



THE ADAPTATION OF *ALICE THROUGH THE LOOKING GLASS* NOVEL
BY *LEWIS CAROL* INTO FILM BY *TIM BURTON*

THESIS

Written by:

Amalia Rosa Rini

150110101036

ENGLISH DEPARTMENT
FAKULTAS ILMU BUDAYA
UNIVERSITAS JEMBER
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DEDICATION

This thesis is dedicated to everyone whom I love and who loves me much than words can explain.



MOTTO

“You only live once, make it great. *Fiat Voluntas Tua* (God will be done).”

(Mother Teresa)



DECLARATION

I declare that this thesis entitled “The Adaptation of Alice Through The Looking Glass Novel by Lewis Carol into Film by Tim Burton” is an original work that I research to graduate from Universitas Jember. This research never has been done or published by anyone before. I also validate that the source utilized and supports received in the process of writing this thesis all have been acknowledged.

Jember, January 7th, 2010

The writer,

Amalia Rosa Rini

150110101036

APPROVAL SHEET

Approved and examined by the Examination committee of English Department,
Faculty of Humanities, Universitas Jember.

Jember, January 27th 2019

Chairman,

Secretary,

Irana Astutiningsih, S.S., M.A.
NIP. 197407052005012001

Dr. Ikwan Setiawan, S.S.,M.A.
NIP. 197806262002121002

The Members :

1. Dr. Dina Dyah Kusumayanti, M.A. (.....)
NIP 196707311993032002
2. Hat Pujiati, S.S.,M.A. (.....)
NIP. 198009082005012001

Approved by the Dean,

Prof.Dr. Akhmad Sofyan, M.Hum.
NIP. 196805161992011001

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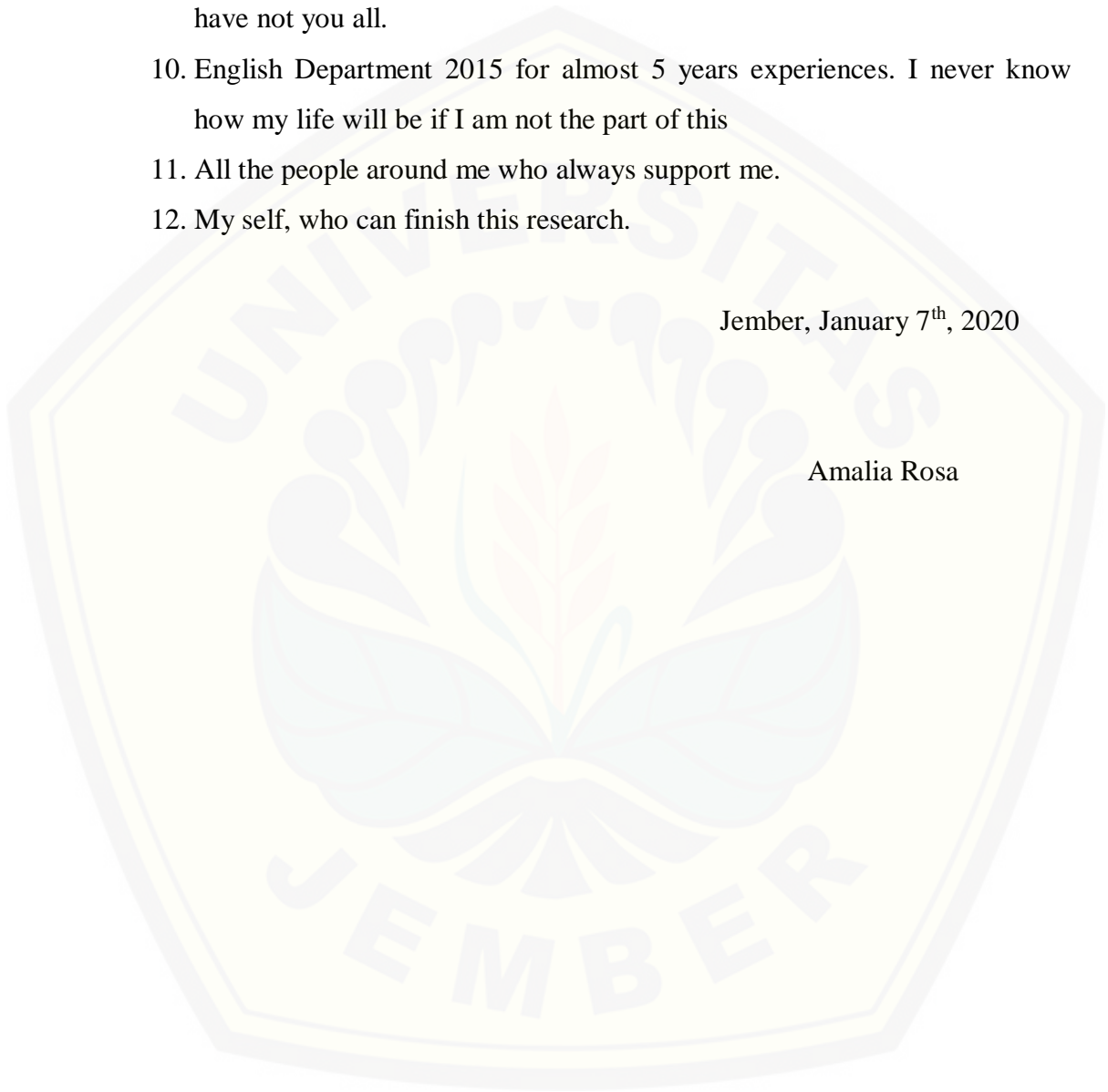
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SUMMARY

