Burton's adaptations because of what they regard as "lapses and imperfections, a few of them serious", what even they must concede is that Tim Burton's film achieves "what far too few films aimed primarily at children even know how to attempt anymore, which is to feed - even to glut - the youthful appetite for aesthetic surprise". However, in doing so, the aesthetic that he applies, transcends mere visual appeal, to be used as a means of addressing and furthering psychoanalytical elements of the narrative.

Burton's *Charlie* adaptation remains much more faithful to the original text than other projects such as *Alice in Wonderland*. As in Dahl's novel, most

of the narrative is consumed with the tour of the chocolate factory conducted by Willy Wonka, which in the film, in similar spirit, also takes the viewer on a tour of the eccentric mind of the chocolatier himself. Yet, a key plot change allowed Burton to more deeply explore certain psychological themes, such as parental relationships. Burton retains certain familial relationships and parental figures in their original positions of Dahl's text, such as Charlie's father as a poor factory worker. At the same time, Burton changes Willy Wonka's position in the narrative by means of flashbacks through exposing the ways in which his childhood and parental relationships have affected him. These flashbacks are furthermore triggered by free association words such as 'parent' or 'kid', which further reinforce the psychoanalytic association of Burton's added Dr. Wonka plot.

5.1 Freud

Sigmund Freud developed the method of free association as a therapy technique to replace hypnosis, which was based on the premise that all activity produced by the human mind, has an unconscious root. These unconscious or repressed origins of the behaviour of the psyche can be uncovered by means of this therapeutic technique. The process involves the patient, in a state of relaxation, speaking freely about anything that comes to mind without editing or censoring his/her thoughts. The therapist processes the patient's train of thought and the certain reoccurring themes or topics that emerge. Because of the illogical and non-linear nature of free association, Willy Wonka's flashbacks of his childhood memories can be seen to work in this nature within Burton's narrative, and specific words such as 'parent' or 'kid' act as triggers to such difficult memories. Like Freud's free association technique, Burton's addition of Willy Wonka's flashbacks act as a method of exploring the unconscious and identifying repressed memories, as well as the reasons for their repression, which enables not only Willy Wonka, but also the viewer to become more aware of his character and the motivation behind his strange behaviour.

Wonka's flashbacks can furthermore be regarded as representing the Freudian concept of dreams as connected to the unconscious. Freud (2010a, p.570) viewed dreams as the "royal road" to the workings of the unconscious

mind, where some of the defence mechanisms employed by the ego, are lowered, enabling repressed material to come into cognition. Similarly, for Willy Wonka, his imaginary flashbacks serve as a window into his unconscious. Just as with dreams, where the repressed content manifests in a distorted manner, calling for interpretation (Freud, 2010a, p.171), it is possible that Willy Wonka's flashbacks contain distorted memories. The viewer is unaware of the accuracy of Wonka's memories, or the extent to which they have been distorted through the psychological effects of the relationship with his father that make up the content of the flashbacks. Freudian interpretation is particularly relevant, as Wonka's flashbacks, just as a dream, provides insight into the workings of his unconscious, specifically the effects of his childhood experiences and relationship with his father on his psyche.

As the Dr. Wonka subplot is an added narrative by Burton, not found in Dahl's original text, this process of discovery which explains the reasons for Willy Wonka's eccentricities is not possible in the original text. In adding the childhood background of Wonka, unlike earlier draft scripts for the film, Burton does not position Wonka in the role of a father figure, as some suggested. In *Burton on Burton* (Salisbury, 2008, p.225) he explains: "this idea of Willy Wonka as the ultimate father-figure. I said, 'No, he's not! In some ways he's more screwed up than some of the kids'. So we got rid of that." By disregarding the idea of Willy Wonka as a father figure within the narrative, Burton is able to instead add the subplot of Willy Wonka's emotionally taxing childhood and dysfunctional relationship with his father. In doing so, Burton's film highlights such themes with convincing psychological associations. As Eik (2011, p.73) argues, through the addition of the Wonka subplot:

Burton wanted to give Wonka a psychological profile and felt that parents and social upbringing always affect how you turn out. To him the fable-like novel does not need to explain everything, but he wanted to give the complicated Wonka character context.

Salisbury (2006, p.228) confirms Eik's argument that the character would be too hard to direct or act without a psychological foundation to build on, stating: "In this day and age you have to [give a character context], because if you

don't show any of that or feel any of that, he's just a weird guy". Thus, while few characters apart from Willy Wonka's father is added in the transition from Dahl's novel to Burton's film, by the addition of Dr. Wonka (Willy's strict dentist father), the difficult relationship between the two characters is brought to the fore. In doing so, Burton provided a psychological contextual background to the character of Willy Wonka and his actions, as well as to allow for the in-depth exploration of trademark themes of Burton's work. As he often explored such ideas, Gilby (qtd. in Davis, 2009, p.54) states:

It is in the flashbacks that Burton forcefully imposes his personality, not only because these scenes didn't originate with Dahl, but also because they revisit the parental tensions present in *Batman* (1989), *Edward Scissorhands* (1990), and *Big Fish* (2003).

The reoccurrence of such themes is evidence of the popularity in filmmaking of exploring psychoanalytic familial issues, as can be found in most of Burton's oeuvre, as he especially resonates with such concepts because of his own experiences as a child. As Weinstock (2013, p.17) asserts, such themes are recurring in Burton's work "with parents typically (although not always) presented as disciplinary forces of normalization that seek to straightjacket the child's imagination and sense of individuality". This is particularly evident in his *Charlie* adaptation and explored through the relationship between Willy Wonka and his father.

Willy's father treated his son more like a patient than his child, drilled strict rules about sweets, and outfitted Willy with large and unsightly orthodontic headgear. While allowing Willy to dress up for Halloween and go trick-or-treating as a child, upon his arrival home, Willy's father would confiscate all the candy and lecture Willy about the effects of sugar on his teeth and health. In one such scene Dr. Wonka says to Willy: "just last week I was reading in a very important medical journal that some children are allergic to chocolate. Makes their noses itch." When Willy Wonka replies, "Maybe I'm not allergic, I could try a piece," Dr. Wonka quickly responds: "Really? But why take a chance?" (Burton, 2005). One year, however, a single chocolate bar remained undamaged after his father tossed all Willy's candy in the fire, and Willy tried it as soon as his father left the room. For Willy, indulging in the

chocolate, which has always been forbidden, is a way of resisting his father's stronghold on him - a stronghold further exemplified by the restrictive orthodontic headgear that Willy Wonka was forced to wear.

Wonka's obsession with candy can furthermore be associated with Freud's psychosexual stages of development, particularly, fixation at the oral stage. Freud's oral stage accounts for the first phase of personality development, whereby the child gets satisfaction from putting all sorts of things in his/her mouth. If the child's needs at this stage are not adequately met, or, if they are overindulged, the child's ability to move on to the next stage may be hindered (Freud, 1991, p.99). Perhaps due to the apparent absence of his mother, it can be argued, that Willy Wonka's lack of nurturing during the oral stage of development led to his fixation that would manifest in adulthood as an obsession with candy.

These childhood memories that Wonka has surrounding his father and candy serve as the flashbacks that explain his present actions in Burton's film. As Davis (2009, 47) reiterates, Wonka's flashbacks, facilitated by the film's narrator, serve the function of providing additional information that moves the Dr. Wonka subplot forward and shifts Dahl's original ending. In the final flashback to Wonka's childhood his father forbids him to be a chocolatier, saying that candy is a waste of time. The background that the viewer of Burton's film is provided thus gives insight into the workings of Willy Wonka's mind that is not possible in the original text, as the point of view is limited to that of Charlie Bucket. Thereby, Burton and his screenwriter, according to Davis (2009, p.48), "gave Wonka a psychological motivation for his eccentricities". The viewer is therefore able to place Wonka's actions and quirks within the context of his twisted parental upbringing, providing an understanding of the character's thought processes and motivation for his actions. Bassil-Morozow (2010, p.130) argues:

Nowhere else does Tim Burton discuss the theme of 'fathers and sons' so openly, and so sentimentally, as in *Charlie and the Chocolate Factory* (2005). Here the director finally delineates the entire extent of the problem, and explains the issues clearly: a boy with an inadequate father may grow up to become a high-flyer – but all his achievements will

be gained through pain, and marked with rebellious, and tricksterish infantilism.

