



**TEXT AS A FANTASTIC FICTION, FILM AS A GOTHIC
FANTASY: A CRITICAL STUDY OF *CHARLIE AND THE
CHOCOLATE FACTORY***

Elçin KANDİLCİ

June 2013

DENİZLİ

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**Pamukkale University
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June 2013

DENİZLİ


YÜKSEK LİSANS TEZİ ONAY FORMU

Batı Dilleri ve Edebiyatları Anabilim Dalı, İngiliz Dili ve Edebiyatı Bilim Dalı öğrencisi Elçin KANDİLCİ tarafından Yrd. Doç. Dr. Şeyda İNCEOĞLU yönetiminde hazırlanan "Text as a Fantastic Fiction, Film as a Gothic Fantasy: A Critical Study of *Charlie and the Chocolate Factory*" başlıklı tez aşağıdaki jüri üyeleri tarafından 13.06.2013 tarihinde yapılan tez savunma sınavında başarılı bulunmuş ve Yüksek Lisans Tezi olarak kabul edilmiştir.


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ÖZET

FANTASTİK KURGU OLARAK METİN, GOTİK FANTEZİ OLARAK FİLM: *CHARLIE'NİN ÇİKOLATA FABRİKASI* ÜZERİNE ELEŞTİREL BİR ÇALIŞMA

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Bu tez Roald Dahl'ın yazdığı çocuk kitabını ve Tim Burton'ın bu kitabın bir uyarlamasını yaptığı filmi karşılaştırarak analiz etmektedir. Metindeki fantastik ve filmdeki gotik fantezi unsurları yapı çözüm metoduyla tartışılmaktadır. Bu çalışma bir eserin fantastik kurgu olarak adlandırılması için gerekli olanlara karar veren fantastik kurgu kuramcılardan yararlanmıştır. Aynı şekilde film uyarlamaları kuramlarında dikkat çekilmesi gereken konular kuramcılardan yararlanılarak öne sürülmüştür. Bu çalışma ayrıca hem romancı hem de yönetmen tarafından fantastik ve gotik fantezi unsurlarının yardımıyla açığa çıkartılan acı gerçekleri ortaya koymaktadır.

Anahtar Kelimeler: fantastik kurgu, gotik fantezi, film uyarlamaları, çocuk kitabı, yapı çözüm

ABSTRACT

TEXT AS A FANTASTIC FICTION, FILM AS A GOTHIC FANTASY: A CRITICAL STUDY OF *CHARLIE AND THE CHOCOLATE FACTORY*

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Master Thesis

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This thesis analyzes the children book written by Roald Dahl and the film adapted by Tim Burton comparatively. Deconstruction of fantastic elements in the text and gothic fantasy elements in the film are discussed. This research draws upon fantastic fiction theorists as a decision-maker of what is required for a work that is called as fantastic fiction. In the same way the elements that should be attracted in the film adaptation theory are stated with the help of theorists. This research also explores harsh realities revealed both by the novelist and director by means of fantastic and gothic fantasy elements.

Key Words: fantastic fiction, gothic fantasy, film adaptations, children book, deconstruction

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INTRODUCTION

This thesis aims to deconstruct fantastic world created by Roald Dahl, a British novelist, in his children's fiction *Charlie and the Chocolate Factory* (1964) as a medium to subvert reality. Dahl's created world is adapted by Tim Burton, an American director, employing gothic fantasy elements in order to empower subversion of reality. Dahl's fiction is a kind of fairy tale, the one giving moral lessons during the narration and in the end. A fantastic world is created and five children are the main characters of the story. On account of its created world and children's leading roles, it may seem as a classic fairy tale that moral lessons are given. However, both Dahl's fantastic elements and Burton's symbolic gothic elements may have been used in order to take story off the borders of fairy tales and takes a step further. In this pure fantastic world, harsh reality may be deconstructed both by the novelist and director. Likewise, this study takes the second step and will focus on deconstruction of created fantasy both by the novelist and the director.