The Adaptation of *Alice Through The Looking Glass* Novel by Lewis Carol into Film by *Tim Burton*; Amalia Rosa Rini, 150110101036; 65 pages; English Department, Faculty of Humanities, Universitas Jember.

This research is about the analysis of the adaptation works *Alice* through the lens of adaptation theory by Linda Hutcheon. The adaptation works will bring the ideology that leads us to the motives behind the adaptation works. The ideology will be found by using mythology by Roland Barthes thus we will know the motives that are shown in Linda Hutcheon “Theory of Adaptation.”

This research uses qualitative research which the data are taken from novel, visual image, conversation as the primary data. Thus the data will be the sign that will be analyzed. Another data that are used in this research come from journals, articles, book and thesis which related to the topic and it becomes the secondary data. The objects of this analysis are taken from the quotation of the novel and visual image from the film using the comparative method.

The goal of this research are two. The first one is to find the transformation through the adaptation works. The second one is to find the motives beyond the adaptations work. The first goal is found by comparing the data that are taken from the novel as the original work with the data that are taken from the visual image and the dialog between the characters in the film. The theory that is used in this research is adaptation theory by Linda Hutcheon. Beginning that I do for this research is collecting data from each works. After collecting the data I have to compare those data used comparative method. Then after finding the differences of the transformation of each data, mythology by Roland Barthes is used as the bridge to find out what actually lies between each media (novel and film). Mythology is important because they will lead us to the motives beyond the adaptation works from the novel as the original work into the

film as the adaptation work. Ideology that have been found in the adaptation works are the way out to find the motives beyond the adaptation work.

The result of this research is to find the motives beyond the adaptation works. The ideology that has been found in the novel is modernism which the part of it is feminism and rationality. Meanwhile in the film the ideology that are provided are about the future technology, post feminism and also the American power. Based on the ideology that is found in the novel and film adaptation, the motives that are provided by the adapter are the cultural capital and also economic lures. The adapter uses that motives to get the benefit especially in financial. By using the ideology that is related to the present time, the film maker will get the benefit.