The inadequacy of Wonka's father lies in the lack of affection he exhibits towards his son, which was replaced with an overly authoritative parenting style. Willy Wonka does become successful as he establishes a legendary chocolate factory, but the very reason for the creation of his empire is rooted in the strained relationship with his father, and as a form of rebellion by indulging in the thing that he was forbidden to have as a child - candy. Thereby, the extent of Wonka's psychological problems and idiosyncrasies is addressed. Burton, who clearly placed much of the importance of this film on the father-son relationship between Willy and Dr. Wonka, emphasises such a theme by creating a stark contrast between the family life of Charlie and that of Willy Wonka. What Willy Wonka lacked in his upbringing, is highlighted in the family life of the Buckets and specifically, Charlie's parental relationships. Simultaneously within the narrative, Charlie and his family's situation improves, while Willy Wonka's deteriorated situation is made clear, which is seen in a session with his therapist, during which he revisits childhood experiences and explores their emotional effects on him. Despite the poverty that the Bucket family endures, their personal relationships remain steadfast, especially between Charlie and his grandfather, as seen in the precious time Grandpa Joe spends in the evenings telling Charlie stories:

Like all extremely old people, he was delicate and weak, and throughout the day he spoke very little. But in the evenings, when Charlie, his beloved grandson, was in the room, he seemed in some marvellous way to grow quite young again. All his tiredness fell away from him, and he became as eager and excited as a young boy (Dahl, 2007, p.9).

The family remains positive despite their difficult financial circumstances, which does, however, improve with the resolve of the storyline when Charlie wins the factory. Nonetheless, for the majority of the narrative, the effects of Wonka's dysfunctional familial relations only become clearer for Willy Wonka himself, as he explores them deeper in therapy. Yet, in doing so, it becomes more difficult for Wonka to process when he is simultaneously confronted with

Charlie's idyllic familial relationships. When Wonka asks Charlie what makes him feel better when he feels terrible, Charlie replies: "My family". Willy Wonka is disgusted by the thought, exclaiming "Ew!". Charlie further explains to Wonka, who believes parents are there merely to control: "Usually they're just trying to protect you, because they love you". The statement causes Wonka to look away uncomfortably and when Charlie asserts: "If you don't believe me you should ask", Wonka replies: "Ask who? My father? Ha! No way" (Burton, 2005).

While Charlie's storyline remains true to the text, reaching a conclusion with relative fidelity to Dahl's outcome for Charlie, Burton's conclusion to the film as a whole is extended to bring Wonka's subplot to a climax. With Burton's psychoanalytic subtext, the film's familial resolution is more significant than Dahl's conclusion, which does not explore Wonka's childhood at all. By firstly providing a background to Wonka's life which enables the viewer to find reasons for his quirks, as well as bringing his storyline to a favourable conclusion, Burton is able to use the theme of parental tension and relationships to address his specific ideas and perspectives surrounding it, and drive forth important messages regarding the value of family, as well as the psychological impact of familial relationships at various stages of life.

Apart from the Dr. Wonka addition, the narrative of Burton's *Charlie and the Chocolate Factory* would prove very familiar to viewers of the film who were readers of Dahl's text, due to the fidelity of the film to the text. This familiarity, it can be said, allowed Burton to concentrate on the machinery of visual fantasy. As Bassil-Morozow (2010, p.5) asserts:

A Burton story is traditionally illustrated with beautiful pictures, which are far more eloquent than any words can be. Films like *Edward Scissorhands* or *Charlie and the Chocolate Factory* have at their core the childlike naivety, pain and anger aimed at the insensitive crowd of adults who have long ceased to see the world in fresh colours. Despite being clear, his message is emotionally deep.

Such visual fantasy, which Burton so skilfully perfects through his Burtonesque aesthetics further serve to magnify psychological elements as it produces in the reader a sense of Freud's uncanny. Denise (2012, p.22)

asserts: “The significance of tying in Freud’s *unheimlich* to a study of the Burtonesque lies in showing how Burton’s spectators are encouraged to question the meanings of spaces”, which is achieved through Burton’s onscreen creation of this factory, creating a sense of defamiliarisation in the viewer. Freud’s concept of the uncanny is defined as the opposite of what is familiar or natural, and thus involves a sense of unfamiliarity. This theory forms a major component of a psychoanalytical discussion of Burton’s films, specifically with regards to his style of cinematography, whereby something recognisable or common is made to feel strange.

As the viewer of a film is not a mere passive spectator, but rather entrenched in the process of deriving meaning in what is represented on screen, Burton’s films challenge meaning and convention by making the viewer question the socially constructed meaning of objects and concepts familiar to them. Denise (2012, p.22) argues: “Burton’s channeling of the *unheimlich*, or the uncanny nature that combines the familiar with the unfamiliar, thus reflects the ability of Burton’s filmscapes to harbor both the normal and the deviant, the conventional and the strange”. In order to achieve such effect of making the conventional strange, Burton’s unique aesthetic approach includes asymmetry, unconventional scales and perspectives, clashing patterns and colours. He pays extreme attention to detail regarding colour, pattern and scale that allow his work to defy any fixed style.

Through his approach, the filmmaker constantly breaks down the viewer’s attempt to identify with familiar concepts and objects on screen, causing them to continually shift focus and attempt to re-establish resonance. His deliberate and unique use of visuals challenge modes of cognition. The environment of Willy Wonka’s factory, for instance, which seems a familiar concept of a garden to the viewer, is made unfamiliar, firstly by placing an outdoor space indoors, as well as being made of edible confections. *Charlie and the Chocolate Factory*’s “hippy-trippy riot of glorious colour” (Salisbury, 2008, p.xx) creates a surrealistic impression on the filmscape that estranges a familiar garden scene and creates distance between the viewers’ cognition and what is represented onscreen, as well as between perceived reality and the fantastical candy land that is Wonka’s factory. Denise (2012, p.40) argues:

“Burton’s surreal visual effects ...are deliberate construction of depicted spaces with feelings of unease and unfamiliarity, which mirror eerie and unusual meanings of relationships, identity and community”. Burton’s films, as evident in such filmic landscapes as in *Charlie and the Chocolate Factory*, operate on a heightened sense of fantasy that can thus be argued to facilitate certain psychological themes and tropes, specifically related to children, which evokes a feeling that anything is possible. Such a sense of possibility serves as an important basis for children to believe in the messages that Burton attempts to impart through themes such as identity formation and the importance of imagination and dreaming as much of his approach to such concepts often posits the ‘othered’ child as the centre of the conflict.

Burton often explored the idea of the ‘othered’ or outcast type in his work, perhaps due to his own identification with such characters. The filmmaker has on several occasions expressed his dismay of growing up in suburban America, where he felt ‘strangled’ and alienated by his community. Through the element of fantasy in Burton’s films, the alienated child is able to gain confidence in believing in the impossible, and is able to receive the messages that are to be imparted through addressing psychological concepts. In *Charlie and the Chocolate Factory*, Burton’s Willy Wonka is positioned as an ‘othered’ character as he alienates himself because of his difficult upbringing and lives a secluded life in his chocolate factory. This alienation is emphasised through Burton’s aesthetics applied to the character that visually reinforces his weirdness to those around him. Charlie, Burton’s ‘othered’ child, grows up in difficult circumstances, which separates him from his society due to his family’s social and economic status. Due to their extreme poverty they live on the outskirts of town in a tiny run-down house where they share beds and take turns having meals. He is placed in the fantastical world of Wonka’s chocolate factory, where the strange and unreal is emphasised through Burtonesque aesthetics. The distinction between the two worlds is made abundantly clear through Burton’s approach to colour. Bassil-Morozow (2010, p.131) notes that Burton commented on the decision to use a grey colour palette in *Charlie*:

One thing that we wanted to do was contrast the exterior factory, the

town, black-and-white colour scheme – you remember in the *Wizard of Oz*, when it's, like, black-and-white and then you go into color, it's an amazing moment (DVD2/'Designer Chocolate').