Fantasy is a world which focuses on imaginary or illusory events through the light of realistic eye. Fantasy writing appeared in the very early ages because first human writings consist of fantastic elements, and thus, it is unfair to exclude fantastic fiction out of the literature era. The most important cause of the emergence of fantasy writing is that in ancient times people knew that there were supernatural events that they could not see. In those times it was believed that anyone who witnessed such an event was no doubt a fantastic writer whereas others were only readers. However, human mind's capacity is so extended that it easily creates supernatural events despite the fact that humankind never witnesses. The understanding of fantastic fiction has always been wrong due to the fact that they have been regarded to be suitable for children. The modern letter men are more inclined to fantastic fiction such as horror or science fiction thanks to the fact that they are dissatisfied with the real world. Therefore, fantastic fiction has been achieved to be regarded as a genre and has found a good place in the literature era. This means that it has found out that it is not a child's bedside book, but a world which belongs to everyone.

Dahl's created world is a kind of reality given through the eye of fantastic fiction.

The story is not about a place located out of this world or the characters are not creatures coming from other planets. The only difference is the setting. Emotions, feelings and events are so closed to modern world that it only should be an alternative and reflection of what modern man has been living for a long time. The main point of this study will be employed in the subverted reality, and Dahl's world will be deconstructed through the eye of reality.

Nearly all Tim Burton's films imply alternative worlds especially built upon dark and gloomy settings. Those gothic and symbolic worlds should be noted as a reflection of dark and harsh sides of modern world. He has used symbolism and expressionism in his films such as *Beetlejuice* (1988), *Edward Scissorhands* (1990), *Vincent* (1982), *Frankenweenie* (1984) and *Charlie and the Chocolate Factory* (2005). Likewise, his gothic-esque alternative world will be subverted into reality.

In the first chapter of the thesis, theories of the fantastic fiction and gothic fantasy to be used throughout the study will be discussed with respect to the related theorists. Subsequently, discussed theories will be applied to Dahl's novel and Burton's film. Next, theories and elements of film adaptation will be outlined with respect to Burton's own filmic style. Finally, method of deconstruction is identified with a close reading of the text and the film.

In the second chapter, an analysis of text as a fantasy fiction will be studied. Fantastic fiction elements used by the novelist will be notified and extent of those elements will be unfolded in behalf of deconstruction and close reading of the text. By the same token, gothic fantasy elements used by the director will be enlightened and extent of those elements will be questioned on the grounds of deconstruction and a close reading of the film.

In the third chapter, text as a fantastic fiction and film as a gothic fantasy will be studied comparatively. Although their aims may be same such as criticising reality and creating an alternative or reflective world of reality, their perspectives and contextualization would be different. Those different interpretations will be revealed by contrasting and comparative reading and analysis.

When analyzed, whether both novelist and director's created worlds are just fairy tales for entertainment or they have created those worlds in pursuance of saying something else will be presented.