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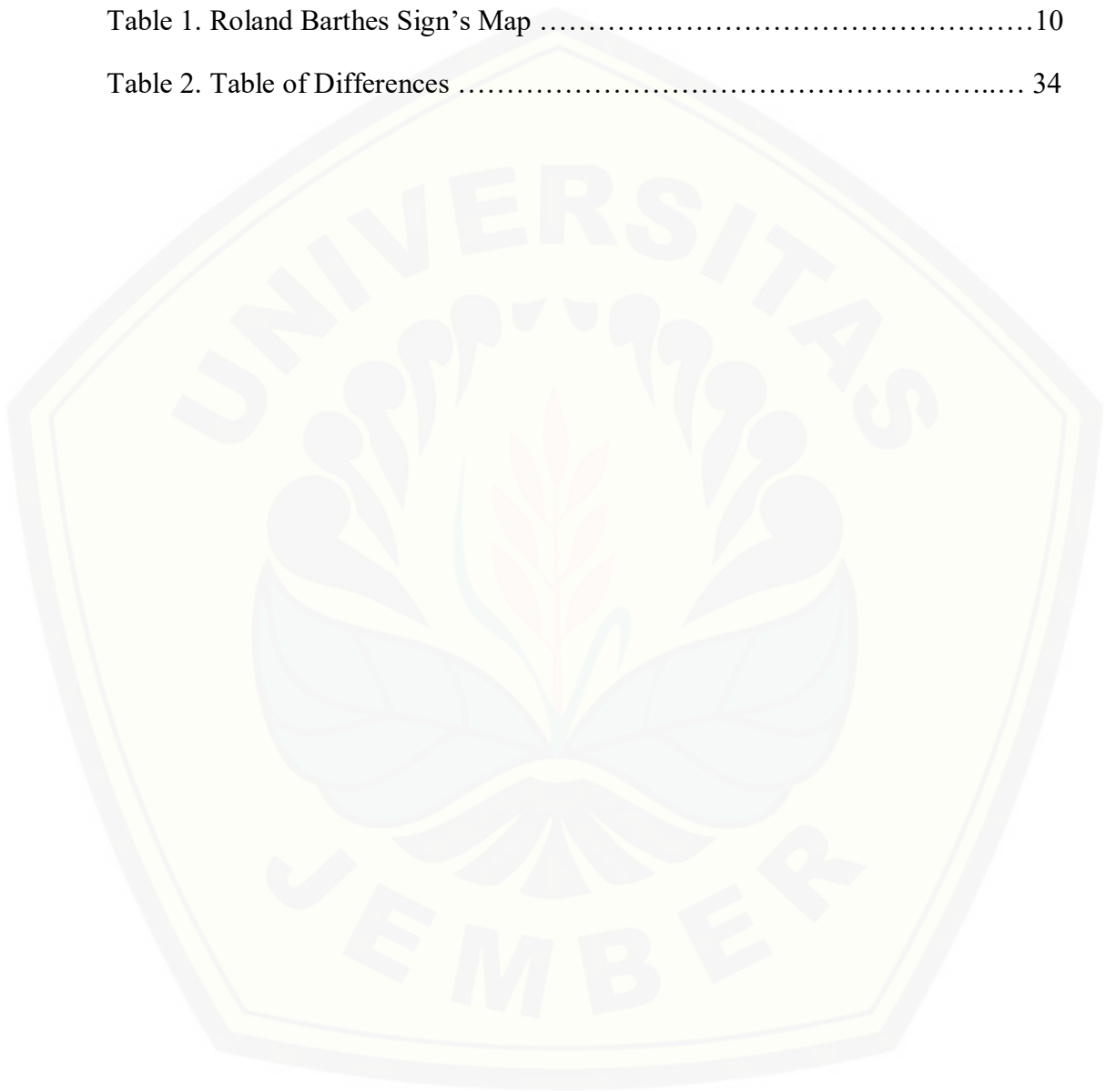
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CHAPTER 1. INTRODUCTION

Chapter one consists of background of the study (this subchapter will explain more about the basic assumption, summary of the literary works and also the references or the previous research of this research), topic of the research, research questions and the goal of study.