It is through this fantasy world where Charlie and his family's situation dramatically improve, as he wins the chocolate factory and his entire family moves into it. However, more importantly, it is where Willy Wonka's psychological hardships pertaining to his family manifests, and where he is brought together with Charlie, who would ultimately help him overcome his psychological difficulties. Charlie, as represented as this 'othered' child, is furthermore reinforced by Burton's aesthetics through the depiction of his family home. The Bucket family's humble socio-economic circumstances, which places them in a position of exile in the community is visually reinforced by placing their run-down shack-like home on the edge of an otherwise orderly and indistinguishable neighbourhood (as seen in appendix A figure 14). Through the interrelation between Charlie and Willy Wonka and their narratives, Burton addresses psychological themes concerning childhood, how it affects children, as well as the ways in which childhood psychological challenges manifest in adulthood, as seen in the character of Willy Wonka. Denise (2012, p.46) reiterates that "Burton's fascination with the figure of the child and with childhood is evident throughout his works", and that "Burtonesque aesthetics deliberately foreground the complexities of childhood, aiming to capture the adult in the child, and the child in the adult". He furthermore combines elements of childhood with the adult world of punishment, violence, consequence and death by setting the violent manner that the children are ejected from the tour within a whimsical, childlike fantasy world. This enables him to address concepts and ideas with important psychological and developmental associations for children in an accessible and understandable way.

Such an approach to the theme and events found in Dahl's text (highlighted by Burton) opposes Eleanor Cameron's disapproval, published the 1972 publication of her essay "McLuhan, Youth, and Children's Literature" in *The Horn Book Magazine*, in which she claimed that Dahl's story is possibly harmful to children by being too violent. However, it can be assumed that

Roald Dahl's creation of the four badly mannered children served as a means to warn children of the consequences of unacceptable behaviour. The characterisation of these unruly children can be seen to further represent another psychoanalytic concept – one of Freud's divisions of the human psyche, namely the id. An understanding of the characters in such a light therefore justifies the portrayal of their actions, as it is a depiction of the nature of the id division of the psyche, with behaviour reflective of its selfish pursuit of carnal desires. The children's various ejections from the tour represent the consequences of their actions and unrestrained indulgence of id desires, as Burton's film highlights such psychological components. All the child characters apart from Charlie cannot control their id passions. As is characteristic of Freud's id, the children seek to indulge their desires without any consideration of the situation, others around them, or any sense of consequence. Violet is ruthlessly competitive, being a world-record holder in gum chewing for which she has earned many trophies. Mike has violent tendencies that are perpetuated by the television shows he watches, evident when he angrily asserts: "Can't you fools see I'm watching television?...I wish you wouldn't interrupt!" and explains his love for a violent television show:

I like the gangsters best. They're terrific, those gangsters! Especially when they start pumping each other full of lead, or flashing the old stilettos, or giving each other the one-two-three with their knuckledusters! Gosh, what wouldn't I give to be doing that myself! It's the life, I tell you! It's terrific! (Dahl, 2007, p34).

Augustus is gluttonous, as his mother explains to the newspaper reporter: "He eats so many bars of chocolate a day that it was almost impossible for him not to find one. Eating is his hobby, you know. That's all he's interested in" (Dahl, 2007, p22.). The last of the ticket holders, Veruca, is spoilt, which can be seen in her father's search for a golden ticket in order to please his daughter:

My little Veruca got more and more upset each day, and every time I went home she would scream at me, "Where's my Golden Ticket! I want my Golden Ticket!" And she would lie for hours on the floor, kicking and yelling in the most disturbing way. Well, I just hated to see my little girl feeling unhappy like that, so I vowed I would keep up the

search until I'd got her what she wanted (Dahl, 2007, p.25).

With all four children, their various desires are indulged at the expense of anyone surrounding them, and in Burton's film, their unruly nature and differing vices are clearly portrayed and vividly depicted through his unique aesthetics by the visual impact of these scenes that make them especially memorable. Tim Burton shared Dahl's disdain for bullies and, as is evident in his work, is a champion of the outcast and lonely, and therefore did not shy away from the depiction of consequence when it came to these characters.

However, some scholars believe that the ways in which they are ejected from the tour in Wonka's factory are too extreme and even sadistic. Even though these four children seem to serve the purpose of conveying a moral lesson to the young audience of the story, some critics are of the opinion that the treatment of these characters could in fact pose a psychological danger to the book's young readers. However, as Culley (1991, p.61) argues: "the cause of the violent end is never lost sight of by the reader", and "the child is fully aware of what he or she perceives as the characteristic(s) which deserves punishment." It is such a viewpoint that Burton ultimately imposes in his approach to the story, as he uses his whimsical aesthetics that delight child viewers, to skilfully address more adult issues of violence, consequence and punishment. By framing the violent scenes of ejection from the tour that each of the other children experience within a childlike and whimsical environment, the more serious and adult themes are addressed in an appropriate manner for children. The message of punishment and consequence remains clear, but approached from the perspective of fantasy, where children turn into huge blueberries or are sucked into a giant pipe from a chocolate river. Moreover, all such scenes are accompanied by singing Oompa Loompas - adding to the whimsy and light-heartedness.

While these four children are representative of Freud's id division of the psyche, and throughout the narrative attempt to indulge their id desires, Willy Wonka on the other hand, it can be argued, acts as an ego character. The ego acts as the division of the psyche that wishes to fulfil the demands of the id in a socially acceptable way. While Wonka also has indulgent personality traits, clearly exhibited by his construction of his lavish chocolate factory, at

the same time, through his desire to find a kind and virtuous successor to his empire, it shows his belief of fulfilling such desires in a morally just manner. At the height of morality, however, Charlie's grandfather can be placed in the role of the superego – responsible for ensuring that moral and social standards are followed. Charlie's entire family instils such morals and values in Charlie that eventually lead him to being the only child on Wonka's tour to display the desired traits of a kind, selfless and moral successor to Wonka's chocolate empire. However, it is his grandfather who acts as the main representative of the Bucket family within the narrative, as he is Charlie's guide and companion throughout the events that ensue.

As it is Charlie (the only child who is not in constant pursuit of fulfilling his id desires) that remains on Wonka's tour, he thus fulfils the role of the outsider in multiple ways. Charlie, however, is not the only character in Burton's film that is representative of the outsider that he so often addresses in his work. While Charlie can be seen in a position of exile together with his family because of their lower social and economic status, Willy Wonka, on the other hand, becomes a social outcast, not only because of his eccentricities, but also by his own accord in attempting to deal with his childhood anxieties, as he isolates himself in his lavish chocolate factory. Due to his quirks, Wonka has difficulties socialising, as can be seen in his interactions with those around him, such as telling Charlie's grandmother: "You smell like old people, and...soup. I like it (Burton, 2005). Like with Burton's Mad Hatter in *Alice in Wonderland*, Willy Wonka is similarly set apart from other characters, reinforcing his 'otherness' through Burton's visual aesthetics. As Bassil-Morozow (2010, p.14) claims: "All the pop-cinematic allusions he [Burton] gathers in his films...are linked, via different modes of projection, to the childhood feelings of dejection, failure to communicate, and alienation from one's surroundings". As seen in appendix A, figure 7, Wonka's appearance sets him apart from other characters in the film. Doyle, (qtd. in Bergery 2005) asserts that this is achieved through a "slightly unearthly quality" attained through desaturating his skin slightly, tinting Depp's face a light blue. What A.O. Scott (2005) argues to be "the best thing about this Wonka" is amplified by this visual approach to the character – that is, his ability to tiptoe on the

boundary between whimsy and creepiness, creating a character who “defies assimilation or explanation.” Even though Willy Wonka is not a child, his challenging experiences growing up leave him with similar feelings of alienation and dejection, which Burton explores in his films by providing the viewer with the character’s psychological background. As Bassil-Morozow (2010, p.30) claims:

Burton’s ‘children’ never become ‘adult heroes’ – i.e. they never grow up, or outgrow their infantile complexes. They prefer to continue existing in proximity to the darkness of the unconscious, rather than adopt an adult, mature, conscious attitude to the world.

This is true for Wonka, as while he is not a child, his childhood complexities prevent him from adopting a mature outlook and instead lead him to the construction of the chocolate factory in an attempt to deal with those complexities of his unconscious.