CHAPTER ONE
THEORIES OF FANTASTIC FICTION, GOTHIC FANTASY AND FILM
ADAPTATION

1.1. Theoretical Background of Fantastic Fiction

It is thought-provoking why fantastic fiction had never been regarded as a genre until the 20th century although its ground was founded in the 8th century BCE by the Homeric epics initiating the history of fantasy literature. Until 1970, when Tzvetan Todorov wrote *The Fantastic: A Structural Approach to a Literary Genre*, fantastic fiction had been viewed as a children literature on account of its being a process of imagination which could be adapted more to children's extended imagination facility. Accordingly, fairy tales, folk tales, legends and even Aesop's Fables were the tales which were found at children's bedside waiting for being read before they went to sleep. As reported by Todorov, in order to name a work of art as a genre it should be related to the universe of literature (Todorov, 1975: 8) and thus, entitling fantastic fiction as a genre is beyond doubt seeing that it is a part of this universe by any means. After Todorov's having put fantastic fiction on the level of literary genre, theoretical approaches to fantastic fiction were made to examine the texts. According to Rosemary Jackson, who wrote *Fantasy: The Literature of Subversion*, fantasy is hard to define and has "'free-floating' and escapist qualities." (Jackson, 1981: 1) Jackson prefers to say "escapist qualities" for the purpose of implying the complicated definition of fantastic. Eric S. Rabkin, writer of anthology *Fantastic Worlds: Myths, Tales, and Stories*, proposes a similar claim which is that fantastic does not offer an escape but liberation. As Jackson states, Dostoevsky describes fantastic as being break-up from natural origins. It is no more an escapist. Sartre, unlike Dostoevsky, supports that fantasy preserves its form as an escapist "through asceticism, mysticism, metaphysics, or poetry..." (Jackson, 1981: 17) In fact, fantasy does not design supernatural regions; it only reconstructs the natural world into something strange and something other. This is the function of fantasy which is "to transform this world." (Jackson, 1981: 18) Jackson's approach to the claims of fantastic's being an escapist is similar to Rabkin and Dostoevsky's ideas: "Fantasy re-combines and inverts the real, but it does not escape it: it exists in a parasitical or symbiotic relation to the real." (Jackson, 1981: 20)

Rabkin is on the side of taking fantastic fiction as an alternative world to the real one due to “the sigh of relief or the gasp of terror.” (Rabkin, 1979: 3) Besides, he regards all art as fantastic because of the fact that it is a world where anyone finds his own order which is hard to find in real world. As is seen, Rabkin lays hands on fantastic fiction from a different point of view which is based on the relation between real world and fantastic world: “Why are we reading fantastic literature, after all, if not to find an alternative to the real world, that ever-shifting and never-understood real world?” (Rabkin, 1979: 14) The objects in the fantastic worlds are fantastic dramatizations of a real-world problems. On the other hand, Jackson puts forward a claim which is that in English literary criticism, there is an untheoretical approach to the works of fantasy:

Literature of the fantastic has been claimed as ‘transcending’ reality, ‘escaping’ the human condition and constructing superior alternate, ‘secondary’ worlds. From W.H. Auden, C.S. Lewis and J.R.R. Tolkien, this notion of fantasy literature as fulfilling a desire for a ‘better’, more complete, unified reality has come to dominate readings of the fantastic, defining it as an art form providing vicarious gratification. (Jackson, 1981: 2)

Although those “secondary worlds” seem to be created for the sake of a “better” world, a close reading may reveal a fact that those worlds can be worse than real life. When a fantastic text is deconstructed, a harsh reality may come to surface along with the lines. Since, a text itself could be more complex than real life as Jacques Derrida defines text in “Living On: Border Lines” such:

no longer a finished corpus writing of, some content enclosed in a book or its margins, but a differential network, a fabric of traces referring endlessly to something other than itself, no other differential traces. Thus the text overruns all the limits assigned to it so far (not submerging or drowning them in an undifferentiated homogeneity, but rather making them more complex, dividing and multiplying strokes and lines) – all the limits, everything that was to be set up in opposition to writing (speech, life, the world, the real, history, and what not, every field of reference – to body or mind, conscious or unconscious, politics, economics, and so forth). (Derrida, 1979: 84)

As is quoted, a text can break all the limits on its own, and a fantastic text is a limitless