1.1 Background of the Study

Cambridge Dictionary (2018) stated that film is shown in a cinema or television and functions to tell a story. We can easily find film in cinema or television and they provide us with some story about life, human relationship, culture, etc. because the function of film itself. Film is also one of the favorite work which talks about human life and society (talking about the relation between human, nature, etc), ideology of the people or perhaps country and it also contains moral value (something that we can learn from the film that is related to the real life). Besides, some of film also talking about animal, technology, future or maybe magic. One of today's favorite film is the film that is adapted from novel, games, etc. Some of films that are adapted from other works are *Harry Potter*, *Oliver Twist*, *The Lord of The Rings*, *Alice in Wonderland* and *Alice Through the Looking Glass* (they are adapted from written teks/book). Adaptation is the process of transition, or change or conversion from a medium to another medium (Seger, 1992). Even after the Second World War, adaptation is still becoming favourite (Klemm, 2009). As stated by James M. Welsh and Peter Lev in their book entitled *The Literature/ Film Reader: Issues in Adaptation* (2007) that cinema, film changes both in technology and stylistic but after a hundred year they still talk or retell stories and most of the stories are still being or have been appropriated from literary dramatic sources.

One of the popular film that is interesting to be analyzed is *Alice Through the Looking Glass* (for the next explanation I just mention *Alice*) because it was provided in the forms of novel and film and they both are different from each other. *Alice* is the second series of Alice's journey through the magic world –the first series entitled *Alice in Wonderland*-. *Alice* whose genre is fantasy is the

filmadapted from the novel by *Lewis Carroll*. *Lewis Carroll* (his real name is *Charles Lutwidge Dodgson*) is writer of novel and games for children and surprisingly he was a mathematician (Biography, 2014). In the era 19th centuries, the strange thing or something that cannot be explained by rationality is being rejected. That is why Carol put the rational thing in his work that is related to his subject which is mathematics. He wrote *Alice* in 1871. *Alice* is a literary work which is interesting to be analyzed because it was provided in the forms of novel and film and they both are different from each other. Deborah Cartmell and Imelda Whelehan (1999) in *Adaptations; From Text to Screen, Screen to Text* stated that the most important element in the adaptation of literary works is the allegiance in the first source. Thus in *Alice Through the Looking Glass's* film is different from its first source, in this case is the novel.

Story of *Alice* in the novel is started when Alice gets mad with her cat Kitty and Dinnah because they make some mistakes. Then Alice talks to her cat if they still make mistake, she will send them in the looking glass and then she imagine that the world inside looking glass room is attractive. Then Alice enters the looking glass' room in which the world inside the looking glass was different from the real world. Everything in the looking glass' world was the opposite of the real world. Then, Alice tries to adventure in the world of looking glass. She finds many "strange" creatures inside the looking glass' room such as *butterfly* (the real butter which can fly with bread), talking flower, the chess queen and king and their baby, train which carries the strange creatures (physically strange, like butterfly which is butter which can fly) which can talk like human, etc. She faces many obstacles through her journey in the looking glass' world for getting or solving her journey there. Her job there is to get through the chessboard park that will take her to the finish line then she becomes queen. At the beginning of her journey she is accompanied by the Red Queen until suddenly she is in a train that will bring her to move faster because when she runs, she does not move from her place because the objects around her are also moving, which is why she has to move more fast. Until in the end Alice traces every part that is behind the mirror world and she reaches the finish line and becomes the queen. However, even after

becoming a queen, the rules and life that are there are also reversed from the real world, for example Alice can only talk when someone starts and even though she is queen she cannot ask anything from her servants. At the end of the story is told that Alice is finally upset with the red and white queen and then she shakes the body of the red queen and suddenly all she shakes is a cat and she is back in the real world, in front of the fireplace in her house. While, in the film, Alice tries to enter the looking glass' room after she meets Absolem, the talking butterfly. Alice dissapoints because her mother sells their ship to her ex-fiance. She is back to Wonderland (which world seems like world of fantasy). She meets her friends in Wonderland but she hears bad news that her close friend, *Hatter* is sick after he knows his family is still alive. Alice starts her journey by stealing the "chronospher" (kind of diamond that became the fuel of time) from *Time* (He is the husband of Red Queen who has job to set every time, death of people, birth, etc.). She tries to change past time thus she could save *Hatter's* family, but she faces many obstacles to bring *Hatter's* family back.