Burton’s filmscapes, such as created in *Charlie and the Chocolate Factory*, are jarring due to his unique approach to the use of various artistic techniques. The viewer is constantly attempting to identify with onscreen objects and characters. According to Freud’s *The Uncanny* (1919) such estrangement creates anxiety when something that an individual had been in contact with before and has been a known and accepted part of society changes into something alien (Rivkin & Ryan, 2004, p.429). In turn, it can be argued that the anxiety created by the uncanny is reflective of the anxiety expressed by Willy Wonka, which stems from inadequate familial ties. Thereby, a relatability is created between the viewer and the strange character of Willy Wonka. This is important in Burton’s films, as even though viewer’s constantly question their culturally constructed meanings of reality, the resulting consternation and ambiguity leads the viewer to respond to certain themes and motifs that form an integral part of Burton’s narrative and characters, enabling them to relate to strange characters such as Willy Wonka. The spaces that Burtonesque aesthetics create on screen in Tim Burton’s films, moreover, become reflective of the psyche of the characters themselves. Denise (2012, p.30) declares: “His [Burton’s] films reflect the visualization of an unspoken, subconscious thing”. The disorder of Burton’s

filmic spaces is representative of the turmoil of characters such as Willy Wonka's mind. Thus, like the contextual background provided by the added Dr. Wonka plot, the uncanny filmscapes provide insight into the psychological motivations for the behaviour and actions of the characters, such as Wonka's attempt to deal with his childhood challenges surrounding his family.

5.2 Lacan

Through comparison of Willy Wonka's incomplete family and difficult relationship with his father and Charlie Bucket's supportive and loving family, certain critics such as Zhang (2011), use Lacanian psychoanalysis to argue that Wonka's situation results in his fetish for chocolate and candy. The concept of fetishism in a psychoanalytic sense is one that did not originate with Freud, but became a large part of his theories surrounding sexuality and childhood development that would later be further developed and re-examined by Lacan. The Freudian explanation of the notion describes a fetish as a fixation on a body part or inanimate object that stands for the missing phallus of a woman (Freud, 1927, p.154). Freud's theory maintains that the child retains his belief that women have a phallus despite the conflicts that arise surrounding this conviction. However, the child reaches a compromise. Although still believing in the existence of the female phallus, the child considers that it is no longer the same as it was before. According to Freudian theory, "something else has taken its place, has been appointed its substitute, as it were, and now inherits the interest which was formerly directed to its predecessor" (Freud, 1927, p.154). In this sense, Wonka's fetish could be argued to have stemmed from infancy, during psychosexual stages of development of which his mother plays a major role. However, due to the perceived lack of a mother figure in the narrative, a Lacanian approach to Wonka's fetish, as will be discussed, places his father in a more significant role. Psychoanalytic theory thus enables the critic to view Willy Wonka's personal desires and what he lacked in childhood as being transferred to the candy that his father, a dentist, forbids him to eat as a child.

Unlike Willy Wonka, Charlie comes from a caring family and lives with his parents and both sets of grandparents, who even though they are poor, do their best to provide Charlie with all that they can, and fulfils his birthday wish

every year with a chocolate bar. Charlie's family is the ideal reflection of unity and maternal and paternal grandparents reside harmoniously together with the succeeding generations. Willy Wonka's family life is much different and the effects thereof are evident, as he cannot even pronounce the word parent. His infantile complexes are so involved that he has trouble dealing with even the word itself. When meeting winners' parents, Wonka says: "And the rest of you must be their p-p-..." "Parents?" "Yeah! Moms and dads. Dad? Papa?" (Burton, 2005). According to Zhang, (2011, p.4), the reason for Wonka's difficulty in saying the word 'parent' is a result of still suffering from symbolic pressure of his father that he experienced in childhood. In Lacanian Oedipal terms, Willy Wonka's father represents the symbolic, as through him, symbolisation occurs, which serves as an essential part of the transition process of the Oedipal complex - involving a child's struggle to situate him or herself in relation to the 'other', according to Lacan's reconstruction of Freud's theories of the Oedipal complex.

The Lacanian version of the Oedipal complex holds that the mother figure operates as the presence that serves as the principle source of love for the infant, as the child developed an obsession with discovering what the mother wants, and tries to fulfil that desire (Lacan, 2006, p.471). However, at the same time, as the mother can either be too smothering or too withdrawn, she is also the root of anxiety. For Willy Wonka in *Charlie and the Chocolate Factory*, the mother 'other' figure is entirely obscure, and the father 'other' figure acts as a symbol of symbolic force. Therefore, the anxiety that Wonka develops as a result, causes him to transfer his desires that remained unfulfilled in childhood, relating to maternal affection and paternal identification and love onto the candy that he creates in his extravagant factory. As a child, according to the Lacanian construction of the Oedipal complex, Wonka's anxieties surrounding the mysterious mother figure would cause him to confront the question of what the mother wants. The child's progress through the mirror stage of development, in which the ego starts to be formed, thus involves discovering the answer to such a question. For Wonka, the absence of his mother prohibits him from establishing his place within the Oedipal family triangle. However, the 'other figure' of the father still

holds in Wonka's childhood, domestic control, and is symbolic of disciplinary and prohibiting features of family life. Wonka thus lacks on multiple spheres within the family dynamic, as, due to the seemingly absent mother, he lacks maternal affection, and because of the disciplinary force of his father, similarly lacks paternal affection. Nolan (2009, p.163-164) argues that cast in terms of a Lacanian Oedipal context, Dr. Wonka (representing the symbolic) threatens to castrate the young Willy Wonka through his efforts to force his son to disregard all candy, which is signified by the orthodontic headgear that he is made to wear that makes eating candy impossible. Due to this symbolic force of his father, as well as the lack of a mother, as suggested by her absence in the film, Wonka transfers his desires onto candy that he was forbidden as a child. By such a transferral to the very thing that he was denied as a child, Wonka uses the candy to make up for what he lacked in childhood, and creates a fantastical chocolate factory to indulge his fetish. Wonka's behaviour can be regarded as fetishism according to Bruce Fink's *A Clinical Introduction to Lacanian Psychoanalysis* (1997), in which he mentions that fetishism is one of the structures of perversion:

The perversion (that is, the fetish) serves to multiply the force of the father's symbolic action (putting the mother's lack into words), to supplement or prop up the paternal function. The name given by the father is a start, a first step, but does not go far enough. It needs support, it needs amplification.

Fetishism involves the displacement of desires and fantasy onto alternative objects in order to avoid confrontation with the castration complex - a concept introduced by Freud and revised by Lacan (Felluga, 2011). Thus, for Willy Wonka, in order to escape confronting the fear of castration by his father, symbolised through the restrictive ('castrating') orthodontic headgear, Wonka displaces his desires for paternal affection onto candy. Out of this fetish for candy, Willy Wonka constructs his legendary chocolate factory as an attempt to make up for the deficiencies in his childhood and the failure of paternal affection that he has transferred onto candy. The act of inventing candy thus serves as a means of rebellion against his father's symbolic force. If according to Lacanian psychoanalysis, the resolve of such internal conflict, and the

symbolic order of Tim Burton's film surrounds the importance of family, the viewer must first become aware of Willy Wonka's distress in order to identify with the character and the motivation for his actions and behaviour. Todd McGowan (2003, p.29) reiterates such a point by emphasising the important role of failure in the effective functioning of the signifier. The failure of Willy Wonka's family function – the lack of paternal affection and functional parental relationships as a child is what leads to his behaviour as an adult. It is only once the viewer is made aware of this lack that it is possible to identify with the character on screen. As Bassil-Morozow (2010, p.18) argues: "The spectator can safely absorb the film's contents and apply them to their own life – in other words, they will 'become the main character', and fill the character with their personal qualities". In this way, the character, with his unusual traits is made relatable to the viewer. Burton's additional sequence surrounding Willy Wonka and his father at the end of the narrative thus allows the father and son to reunite. As the last lines of the film state: "In the end, Charlie Bucket won a chocolate factory. But Willy Wonka had something even better, a family. And one thing was absolutely certain - life had never been sweeter" (Burton, 2005). Thereby, with the help of Charlie, Willy Wonka is able to realise the importance of family and amend his twisted views that resulted from his strict and lonely upbringing that had caused him psychological harm.