source without any outside interference. “There is nothing outside the text.” says Derrida. (Derrida, 1976: 163) However, as to Rosemary Jackson, Todorov’s theory is lacking in the definition of the fantastic fiction, which he believes that Todorov should have considered the social and political connections of literary forms. What Jackson wanted to say is that Todorov ignored the unconscious in which social structures are reproduced; (Jackson, 1981: 6) literary fantasies are also determined by social context despite the struggle against the limits of this context. Fantasy is a literature of desire; it shows a lack stemming from cultural restrictions. It “traces the unsaid and unseen of culture: that which has been silenced, made invisible, covered over and made ‘absent.’” (Jackson, 1981: 4) Therefore, her book is based on cultural studies and the politics of the fantastic forms. These three theorists’ books will be studied in relation with Roald Dahl’s *Charlie and the Chocolate Factory* and Tim Burton’s *Charlie and the Chocolate Factory*. Todorov, being a pioneer in this process, enters on his theory by referring to hesitation between reality or dream and truth or illusion, which he believes brings us to the very heart of the fantastic. An event occurs in our own world where it is believed to be no devils or vampires, and this event cannot be explained by the laws of our own world. Todorov suggests two possible solutions for this unexplained event, one of which is the game of our senses and the other is that they are real. On the assumption that they are real, then the laws in real world are controlled by an unknown. Fantastic is between these two possibilities in that when we choose one of these two solutions, it means that we leave fantastic aside. In other words, fantastic is the duality of a person who knows the laws of real world but meets a supernatural event. Jackson interprets the notion of hesitation as a paraxial area, believed to be between object and image in optics, is the area which is located between real and imaginary world in fantastic: “Like the ghost which is neither dead nor alive, the fantastic is a spectral presence, suspended between being and nothingness.” (Jackson, 1981: 20) As to Rabkin, fantastic worlds give answers to the questions (reality/dream or truth/illusion by Todorov) which people have wondered since prehistoric times. In old times these answers were myths, in modern forms they were folktales and in yet more modern forms they became fairy tales. (Rabkin, 1979: 5) What creates the fantastic effect is the hesitation between the types of natural causes and types of supernatural causes in an ‘uncanny phenomenon’. In a story or a work of fantastic if the hero is the one who is supposed to hesitate and choose between two solutions, and if the reader knows the true side of solutions, in a

word, the solution to choose, this stands for the integration of the reader into the world of the characters. For that reason the first condition of the fantastic is the reader's hesitation. The second condition is that this hesitation should be presented in the work. The reader's hesitation should be identified with a character in the text. If the integration of reader to the world of characters ends, a danger arises. The danger is that some narratives do not bother reader's mind when some supernatural elements occur because the reader does not take them literally. He takes the words of the text in another sense which is allegorical and the reversed situation, which is not allegorical, is poetry. Todorov comes to a conclusion after he puts the conditions:

The fantastic implies, then, not only the existence of an uncanny event, which provokes a hesitation in the reader and the hero; but also a kind of reading, which we may for the moment define negatively: it must be neither "poetic" nor "allegorical." (Todorov, 1975: 32)

As a result, there occurs the requirement of the fulfilment of three conditions:

First, the text must oblige the reader to consider the world of the characters as a world of living persons and to hesitate between a natural and a supernatural explanation of the events described. Second, this hesitation may also be experienced by a character; thus the reader's role is so to speak entrusted to a character, and at the same time the hesitation is represented, it becomes one of the themes of the work --- in the case of naive reading, the actual reader identifies himself with the character. Third, the reader must adopt a certain attitude with regard to the text: he will reject allegorical as well as "poetic" interpretations. (Todorov, 1975: 33)

Todorov gives two examples of hesitation which should be experienced both by the reader and the character. One of two is the hesitation between the real and the illusory while the other is the hesitation between the real and the imaginary. Whether our understanding of the events that occur is correct is unreliable in the first case. In the second case, we are curious whether what we believe that we sense is not actually a product of imagination. Those hesitations are kept in the texts by using stylistic devices such as imperfect tense and modalization with which we are placed in both worlds at once. Todorov forms his approach to the fantastic fiction by touching on two "neighbouring" genres which are the uncanny and the marvelous. At the end of the story