The transformations from the written text to the audio visual will be the focus on this research because it will show us more about adaptation works. There are motives that deserve by the adapter/the people behind the film by changing some parts. Then, I will look for the motives that make the director changes the intrinsic elements of film (character, setting, plot in the story of *Alice*.). There are many things that are transformed and adjusted with the present topic. Thus the film commercially success. The changes are in the anachronistics culture (unsincronized) in writing the novel and changing narrative's novel culture which is stuctured and classic become a film whose genre is popular or well known by the film market (Whelehan, 1999). Changing in some part also related to some motives such as economy, culture, etc. Then, the film also attracts the viewer especially for children by the story because it was changed in some parts which is adjusted with present topic such as about the futuristic. It happens caused by the vacuum time between the original work and the adaptation work there are many transformation following the era.

I use the book *Theory of Adaptation* by Hutcheon (2006) to prove the assumption because the film and novel have some differences. Thus, this study helped by Barthesian mythology as (bridge) the method to find the ideology of the adapter. After finding the ideology that is provided both in film and novel, the researcher will bring it back to the motives of the adapter in this research.

1.2 Topic of Research

The topic of this research is about the adaptation works, in this case is adaptation of *Alice Through the Looking Glass* from the novel by *Lewis Carol* into film adaptation by *Tim Burton*. The adaptation is in the telling-showing modes.

1.3 Research Questions

Based on the background of the study and the topic to discuss, the questions of the research are:

1. How are the transformations of the novel of *Alice Through the Looking Glass* into film?
2. What are the motives beyond adaptation?

1.4 The Goals of Study

Thus the goals of this study is to know the transformations between the written text (novel) and the visual image (film) of *Alice* in the plot, character, settings. After the transformations are found, the data will be processed to find the ideology of each work to get the motives beyond the adaptation works.

CHAPTER 2. LITERATURE REVIEW

The literature review of this study is talking about two differences of Literary Works that is provided in the novel and film *Alice* then compare them. This chapter talks about the previous research of the adaptation and the journals or article related to *Alice*. Additionally, this chapter provides the basic theory that is important to use by this research. This chapter will be divided into the subchapters to explain clearly about the literature review for my research. The previous research will help this research to know what is the previous researchers had already found and to know the step that should do in this research.

2.1 Previous Research

The previous research that I take for this research comes from some theses and journal articles. For the first previous research comes from Rahmawati's Thesis (2013) entitled "Adaptation of Harry Potter and The Half-Blood Prince by J.K Rowling into Film by David Yates" and the second comes from Anushiravani and Alinezhadi (2016) entitled "An Analytical Study of 2013 Cinematic Adaptation of The Great Gatsby". The next previous research is coming from Hastiyantini's thesis entitled "The changes events of adaptation from the Painted Veil Novel by W. Somerset Maugham into Film by Jon Curran". The last is from Vela Vidyawati entitled "Adaptation of Inkheart by Cornelia Funke Into The Film by Iain Softley".

For the first is from Rahmawati's (2013). This thesis employs the same theory with my research because the researcher used the theory of adaptation that is used from novel to film. This research also uses the theory of Semiotics by Roland Barthes (1983) to know the motives of the adaptation. This research is talking about the motives of adaptation in Harry Potter's movie and the result is she found that the economic lures is the motives in the Harry Potter's adaptation because the adapters want to get more income from the well-known writer. By this thesis, I know how to write the structure of the research that use adaptation's theory.

The second previous research I use is coming from the journal article by Anushiravani and Alinezhadi's (2016). This research is using comparative method and using adaptation theory. It discusses about the adaptation of *Great Gatsby* novel into film. They also research the film element that is changed in the film of *Great Gatsby*. In their research, they said about four different parts of Hutcheon's theory such as what, who, how, and why. The result of this research is the film maker focus on the plot of the film that is shown that Gatsby is the man who is romantic but Daisy is only on his dream or can not be the part of him. This journal gives me more information about adaptation theory that is applied in the analysis of telling showing mode.

For Hastiyantini's thesis I got some explanation about how to apply adaptation in the film. She discusses about the adaptation from the *Painted Veil's* novel into film. The method that she used is semiotics by Roland Barthes for getting the ideology of the adaptation work. Then she finds the motives by using the ideology that she is found. The result of this research is she found many ideology beyond the changes in some part. The ideology in the novel are feminism, liberalism, primordialism and also humanism but in the film, the ideology are patriarchy, liberalism and also multiculturalism. This research found the motives of adaptation is cultural capital.