5.3 Jung

As it is through Charlie's help that Wonka's narrative is able to reach the favourable solution of realising the importance of family, Tim Burton's *Charlie and the Chocolate Factory* can furthermore be discussed according to Carl Jung's psychoanalytical concepts such as the representation of archetypes. As Bassil-Morozow (2010, p.22) claims: "Tim Burton is an essentially archetypal director in the sense that he works with basic mythological motifs. In Jungian terms, a psychoanalytical approach to the study of Burton's work involves an exploration of the representation of Jung's archetypes, which in *Charlie and the Chocolate Factory*, include the child hero and the wise old man. These archetypes Jung describes as primordial images of the collective unconscious that can be regarded as inherited patterns of behaviour, rejecting

the idea that archetypes are transmitted by culture alone, arguing instead that they have a biological foundation that is transmitted genetically.

In *Charlie and the Chocolate Factory*, one of the most prominent archetypes to be represented, as in most children's stories, and especially in the work of Tim Burton, is that of the child or child hero. For Jung, the child archetype, including the child hero, is representative of milestones in the process of individuation, of which the goal is for the individual being to become more of who that individual really is. It can be regarded as a progression towards psychological integration, during which individuals, forming an identity for themselves, do so by reaching a point of differentiation from other human beings. The individual becomes distinct from the collective consciousness. During this process, both Jung's notion of the personal and collective unconscious are brought into consciousness in order to become part of the individual's personality as a whole. In the course of such development, the individual reaches certain milestones, to be represented by archetypes like the child or child hero. Jung (1959, p.164) argues:

The child paves the way for a future change of personality. In the individuation process, it anticipates the figure that comes from the synthesis of conscious and unconscious elements in the personality.

The character of Charlie in *Charlie and the Chocolate Factory* acts in accordance with Jung's role of the child archetype, as he, according to Jung's theory (1959, p.164), is "a symbol which unites the opposites; a mediator, a bringer of healing, that is, one who makes whole." Charlie, especially for Willy Wonka, acts as a mediator and healer in helping him come to terms with the challenges of his childhood and reunites father and son, a process that resolves Wonka's paternal conflict. The child hero, in bringing about such mediation and healing, thus becomes representative of, and addresses the various emotional and psychological challenges faced when growing up. Jung's child therefore is a figure of potential for wholeness and healing, and a symbol of the process of developing one's personality – leading scholars such as Bassil-Morozow (2010, p.34) to deduce from Jung's theory that "the child motif in myths and fairy tales corresponds to a specific psychological process: the birth of the personality and its development and survival in its

surroundings". For the child hero in *Charlie and the Chocolate Factory*, Charlie's personality development greatly involves such survival of his surroundings, as he grows up in difficult socio-economic circumstances. However, despite his own challenges, he serves as the figure that brings wholeness and healing in the life of Willy Wonka through bringing Wonka to the realisation of the importance of family. Such a motif is one that heavily populates most of Tim Burton's work. In his version of *Charlie and the Chocolate Factory*, the character of Charlie is able to more definitively play the role of the child hero due to Burton's added Dr. Wonka subplot as Charlie acts as the mediator that brings resolution to Willy Wonka's internal conflict. It should not be assumed, however, that only children could represent this archetype. Any literary character to possess a unique understanding of the world and offer special insight that acts as a mediating and healing force amongst characters can be investigated in light of Jung's archetypal child. Individuals that are intended to demonstrate the child archetype will be able to bring to the fore simple truths that are pivotal to the narrative, which other characters have overlooked. This is the case in *Charlie and the Chocolate Factory*, as Charlie perpetuates the simple truth of the value of family that enables Wonka to reach a resolve for his complexes, such as the lingering emotional effects of a strict upbringing devoid of affection. It can be argued that in mending the relationship with his father and finding a successor to his chocolate empire Wonka's parting with the factory is representative of letting go of his candy fetish.

He is, however, not the only representation of Jung's child archetype to be found in the film. Not all depictions of the child archetype are to be found in children alone. Indicative thereof is Willy Wonka, as he can be regarded as an 'eternal child' because of the childhood complexes that provoke his eccentricities and have paralysed his psychological development. In this regard, he is representative of the child archetype, not because he is the bringer of healing or mediating force like Charlie, but because he has retained a child-like view of the world. As Jung (1959, p.179) describes: "The eternal child in man is an indescribable experience, an incongruity, a handicap, and a divine prerogative; an imponderable that determines the ultimate worth or

worthlessness of a personality". Willy Wonka's approach to the world is extremely infantile, and due to the paternal complexes he has, as Jung explains, he has handicapped himself by preventing himself from resolving his childhood conflict. The worth of his personality is, for Wonka himself, thus determined by his ability to dominate the world of candy and confectionary that his father prohibited him to have as a child. As Bassil-Morozow (2010, p.35) explains: "Willy Wonka, Burton's rather controversial allegory of immaturity, is an eternal child whose emotional development was cut short because of his father's disciplinarian methods". The emotional abandonment that Wonka experiences as a child from his father prompts the development of a fetish for candy that leads him, in adulthood, to indulge in an extravagant chocolate factory, yet as Jung's theory describes, such abandonment is "a necessary condition" (Jung, 1959, p.168). Even though reached through isolation and hardship, personal independence is achieved and the personality's development is stimulated. For Willy Wonka, his isolation and hardship due to the lack of familial ties and affection lead him to the creation of his extremely successful chocolate factory. He is able to turn his negative experiences into a successful and creative career in confectionary. As Bassil-Morozow (2010, p.36) states:

These negative feelings become addictive for Burton's male characters because of the potential for creative productivity. They cherish and nurture the fact of being abandoned or betrayed because the moment they found themselves left alone, their creativity was born.

This is clearly evident in the case of Willy Wonka as before he is able to see things from Charlie's point of view, Wonka often expresses his opinion that parents are merely a constrictive force in creativity. When Charlie asks Wonka: "What do you have against my family?" Wonka replies: "It's not just your family, it's the whole idea of... You know, they're always telling you what to do, what not to do and it's not conducive to a creative atmosphere!" (Burton, 2005). Such belief stems from Wonka's restrictive childhood, specifically in regards to candy that his strict dentist father forbade him to eat, and the restrictive headgear that he was forced to wear that reinforced the control that resulted from a deficiency in parental affection that led to the

complexes that Wonka developed. The control that Wonka thus came to associate with parents, is what he believes to counteract creativity, and therefore causes him to discount the value of family. Yet, despite his own personality quirks caused by paternal rigidity, he is still able to recognise and discipline wayward or rebellious behaviour in other children. He in fact becomes a champion for right.

The message of the importance of family is crucial to the narrative between Charlie and Willy Wonka. Charlie's deeply rooted belief in the value of family is reinforced by his loving and extended family. Even though Charlie's father is very much present in Charlie's life, as opposed to Wonka's paternal situation, Charlie's grandfather, Joe, acts as Charlie's guide in both Dahl's text, and is retained as such in Burton's film. In this regard, Grandpa Joe exemplifies another of Jung's archetypes – the wise old man.

The archetypal wise old man/woman is described as a 'mana-personality' that is represented through father and mother figures, and according to Jung (1959, p.35) is "the superior master and teacher". In discourse, it may appear as figures such as kings, prophets, wizards, magicians or philosophers, or any number of characters that symbolise insight, knowledge or power. These figures offer guidance, reason and wisdom, and often appear in literature at times of transition or conflict for other characters. During such times, the archetypal wise old man/woman guides the characters towards self-actualisation or the achievement of some sort of conflict resolution. As this type of character is commonly presented as a wise, older father-figure who is able to provide personal insight and guidance, Grandpa Joe in *Charlie and the Chocolate Factory* can be regarded as the manifestation of this archetype in both Dahl and Burton's narrative. In the novel Charlie's father does not necessarily serve a significant function, but in Burton's film, he is diminished even more, with almost no dialogue, except for reading the names of golden ticket winners from the newspaper, and believes Charlie's grandfather to be more deserving of accompanying Charlie to the factory. Thus, it is not Charlie's father, but his grandfather who acts as Charlie's mentor, and therefore fulfils the role of the archetypal wise old man. Charlie's father's position is further removed from the possibility of acting as

the mentor that is designated to the role of Charlie's grandfather in that when for instance, Charlie finds the money to buy another chocolate bar and wins the golden ticket, he tells his mother first. Grandpa Joe then accompanies Charlie to the factory, as he is especially knowledgeable, and as exemplifies the nature of the wise old man, often entertains Charlie with stories and anecdotes about the legendary chocolatier and his creations. He tells Charlie: "Sit down beside me on the bed, my dear, and listen carefully", in order to explain how Willy Wonka is "the most amazing, the most fantastic, the most extraordinary chocolate maker the world has ever seen!" (Dahl, 2007, p.9).