the reader is supposed to make a decision. If he decides that the events in the text can be explained by the laws of reality, this work belongs to the genre which is called uncanny. If, on the contrary, he decides that new laws of reality are needed to explain the events, then the work belongs to the genre of marvelous. Consequently, the fantastic “seems to be located on the frontier of these two genres”. (Todorov, 1975: 41) In both examples of those two genres, the fantastic is produced “during only a portion of our reading”. (Todorov, 1975: 42) In the example of uncanny genre, this portion is as far as the moment when supernatural events are explained by the laws of reality and in the example of marvelous genre, it is down to the moment when supernatural events are understood to have no explanation. By the time we have finished reading the works from these genres, we are aware of the fact that what we call the fantastic has not existed in both situations. According to Jackson, presentation of otherness is interpreted differently by non-secular and secular cultures. In a non-secularized culture, “otherness is transcendent, marvellously different from the human: the results are religious fantasies of angels, devils, heavens, hells, promised lands, and pagan fantasies of elves, dwarves, fairies, fairyland or ‘faery.’” (Jackson, 1981: 23-24) On the other hand, in a secularized culture, “otherness is not located elsewhere: it is read as a projection of merely human fears and desires transforming the world through subjective perception.” (Jackson, 1981: 24) The first one is marvellous, and the other is uncanny or strange. “From Gothic fiction onwards, there is a gradual transition from the marvellous to the uncanny...” (Jackson, 1981: 24) And she continues saying:

“Todorov’s diagrammatic representation of the changing forms of the fantastic makes this clear: they move from the marvellous (which predominates in a climate of belief in supernaturalism and magic) through the purely fantastic (in which no explanation can be found) to the uncanny (which explains all strangeness as generated by unconscious forces). (Jackson, 1981: 24-25)

Time concepts in uncanny, marvelous and fantastic genres change because of the fact that each of them refers to a certain time in the way that marvelous refers to a future phenomenon while uncanny refers to a previous experience, and thus to the past. Admittedly, the place of the fantastic in time is present. When Todorov attempts to take a closer look to the genres of uncanny and marvelous, he divides them into four sub-genres which are uncanny, fantastic-uncanny, fantastic-marvelous and marvelous. The

first sub-genre that he analyzes is fantastic-uncanny in which “events that seem supernatural throughout a story receive a rational explanation at its end” (Todorov, 1975: 44) and of which label that is made to describe this type by the criticism is “the supernatural explained.” The rational explanations are accident or coincidence, dreams, the influence of drugs, tricks and prearranged apparitions, illusion of the senses and lastly madness. Once these explanations appear in the text and are accepted both by the reader and the character, the fantastic ends. These explanations create “two groups of ‘excuses’ here which correspond to the oppositions real/imaginary and real/illusory.” (Todorov, 1975: 45) The first group consists of the fact that “there has been no supernatural occurrence, for nothing at all has actually occurred” (as dream, madness, the influence of the drugs) as long as the second group consists of the fact that “the events indeed occurred, but they may be explained rationally (as coincidences, tricks, illusions).” (Todorov, 1975: 45) *Wieland: or The Transformation: An American Tale* (1798), a novel written by Charles Brockden Brown, can be taken as an example of this sub-genre on grounds that the mysterious, horrible, and gloomy atmosphere is created by Wieland, protagonist of the novel. He kills his all family with the aim of obeying God, whom he believes orders him to do it. In contrast, this order is totally a false understanding inasmuch as it is belonged to Carwin, who has the ability of ventriloquism regardless of using it as a weapon for the madness of Wieland. As a consequence all of these mysterious events that occur in the novel are explained by Clara, sister of Wieland, after Carwin’s letter in which he confesses everything he has done. The rational explanation that can be adapted to Wieland’s horrible acts is tricks and prearranged apparitions by Carwin in contrast to his real intent which is simply to attract Clara’s attention. The second sub-genre that Todorov sheds light on is “the uncanny in the pure state” in which the events may be explained by rationally, but the events are shocking, extraordinary, unexpected and disturbing. Therefore the reactions to the events may be similar with the reactions which fantastic makes in the reader. *Charlie and the Chocolate Factory* (both text and film) can be categorized as uncanny in the pure state according to Todorov’s theory of uncanny owing to the fact that when the reader begins to read or watch *Charlie and the Chocolate Factory*, it is found that the events are explained by rationally; however, they are shocking, extraordinary, unexpected and even sometimes disturbing. Thereupon, both as a reader and an audience, the reactions that are given are similar with the reactions which fantastic

makes in the reader or the audience. After shutdown of the factory for many months, Willy Wonka, owner of the chocolate factory, begins to run the factory without any workers coming in or out of the factory. Town people living around it know nothing who is working there or there is anyone working. This is a great mystery and magical for the town people for ten years until one day five children are invited for a tour of the factory and along with the visitors, both reader and the audience discover that the factory is run by small people called as Oompa-Loompas coming from Amazon Forest:

The tiny men – they were no larger than medium-sized dolls – had stopped what they were doing, and now they were back across the river at the visitors. One of them pointed towards the children, and then he whispered something to the other four, and all five of them burst into peals of laughter.