The last, I use Vidyawati's thesis for becoming my previous research. She discusses about the adaptation of *Inkheart's* novel to film. She also used adaptation theory by Linda Hutcheon to find the motives beyond the adaptation. The motives that she has been found in the adaptation of *Inkheart* are economic lures and the ideologies are fascism and capitalism. This research gives me the information how to apply adaptation theory.

2.2 Theoretical Review

The theory that is used in this research comes from Linda Hutcheon (2006). On the other hand, to know the motives of the changing into the adaptation works, this research also uses the method of Semiotics by Roland

Barthes (1983). Adaptation by Hutcheon is talking about adaptation into another media such as from literary works into movie, video game, or from game to film, etc. Roland Barthes used as the method because the theory of adaptation to find the ideology that will lead us to the motive of adaptation. Roland Barthes semiology is talking about the signifier, signified and signification that will lead us to find the ideology in film by the picture.

As stated by Hutcheon that adaptation is repetition, but repetition without replication (Hutcheon: 2006). It means that in adaptation theory they will never be the same at all because the adapters will change in some parts because of the motives that comes from the adapters. Some kind of motives in adaptation is Economic Lures, Political and Personal and even the law. Based on the explanation before, Hutcheon explain that in adaptation there is always exist the difference/s because in making the adaptation maybe the time is different thus the trend or events that happen maybe will also different because the world is dynamic so everything can change. Transformations in adaptation is not something that is unintentionally put, but it follows the age or the era because there is gap year in the original work and the adaptation work.

Besides, in adaptation, Hutcheon also stated that there are three kinds of modes in adaptation the first is telling into showing, showing into showing and the last is interacting into telling or showing (Hutcheon: 2006).

2.2.1 The Motives in Adaptation

Adaptation cannot be separated with the changes in transformation. As we know, in every adaptation works, they always provide the differences because the media that is used is different and the era of the original work and the adaptation work is different. As stated by Hutcheon (2006) that adaptation cannot remain entirely to its original text because it will fall into plagiarism. Adaptations have to differ from the original text but the first work (the original) is the fundamental ideas (Hutcheon, 2006). Adaptation will provide us with the differences from the

original text and the changes come from the author of the secondary literary works. Some motives in adaptation of literary works:

1. The Economic Lures

In building the adaptation of literary works, economy becomes the important factors because the author of the adaptation needs to get the economical, benefit of their works. According to Hutcheon's theory that the well-known writer makes lots of money of their work. Thus, whenever the adapters will get lots of money if they adapt the works, they will get more benefit. As we know that economic is one of the most important things of human for their life.

2. Legal Constraints

In adaptation, some of literary works may have legal consequences, thus the adapter should make some changes in the work that they do in order to avoid the law under the original law. Hutcheon says:

Adaptation are not only spawned by the capital desire for gain; they are also controlled by the same in law, for the constitute a threat to the ownership of cultural and intellectual property. This is why contracts attempt to absolve publishers or studios of any legal consequences of an adaptation (Hutcheon, 2006: 89)

3. Cultural Capital

The cultural capital becomes the important motive in the literary works because they want to get more benefit by using cultural themes. Hutcheon also stated that there are many film productions that want to benefit from their adapted work's cultural cachet. Today's television adaptations of British eighteenth and nineteenth century novels may also want to benefit from their adapted work's cultural cachet (Hutcheon: 2006).

4. Personal and Political Motives

The personal and political motives sometimes is shown by the adapters to show their motives in politics or they want to criticize or even they try to support the political issues in the differences that they are provided. The

adapters also have to have their personal reason why they adapted the literary work, they also have to show their position in the adaptation works. (Hutcheon: 2006)

2.2.2 Modes in Adaptation

As Stated by Hutcheon (2006) that there are three modes of engagement as the basis for much of her discussion, they are “telling”, “showing”, “interactive” modes.

a. The *Telling* ↔ *Showing*

For *telling showing* modes the literary works from written text is adapted in the show or in the film. For the example is *Alice Through the Looking Glass*.

b. *Showing* ↔ *Showing*

In this modes the literary works which is shown such as film is adapted in the teathrical show, and on the other hand.

c. *Interacting* ↔ *Telling/Showing*

For this mode, the literary works is being adapted from game to film or comics.