While Grandpa Joe acts as a guiding force in Charlie's life, Charlie, however, it can be said also acts as such a source of reason in the life of the eternal child, Willy Wonka. Thus, while Charlie does not suit the physical characteristics of the archetypal wise old man, he does act in a similar manner towards Wonka as the role that Charlie's grandfather fulfils in Charlie's life. Apart from being representative of Jung's child hero archetype because of Charlie's role in the narrative of both Dahl's text and Burton's film, it can also be argued that in Burton's film specifically because of the added Dr. Wonka conflict, Charlie's traits are not only that of a child hero, but also align with some of the requirements of Jung's wise old man archetype – highlighting the desirable qualities in Charlie's grandfather that are equally present in Charlie's personality. As this archetype serves to act as a guide, providing another character with the necessary knowledge or assistance to reach a certain goal, Eik (2011, p.66) reiterates Charlie's position as Willy Wonka's helper in the film: "Through Wonka's disturbed family relations, Charlie becomes his helper and the story moves its focus to Wonka". Charlie, who, although the child protagonist of the film, dually functions as a child, but also as a reasonable adult-like character who gives advice to the child-like and confused Willy Wonka. Charlie's belief in family enables him to guide Wonka to the realisation of its importance. Through Charlie's probing of Wonka's personal life, and the resulting flashbacks that certain words and ideas bring, Wonka and Charlie's relationship grows. He helps Willy Wonka resolve his conflict and change his perception regarding family and parents, as Wonka used to believe that "the family is an impediment to the creative

behaviour of the individual: 'A chocolatier has to run free and solo. He has to follow his dreams. Gosh darn the consequences!' (Bassil-Morozow, 2010, p.134). However, Wonka, after reuniting with his father, finally comes to realise that the purpose of parents is not to be controlling. At first, he offers Charlie the chocolate factory under the condition that he leave his family behind, believing that they would be a hindrance, which Charlie refuses because family is too important to him. After visiting his father, Willy Wonka's turn-around is evident when he offers Charlie the factory again, and agrees that his family can come too.

Tim Burton's film very effectively brings recognisable archetypes to life through his visual aesthetics, and creates relatable images that represent universal patterns of behaviour. While an archetype in literature can be depicted through themes, symbols or settings, in Burton's work, it is through the characterisation of the major role players in his film that certain archetypal figures come into effect. As Bassil-Morozow (2010, p.27) asserts: "Burton's on-screen imagery forms a complex net of archetypes", and it is through the interaction of these various archetypal figures within the Charlie narrative, that the conflicts of the story are resolved. For Burton, Willy Wonka is the main vehicle for the perpetuation of psychological elements that allow Burton to address specific themes and concepts related to psychoanalysis. By making up with his father, Wonka embraces Charlie's outlook on family and the Bucket family all move into the factory.

5.4 Bachelard

This move takes place after Wonka, Charlie and his grandfather travel in the glass-elevator to Charlie's family home, which is representative of another psychological theory related to the spatiality of the mind and in-between spaces, or spaces of transition by Gaston Bachelard. Bachelard theorised in *The Poetics of Space*, first published in 1958, about the meaning of spaces that occupy poetry, specifically domestic and intimate spaces such as a house, drawer, or dresser, and through his exploration, argued for the link between spatiality and the human mind. Thereby, Burton established that the experience of space is not only a physical event, but also a psychological one. The narrative spaces that Burton creates onscreen are thus not merely

physical, but become representative of the 'psychological space' that the characters inhabit at any certain time within the story. As Denise (2012, p.25) claims, the filmmaker's filmscapes, at various points throughout the narrative can be regarded, in light of Bachelard's psychological link to physical space, as spaces of "containment, negotiation and transition". The space of the glass elevator, which suggests movement, specifically represents the psychological space of transition for not only Charlie, but also Willy Wonka. For Charlie, the trip in the glass elevator represents the transition from his family's previously disadvantaged socio-economic status, to their new, elevated position after having won the chocolate factory. However, more importantly, for Willy Wonka, this transition holds greater psychological value. The movement of the glass elevator suggests for Wonka the psychological shift that he is able to make because of Charlie's help. Previously, for Wonka the factory he created was a place free from the restriction he experienced as a child under his father's strict rules. It was a means for him to indulge the fetish he developed for candy as a symbol of rebellion against his father's instructions. However, thanks to Charlie, Willy Wonka is ultimately able to recognise the true value of family. As the purpose of the trip in the glass elevator is to travel to Charlie's family home, and return with them, to the factory, it represents Wonka's transition from a deliberate lack of familial ties, to the recognition that family is an important and valuable part of one's life. This is evident in the last lines of the film: "Charlie Bucket won a chocolate factory. But Willy Wonka had something even better, a family" (Burton, 2005). For Willy Wonka, the much sweeter reward of family and the appreciation of realising their importance is an even more valuable conclusion than that of Charlie's family being freed from their financial burden.

In contrast to Burton's film, in Dahl's original text, due to the lack of background to Willy Wonka's motivations and reasons for his eccentricities, his storyline is not as developed as in Burton's narrative. Willy Wonka and the dynamics between him and his father therefore becomes the main vehicle by which Burton magnifies the psychological components of the story. Apart from such an addition, as is characteristic of his work, the iconic aesthetics that the filmmaker employs, such as surrealism, clashing patterns, colour use and

warped scales and perspectives, he creates uncanny filmscapes that challenge the spectator's cognition and thereby furthers his psychological themes. In such a way, as Denise (2012, p.23) affirms, Burton is able to "tap into the recesses of the unconscious and unexpressed ideas of the spectatorial mindscape through the spectatorial acts of identification with onscreen spaces, characters and events". These unexpressed thoughts and desires Burton is able to bring into consciousness for the viewer through his unique artistic approach of drawing on the psychoanalytic components that may not be as prominent in the source texts of his creations. In doing so, he creates a relatable link between the audience and the fantasy world that he creates onscreen, enabling the psychological themes and messages of his work to fulfil the desired effect. Through providing background to Willy Wonka's upbringing by means of flashbacks, which in Freudian terms may represent dreams, the viewer gains insight into the workings of Wonka's mind and the reasons for his oddities. By means of the addition of the Dr. Wonka subplot, Burton is able to explore themes with psychological connotations, such as parental relationships and childhood development. Relying greatly on Freudian interpretation, Burton's film furthermore depicts the concept of the uncanny through the unique Burtonesque aesthetics that jar the audience and enable psychological themes to be more effective, placing the viewer in a state of constant reflection. Jung's archetypes, as represented by the various characters in the story, allow for each of them to be positioned in a role that serves the psychological agenda of Burton, and Lacan's developmental theories allow the filmmaker to address the reasons behind the eccentricities of the extravagant chocolatier and his lavish factory.

The application of Burtonesque aesthetics to the immensely popular children's story of *Charlie and the Chocolate Factory* allows Burton to magnify the psychoanalytic components of the narrative that his film focuses on in order to address his trademark themes and concepts, while depicting the influence of theorists such as Freud, Lacan and Jung.

CONCLUSION

“The truth is not that we need the critics in order to enjoy the authors, but that we need the authors in order to enjoy the critics.”

-C.S. Lewis

As this project has discussed, analysing children’s literature within the framework of psychoanalysis is a venture that persists specifically in aiding discussions surrounding certain themes and concepts that artists such as Tim Burton often address. Most especially in his adaptations of popular children’s stories, Tim Burton brings the psychoanalytic approach to a new level by applying his unique Burtonesque aesthetics in order to magnify the psychoanalytic components of the tales. Burton not only brings the psychological significance to the fore, but amplifies it in order to further reenforce its function. His exploration of certain themes such as childhood fantasies, psychological development and parental relationships, and the representations of psychological concepts of Freudian, Lacanian and Jungian theories are highlighted through the use of specific artistic techniques. He is set apart from other filmmakers because of his unique approach of telling stories through striking visuals and his artistic techniques that have become trademarks and allow him to create films that render the everyday and normal, abnormal and strange.