‘But they can’t be real people,’ Charlie said.

‘Of course they’re real people.’ Mr Wonka answered. ‘They’re Oompa-Loompas.’ (Dahl, 2004: 35)

Since therefore, the mystery is solved rationally; however, the reactions to this mystery are welcomed as uncanny. In this sub-genre, namely uncanny in pure state, there is a link between the sense of uncanny and Freud’s hypothesis of the unconscious part where driving wishes are hidden. This link will be discussed later in Rosemary Jackson’s psychoanalytical perspectives part. Particularly the horror literature can be specified for the uncanny in its pure state, and thereby it “realizes, as we see, only one of the conditions of the fantastic: the description of certain reactions, especially of fear.” (Todorov, 1975: 47) *The Sandman* (1816), a short story written by E.T.A. Hoffmann, belongs to horror fiction, found in Rabkin’s anthology; likewise, it can be adapted to Todorov’s uncanny sub-genre for he counts the horror literature in the uncanny in the pure state. The events experienced by Nathanael are dreadful, eccentric, unpredictable and frightening. In other words the legendary Sandman is “a wicked man who comes to children when they refuse to go to bed and throws handfuls of sand in their eyes till they bleed and pop out of their heads,” (Rabkin, 1979: 216) and this legendary Sandman’s story, which is told to Nathanael when he was a child, causes him to live a terrible childhood, which lasts throughout his adulthood. The story raises fear in him again after he sees a barometer-seller named Coppola, whom he believes to be Coppelius, “repulsive” lawyer having come to do business with Nathanael’s father when Nathanael was a child. Insofar as his father dies in one of the experiments when Coppelius is there,

Nathanael believes Coppelius to be the Sandman. No sooner does Coppola appear than Nathanael's past memories flood back considering that Sandman comes back. Nathanael falls in love with his professor Spalanzani's daughter Olympia, who has a "divine beauty" in spite of her "fixed and lifeless" eyes. (Rabkin, 1979: 235) Afterwards, he learns the fact that Olympia is a robot made by professor Spalanzani and Coppola. At the end of the story, Nathanael commits suicide because Coppola appears again. The emphasis is on the reaction of fear described by Nathanael in his letter to Lothar, brother of his fiancée: "A horrible picture of the cruel Sandman formed in my mind, and in the evenings, when I heard stumbling steps on the stairs, I trembled with fear and dread." (Rabkin, 1979: 216)

The link between the detective story and fantastic tale is settled by Todorov in terms of the solutions that appear only at the end of the story. Throughout a detective story we are inclined to believe the existence of supernatural things; however, in the end we are given a rational explanation to them. On the contrary, at the end of the fantastic tales "we tend to prefer the supernatural explanation". (Todorov, 1975: 49) This relationship is also likely between the detective story and the uncanny although the emphasis in two genres differs in such a way that the emphasis in a detective story is focused on the solution to the mystery while the emphasis in fantastic tales is focused on the reactions which the mystery provokes in the uncanny. Another sub-genre is fantastic-marvelous which is:

the class of narratives that are presented as fantastic and that end with an acceptance of the supernatural. These are the narratives closest to the pure fantastic, for the latter, by the very fact that it remains unexplained, unrationalized, suggests the existence of the supernatural. (Todorov, 1975: 52)

Boundary line between the two keeps its hesitancy in this sub-genre until the end where the events are understood to be lack of being explained by the natural laws. Jackson's definition of fantastic narrative is similar to Todorov's fantastic-marvelous sub-genre:

They pull the reader from the apparent familiarity and security of the known and everyday world into something more strange, into a world whose improbabilities are closer to the realm normally associated with the marvellous. (Todorov, 1975: 34)

The last subgenre is the “marvelous in the pure state” where “supernatural elements provoke no particular reaction in either the characters or in the implicit reader.” (Todorov, 1975: 54) The reader regards the supernatural events as normal since there is not any bewilderment against the events that are described in the text, but “the nature of these events.” *Lord of the Rings* can be categorized as marvelous according to the Todorov’s theory of marvelous owing to the fact that when the reader begins to read *The Lord of the Rings*, he finds himself already in a world created by the author and does not even bother himself to question whether this world is real or imaginary. The reaction that he should convey is kept in order to be given to the nature of the events in the book. For this reason, there is not any hesitation experienced by the reader and the character is also aware of the fact that the world in which he lives is so real as not to question it even. The world in *The Lord of the Rings* is told such literally that the reader is close to believe the real existence of it:

When Mr. Bilbo Baggins of Bag End announced that he would shortly be celebrating his eleventy-first birthday with a party of special magnificence, there was much talk and excitement in Hobbiton. Bilbo was very rich and very peculiar, and had been the wonder of the Shire for sixty years, ever since his remarkable disappearance and unexpected return. (Tolkien, 1995: 21)

The reader does not mind being one of the members of Hobbiton living with Hobbits and waiting an invitation card to attend Bilbo’s eleventy-first birthday party. Even Bilbo’s being eleventy-first year old becomes a believable case, and the reader, like other Hobbits, wonders Bilbo’s disappearance and unexpected return. Furthermore records concerning the Hobbits in the Prologue written by the author are alike a historical background by the reason of certain dates and events:

Hobbits are an unobtrusive but very ancient people, more numerous formerly than they are today; for they love peace and quiet and good tilled earth: a well-ordered and well-farmed countryside was their favourite haunt. (Tolkien, 1995: 1)

or:

There is another astonishing thing about Hobbits of old that must be mentioned, an astonishing habit: they imbibed or inhaled, through pipes of clay or wood, the smoke of the burning leaves of a herb, which they called ¹*pipe-weed* or *leaf*, a variety probably of *Nicotiana*. (Tolkien, 1995: 8)

As is quoted above, author records everything about the Hobbits down to the last detail, which creates no hesitation in the reader that this world is created by a professional hand. The literal depiction of these realms additionally brings to mind Rabkin's claim which is that in fantastic worlds nothing is indifferent to the shape of hero's life as it is in the real world. (Rabkin, 1979: 4) In point of fact, fantastic worlds are not different from our own world, but they are alternatives and secondary to the "so-called" real world. At that point, a fantastic text should be regarded as subversion of reality. Also, there is an accepted link between the marvelous and fairy tales in a way that it is one of the varieties of the former on account of the supernatural elements in fairy tales which do not provoke any surprise. *Little Red-cap* (1812-15), *The Sleeping Beauty*, *Hansel and Gretel*, *The Tinderbox* (1835), *The Tale of Cosmo* (1858) and *Leaf by Niggle* (1964) are the works that are categorized in Rabkin's anthology as fairy tales and varieties of marvelous genre. Jackson also agrees with Todorov in terms of marvelous: "The world of fairy story, romance, magic, supernaturalism is one belonging to marvellous narrative." (Jackson, 1981: 33) Marvellous writers such as Tolkien "build up ²*another* universe out of elements of this one, according to dystopian fears and utopian desires..." (Jackson, 1981: 43) There is a difference between marvellous and fantastic, which is that in marvellous there is definitely a link to the real world, which is a conceptional one. However, in fantasy there is a non-conceptional linking. The spaces in fantastic are dark spaces which are invisible. The gap between the signifier and signified is open in fantastic. Marcel Brion, whom Jackson mentions in order to confirm this idea, says that there is an "opening" activity in fantasy which is a "wound, laid open in the side of the real." (Jackson, 1981: 22) There are things that cannot be named, and there are names that do not refer anything. For this reason, fantasy has a non-signifying nature: "Unlike marvellous secondary worlds, which construct alternative realities, the shady worlds of the fantastic construct nothing." (Jackson, 1981: 45) Todorov gives more attention to

¹ Italics are Tolkien's.