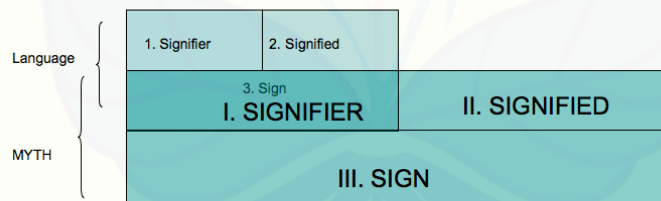
This pattern is the newest adaptation for responding the new media in the modern era (Hutcheon, 2006). *Alice* uses the modes from the telling showing because the first works is in the written form.

2.2.3 Semiotics by Roland Barthes

Hutcheon states that there are the motives behind adaptation however Hutcheon does not serve the method to find the motives of the adapters in adapting literary works. Because of that, this research needs semiotics to find out the ideology beyond the adaptations. Semiotics is used to bridge from the ideology to the motives that Hutcheon said.

Semiotics that is found by Barthes (1983) will help me to find the ideology both in written text or the visual image. Semiotics by Barthes (1983) is the method to find the motives of adaptations that is stated by Hutcheon (2006). Before finding motives beyond adaptation works, we have to find the ideology of each works by using semiotics. Barthes stated that every single thing in this world has its own meaning in it. For the example the color of traffic light, every color has their own meaning, red for stop. Thus, Barthes also states that in communication, there is a message, and myth is not an object, concept or idea. Myth is a signification, a pattern. The definition of myth is not defined by the object of the message but by the way that in it, the object tells the message (Barthes, 1983).

In semiology, Barthes said that myth is a second order semiology system which is the sign (relation of signifier and signified) in the first system becomes the signifier in the second system.



Roland Barthes, *Mythologies* (1957, trans. Annette Lavers, Vintage: London, 1993), 115.

Table 1. Roland Barthes' sign map (1957: 113)

As the linguistics sign, the meaning in myth has its own value. Meaning, actually contains of the science from past, history, memory, fact, idea. When it is becoming a concept, meaning leave its relation with history, it dissapears slowly. Thus that we can see is just an image or the words. But, the important point is concept does not emphasize the meaning, it just “delibitate” the meaning.

Based on Setiawan's journal about depolitation and exnomination in the myth, myth is the place for us to know the importance of the dominant group (Setiawan, 2014). By studying the myth we can actually find the motives of the dominant class and the politation that actually will be done by the dominant class. Depolitation is the way that is used by the dominant class thus the motives beyond adaptation can be seem or the common people will seem that there is nothing beyond adaptation because the motives is covered and seemed naturally. For example from Barthes. He reads the cover of the magazine *Paris Match*, he sees the African soldier give honor to the flag of France, his eyes see the flag. It seems like France is the big country that all of the citizen is respectfull and there is no problem with the country. This in one of the example of depolitation and exnomination. That is how the semiotics works. We can see that in the imperialism, the colonized will be good if they respect to the colonizer. There is a signifier in that naration, the combination of characterization of France sum to the military.

CHAPTER 3. RESEARCH DESIGN AND METHODOLOGY

This chapter talks about the way in doing the research, in the research design and methodology. It will help this research to solve the problem to find out the transformation and also the motives beyond the adaptation work. According to the explanation before, in this chapter, the researchers will talk about the process of collecting, processing and analyzing data. This chapter consists of three subchapters such as type of the research, data collection, data processing and analysis.

3.1 Type of Research

This research is conducted to study the adaptation of the literary works which lead us find the transformation between the two works, in this case is novel and film of *Alice Through the Looking Glass* by *Lewis Carol*. The transformation that we find will be analyzed use semiotics to find the ideology in both works. The ideology that we find will lead us to the motives in adaptation, the reason of the adapter. The type of the research is qualitative which means that the data which is found will be written in the narrative form. Mostly, this thesis will discuss about the transformation that happens in the adaptation work. The transformations is coming from the intrinsic elements such as character, plot and setting. Besides, the extrinsic element of the works also becomes the data that will help this reasearch.