Burton’s surreal filmscapes in *Alice in Wonderland* and *Charlie and the Chocolate Factory* create feelings of unease and unfamiliarity that mirror varying perspectives on the meanings of concepts such as relationships and identity, which feature heavily in Tim Burton’s repertoire. Throughout the *Alice* stories, both those of Lewis Carroll and Tim Burton, the theme of identity is explored together with the theme of growing up, which assumes different significances for Burton as it did for Carroll – being not just about Alice finding her identity, but also, as a teenager, facing challenges of becoming an adult. While Burton’s *Alice in Wonderland* deals with gaining independence in a confining society, Carroll’s text investigates a more childlike exploration of personal development through imagination and discovery – both journeys towards maturation reflecting Lacan’s theory of the stages of development.

By satisfying her basic needs immediately after falling down the rabbit-hole, this stage of Alice's journey depicts the Lacan's real order. The imaginary order, involving the mirror stage, consists of an individual constructing the ego. During this stage of development the subject creates ideal images of himself or herself. When Alice enters Wonderland, she has already constructed an identity for herself. Thus, even though it is not there where she initially gains her sense of self, after meeting the Caterpillar Alice becomes faced with questions surrounding that construction of the idea of who she is. For Alice, this stage thus rather involves her differentiating herself from those around her. While Burton's teenage Alice, by the age of 19, is supposedly far beyond Lacan's mirror stage, having certainly constructed an image of herself, she becomes representative of a character lingering in the imaginary order. She too is faced with an ever-changing identity. The symbolic, on the other hand, is closely related to desire, of which sexual desire is one aspect of the Alice stories that has been a point of discussion, especially considering Carroll's own rumoured sexual relationship with Alice Liddell. These concepts are explored through the representation of food and appetite within the story, the desire thereof, being characteristic, at least partly, of Lacan's conception of the symbolic. Although the same association between Burton and his Alice character cannot be made regarding Alice's sexuality, Burton retains the prominence of food in his adaptation, and heightens the sexuality of Alice, partly through the aging of the character, thus making a Lacanian psychoanalytical reading similarly convincing.

Burton's films often explore such themes in children's literature that relate to the development of a child into an adult in their thinking and actions, and uses striking visuals to reflect the challenging search for a true identity. His disorienting scenes occupied by clashing patterns, colours and warped perspectives and scale reflect a fragmented mindscape and creates characters that become identifiable to the viewer. In *Charlie and the Chocolate Factory*, Lacanian psychoanalysis can also be associated with Burton's thematic and cinematic changes pertaining specifically to his added subplot surrounding Willy Wonka's father. Through application of Lacan's theories, it can be argued that Wonka's incomplete family, in stark comparison

to Charlie Bucket's loving and supportive family, results in his fetish for chocolate and candy. Through the interplay of the storylines of Charlie and Wonka, Burton addresses psychological themes concerning childhood, not only as it affects children, but also the effects of psychological challenges in childhood, that manifest in adulthood. Psychoanalytic theory enables the critic to view Willy Wonka's personal desires and what he lacked in childhood as being transferred to the candy that his father, a dentist, forbids him to eat as a child. Burton's plot change is a key component in his adaptation that allows for a deeper exploration of certain psychological themes, such as parental relationships than is possible in Dahl's original version. By the addition of Dr. Wonka (Willy's strict dentist father), Willy Wonka's difficult relationship with his father is brought to the fore in order to provide a psychological contextual background to the character of Willy Wonka and his actions. The additional background that the viewer is provided gives insight into the workings of Willy Wonka's mind and offers psychological motivation for Wonka's oddities. The ability that Burton establishes of the viewer to identify with the characters and narratives onscreen is an important feature of his work, as his predominant themes such as childhood development and parental relationships serve to be relatable to his child audience. The aesthetic elements that he uses to create the identifiable, yet jarring visual images defamiliarise the viewer, rendering the association between childhood and stability obscure and creates further relatability for his child audiences and the difficulties or complexities of childhood in general.

Such visual fantasy created through Burtonesque aesthetics further serve to magnify psychological elements as it produces in the reader a sense of Freud's uncanny by constantly challenging socially constructed meaning of objects and concepts of the viewer. In order to achieve such affect, Burton's approach includes asymmetry, unconventional scales and perspectives, clashing patterns and colours, and ultimately breaks down the viewer's attempt to identify with familiar concepts and objects onscreen. For instance, Willy Wonka's factory, even though a seemingly familiar concept of a garden, is made unfamiliar by placing an outdoor space indoors, as well as being made of edible confections. Such defamiliarisation in both *Alice in*

Wonderland as well as *Charlie and the Chocolate Factory* creates a feeling of unease in the spectator. In turn, it can be argued that the anxiety created by the uncanny becomes reflective of the anxieties of the characters onscreen. Burton's filmscapes thus become reflective of the psychological space of the characters. The chaos of Burton's filmic space is representative of the turmoil for characters such as that evident in Willy Wonka's mind. Thus, the uncanny filmscapes provide insight into the psychological motivations for the behaviour and actions of the characters, such as Wonka's attempt to deal with his childhood challenges surrounding his family. For Willy Wonka, the anxiety stems from his difficult childhood and incomplete family. Through these scenes, a relatability is created between the viewer and the characters.

The constant state of reflection that the viewer is in, due to the defamilairisation, leads the viewer to identify with certain themes and motifs that form an integral part of Burton's narrative and characters. This enables them to relate to strange characters such as Willy Wonka and the Mad Hatter. Burton amplifies Wonka's strangeness through his use of colour in tinting Willy Wonka's skin blue which sets him apart from the other characters, affording him with more of the weirdness. Through Wonka's uncanny nature, he serves as a prominent psychological element of Burton's narrative that enables him to address certain reoccurring themes. However, through providing psychological motivations for Wonka's strangeness, the viewer is able to identify with him, which enables the thematic message to be more effective.

The background that Burton provides, which enables such identification, and the associated father-son conflict that he brings to the fore, is the key plot change in his adaptation and furthermore leads to an examination of the filmmaker's representations of Carl Jung's archetypes. Burton's additional sequence surrounding Willy Wonka and his father at the end of the narrative thus allows the father and son to reunite, through Charlie's help. Hence, one of the most prominent archetypes to be represented, as in most children's stories, and especially in the work of Tim Burton, is that of the child, or child hero. Charlie suits this role for Willy Wonka, as he acts as a mediator and brings healing in helping Wonka come

to terms with the difficulties of his childhood, and aids in reuniting father and son, which resolves Wonka's paternal conflict. Willy Wonka himself can, however, also be seen as representative of the child archetype as he can be regarded as an 'eternal child' because of the childhood complexes that provoke his eccentricities. Through these narratives, the message of the importance of family is crucial to the interaction between Charlie and Willy Wonka. Such emotive elements of the story are heightened through Burton's artistic techniques, such as the exaggeration of Charlie's family's poverty in contrast to their cheerful and nonchalant attitude. The destitution of Charlie's family is emphasised through the visual exaggeration of their surroundings. There is a dramatic contrast in colour between the colourless world outside Wonka's factory and the vibrant world inside, as well as between the lively past in the character's lives, to the dull and sad present. Burton's unique use of colour thus becomes a major component of his films, greatly contributing to the success of his work. Within Charlie's humble family environment that is visually reinforced through the Burtonesque, Charlie's grandfather, Joe, acts as Charlie's guide in both Dahl's text, and is retained as such in Burton's film. In this regard, Grandpa Joe exemplifies another of Jung's archetypes – the wise old man. By offering guidance, reason and wisdom, the archetypal wise old man/woman guides the characters towards self-actualisation or the achievement of some sort of conflict resolution, and is commonly presented as a wise, older father figure who is able to provide personal insight and guidance, as Grandpa Joe evidences.

Similarly, in *Alice in Wonderland*, according to psychoanalytic criticism, characters can be argued to be representative not only of Carl Jung's archetypes, but also Freud's division of the psyche. This is true for both the source texts as well as Burton's version, but in certain cases through Burtonesque aesthetics it is magnified. Alice evidently represents the child figure. Even though in Burton's film she is aged considerably, she is on a journey towards self-discovery while navigating through adolescence and is not yet an adult, but rather can still be regarded as the child image according to Jungian teachings. The process that Alice goes through is a key concept of Jung's theory - the process of individuation, of which the goal is for the

individual to become more of who he or she really is. As Alice journeys towards self-discovery in both versions of the story – in Carroll's text as a young girl in search of discovering her true self, and in Burton's film, a teenager seeking to regain her true identity – is representative of Jung's process of individuation. In contribution to this process, other characters, such as the Hare, Hatter, Humpty Dumpy, the Caterpillar, Tweedledee and Tweedledum, all represent various Jungian figures and motifs like the Trickster motif and the Wise old man.