3.2 Data Collection

The data that is used in this research are primary and secondary data, for the primary data it comes from the novel and also the film. Novel and film provide data which come from conversations, narration, picture and also from thus for the secondary data are taken from previous research such as journals, articles and also theses which is related with the theory of adaptation and the story of *Alice Through the Looking Glass*. The primary data are taken in the narrative and visual form. The narrative data are taken by highlighting the important quotations,

dialogs or information from the original work, in this case is novel. The primary data that are taken from the visual image are in the form of image that shows about what happen in the film. The secondary data are taken from the book, articles and journals that are compatible with this topic. The primary data will be used to find the ideology and the motive that is provide by the written text or the visual image. The secondary data are used to help this research to find the previous research that can be the additional data and to strength this reasearch.

3.3 Data processing and Data Analysis

After collecting data, the next step is categorizing the data. For categorizing data, I have to do close reading to get more information about the data in the novel. The important element such as plot, character, characterization, setting are categorized in the form of table to make easier in reading the data and finding data when I watch the movie. Then, I watch the movie and capture the setting, plot, character and characterization because in adaptation, the original works and the adaptation works have to be categorized then I have to analyze the data use comparative method to compare and find out the transformations between the written text and the visual image.

After collecting the data from the novel and the film, the data will be compared and analyzed use semiotics to find the ideology that is used by the adapter. The data that are taken from the novel and film is the intrinsic elements such as the character, plot and setting.

After knowing the transformation between each media, the data are analyzed use semiotics to find the ideology that lies beyond the novel and film. Semiotics is used as the method to find the motives that have been said by Hutcheon. Hutcheon does not serve the method for her theory thus to find the motives, firstly we have to find the ideology first by using semiotics by Barthes. The ideology will be found by reading the sign in the data, both the data that come from the novel in the form of conversation and dialog or by the visual image of

the film. By reading the data, this research will get into the meaning of the author in the original and adaptation works.

The last one is finding the motives. After find out the ideology of the authors then this research will be continued by finding the motives beyond the adaptation work. The motives will be found after we find the ideology of the author. The ideology of the adapter will bring us to the reason beyond the adaptation work. Because when we know the adapter reason we wil bring it back to the motives of the adaptation works that have been explained by Hutcheon in the *Theory of Adaptation*. In every adaptation works the adapter has his own motives by adapting from the telling showing mode. This research is ended by finding the motives of the adapter in the adaptation work.

CHAPTER 5 CONCLUSION

This is the closing chapter which talk about the result of this reasearch. The intrinsic elements that exist in the *Adaptation of Alice Through the Looking Glass* bring us to the differences that is happen in this transformation. The mode of engagement that is used by this adaptation work are telling showing mode because the original work is in printed and the adaptation work is in the visual media. In the process of transformations, differences happen in this work because the adapter has the motives in changing some intrinsic elements. The motives that is provided by the director should be found by using data that is related to the topic and theory.

This research found that in the adaptation of *Alice*, there are some transformations. The transformations which happens in the adaptation works are in the character, setting and plot. Some of the characters have the different characterization such as Red and White Queen, The King, the strange creature and also the existance of Hatter. In the setting of time and atmosphere, the vehicle that is used by Alice is also different. In the novel Alice use train as her vehicle to go to the next square. Meanwhile, in the film, Alice use time machine. The setting of place that is used in the novel is in the Looking Glass' House but in the film the setting of place is in Wonderland at past and present time. Thus the plot provide us with the differences of Alice's story. In the novel, Alice' goal is to be a queen while in the film the goal of the journey is saving her bestfriend's family.

The ideology that is provided by the novel and film is also different. In the novel, the ideology is modernism with reference to feminism and rationality. While in the film, the feminism is also happen but it refence to the post feminism, the superiority of Western and also the future technology. The motives that are provided by this adaptation works are cultural capital and economic lures.

Finally this research is in the end. I hope this research will be useful for others Especially for those people or student who need the adaptation theory or the object that is same. Moreover, I hope another researcher will improve the data or the motives behind the adaptation of the *Alice*.

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