Freudian representations, on the other hand, can also be seen through different characters within the story of *Alice in Wonderland*. A prime example of Freud's id division of the psyche is evident in the Queen of Hearts. As she is driven by primal instincts for which she seeks immediate gratification, the Queen suits the description of the id through her nature and behaviour. These characteristics are furthermore highlighted through Burton's aesthetics by means of the artistic technique of exaggeration. In Burton's adaptation, the Queen's inflated sense of self that fittingly describes the selfish premises of the functions of the id, is emphasised by The Queen of Hearts' (Red Queen in Burton's film) enlarged head, to the extent that it is in complete disproportion to her body. Tim Burton's use of exaggeration, as can be seen in such bodily distortion, further challenges the spectator's cognition of familiar spaces which become defamiliarised through Burton's approach to film making.

The ego, on the other hand, which functions with the premise of attempting to fulfil the id's desires, but in an appropriate and acceptable way, can be represented by characters such as the Mad Hatter, who serves to teach her how to conform to the cultural expectations of Wonderland. Completing the three-part division, in Burton's adaptation, the character of the White Queen from *Through the Looking-Glass and What Alice Found There* is added to the narrative, and can be argued to play the role of the superego that is lacking in *Alice's Adventures in Wonderland*. The nature of the White Queen, played by Anne Hathaway, is portrayed as that of grace and virtue, as she and her surroundings are pictured in pure white - thus again reinforcing the psychoanalytic component through Burton's use of colour. Burtonesque colour aesthetics oppose the earlier 'Disney colour palette' of soft pastel

colours, to instead indulge a more deeply saturated colour scheme that enables the films to adopt more mature material, darker imagery and less 'Disneyfied' ideals, as seen in Burton's *Alice* film. A major component is colour contrast that can be seen in both *Charlie and the Chocolate Factory*, as well as Burton's *Alice in Wonderland*. A bright palette of contrasting colours is juxtaposed against more sombre, dark tones, and in the case of the White Queen, she is set apart from her surroundings through the stark contrast of her white castle. Apart from the pink blossoming trees, it is almost luminous because of its purely white structure and the queen herself, in her movement, emanates grace. In this way, the White Queen is set in direct contrast to that of the Red Queen, further fulfilling many of the purposes of the superego division of the human psyche. As the two queens oppose each other in the way that they rule, they are representative of the opposition between the id and the superego. The representation of these three divisions of the psyche according to Freud, cannot only be found in different characters, but is also evident in the behavioural choices of specific characters such as Alice. In a psychoanalytic sense, the causes of Alice's unconscious creating Wonderland, is the existence of specific anxieties as a result of the conflict between the id, ego and superego, which leads her to use defence mechanisms of inhibiting certain desires and creating Wonderland in order to resolve unconscious conflicts.

Furthermore, the manner in which Alice is able to explore her psyche and embark on the journey that revolves around the concept of identity, is through the rabbit-hole, transporting her to a dreamworld of her own unconscious, which is a prominent element of the *Alice* stories that enable a psychoanalytic discussion, related specifically to Freudian theory. In increasing the violence and darkness of the story, it can be argued that Burton, based on Freudian dream theory, further establishes the connection between the manifest content of a dream with unconscious desires and conflicts that are difficult to deal with in a conscious state. In Burton's adaptation, he maintains this major narrative thread of the dream and fantasy versus reality found in the original *Alice* text in order to further explore the psychological connotations to be made from it. The dreamwork that Burton

creates is, furthermore, clearly set apart from reality through his Burtonesque aesthetic, which emphasises the difference between the two worlds. He magnifies the fantastical atmosphere of Wonderland (Underland in Burton's film) through the use of his artistic trademarks, and brings the unexpressed into consciousness. Burton's filmscapes thus become symbolic representations of the inner psyche of his characters, which is particularly evident in the representation of Wonderland as Alice's unconscious, but also in the transitional spaces of the rabbit-hole and the glass elevator in *Charlie and the Chocolate Factory* that reflect the ideas of Bachelard's spatiality of the mind. The jarring effect that Burton achieves in his work is due to his unique aesthetics, which includes extreme attention to colour, pattern, scale and perspective and serve as a way of highlighting the various psychological elements of the children's story as has been discussed in this project.

In conclusion, the publications of Carroll and Dahl are a testament to the longstanding appeal and resilience of such classic texts as it has served as inspiration to many subsequent works, motivating artists such as Tim Burton to retell the popular tales from a new artistic point of view. As film adaptations, particularly of classic texts and popular children's stories are increasingly dominating the motion picture industry, the vast possibilities for further academic analysis, as society changes together with the literary and media world, should urge scholars to conduct further contemporary examinations of the work of artists such as Burton. Through Burton's application of his unique Burtonesque aesthetics, the psychoanalytic components, which can be argued to be the most important thematic elements of the narrative, are magnified and result in a film that further enforces the relevance and endurance of the story. Psychoanalytic interpretations of literary texts should not be renounced as out-dated, but rather valued for the persistent relevance and insight they provide into thematic and conceptual elements of literature that filmmakers such as Burton are able to identify, exploit, and recontextualise for a contemporary audience through their various artistic approaches.

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Appendix A

Figure 1: Animator's sketches for Disney's *The Fox and The Hound*



Figure 2: Tim Burton's *Vincent*



Figure 3: Tim Burton's *Charlie and the Chocolate Factory*



Figure 4: Tim Burton's *Alice in Wonderland*



Figure 5: Tim Burton's Red Queen



Figure 6: Tim Burton's *Alice in Wonderland*



Figure 7: Johnny Depp as Willy Wonka



Figure 8: Johnny Depp as The Mad Hatter



Figure 9: Pattern in *Charlie and the Chocolate Factory*

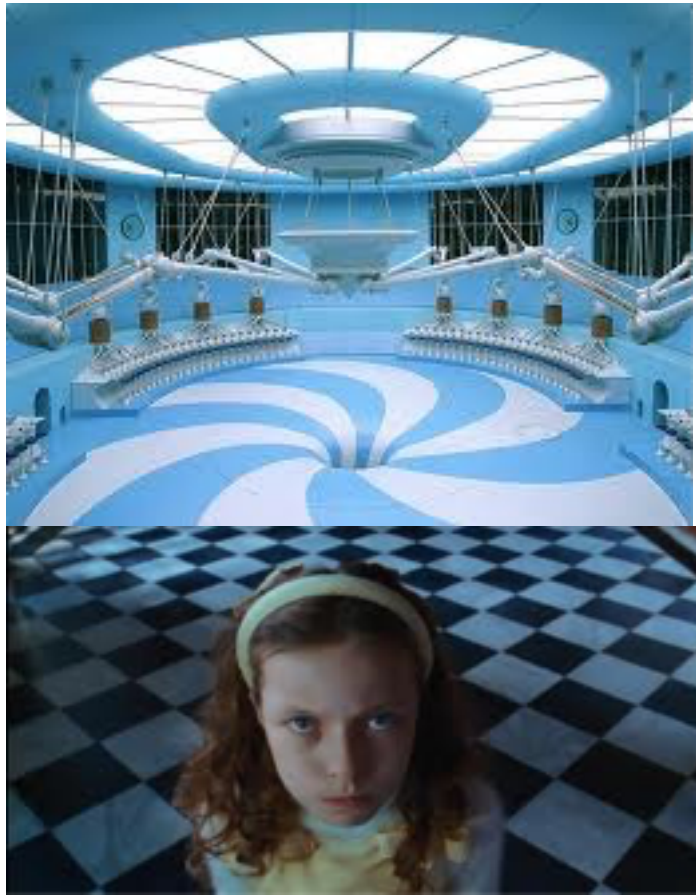


Figure 10: Victorians in *Alice in Wonderland*



Figure 11: Tim Burton's *Alice in Wonderland*



Figure 12: The White Queen & her castle



Figure 13: The Caterpillar in *Alice in Wonderland*



Figure 14: Bucket family home in *Charlie and the Chocolate Factory*