² Italics are Jackson's.

Arabian Nights, which is under the categorization of marvelous, as well. He makes a list in order to distinguish marvelous tales from several other types of narratives in which supernatural elements are seen and specify the marvelous in pure state. The first of them is ³*hyperbolic marvelous*, in which “phenomena are supernatural only by virtue of their dimensions, which are superior to those that are familiar to us” (Todorov, 1975: 54) and for which the examples from *Arabian Nights* can be given. The second type is *exotic marvelous* in which there is a mixture of natural and supernatural elements. However, this mixture is only for the reader; the narrator implicit in the realm takes everything as natural. The third type is *instrumental marvelous* in which there are technological developments, certain instruments of which origin is magical in addition to the fact that they serve to communicate with other worlds. The fourth and the last type is *scientific marvelous*, called science fiction today, in which “supernatural is explained in a rational manner but according to laws which contemporary science does not acknowledge.” *The Star*, written by Arthur C. Clarke and found in Rabkin’s anthology, is a short story belonged to science fiction, in which supernatural events are explained rationally to the degree that only future science can prove their reality. (Todorov, 1975: 56) “All these varieties of the marvelous ---- ‘excused,’ justified and imperfect --- stand in opposition to the marvelous in its pure --- unexplained --- state.” (Todorov, 1975: 57) Apart from the “neighbouring genres” that help Todorov structure his fantastic fiction theory, poetry and allegory are the two kinds of reading from which he suggests to keep the fantastic fiction away. When implicit reader begins to question the text that describes the nature of events, it is a problem for fantastic, which can be solved by examining the relations of the fantastic with two genres: poetry and allegory. “Unlike uncanny and marvelous, poetry and allegory do not stand in opposition to each other. Each stands in opposition to another genre, of which the fantastic is only a subdivision --- another genre which is not the same in both cases.” (Todorov, 1975: 59) Wherefore, Todorov attempts to study the oppositions such as poetry and fiction which is the simpler one. In fiction there is a design of non-textual reality. On the other hand, poetry consists of rhymes, rhythms and rhetorical figures. In any case poetic reading is a danger for the fantastic because of the fact that if we read a text rejecting all representation, “the fantastic could not appear” considering that it requires a reaction to events. Due to this reason “poetry cannot be fantastic.” (Todorov, 1975: 60)

³ Italics are Todorov’s

Furthermore, the events should be taken as just described although we deal with supernatural in fantastic, which means at all that poetic reading cannot be adapted to fantastic. Another opposition is between allegorical and literal meaning. "Allegory implies the existence of at least two meanings for the same words... This double meaning is indicated in the work in an explicit fashion". (Todorov, 1975: 63) If we do not read fantastic in its literal meaning, but in another sense, it is not fantastic anymore as it will refer to nothing supernatural. Hereby, fantastic should be read literally whereas pure allegory should be read in second meaning. Fables, for example, are closest to pure allegory and fairy tales sometimes approach fables. This means, then, their reading process should be adjusted to allegorical reading, which requires making second meaning out of the words. *Ricky of the Tuft*, told by Perrault, can be a good example in order to show the fact that the work should be read as an allegory although there is a fairy and transformation of ugly prince Ricky into a handsome one. Additionally, Perrault gives moral in the end, which is also a sign for allegorical reading. Todorov states that: "After these indications, of course, nothing supernatural is left: each of us has received the same power of transformation, and the fairies have nothing to do with it," (Todorov, 1975: 65) which reserves the fact that fantastic is eliminated by allegory. For all those reasons, Dahl's fiction and Burton's adapted film should not be only read as an allegory giving a moral lesson in the end. When they are read as an allegory, nothing supernatural is left, and the fact of deconstruction of reality may disappear. If it is impossible to apply an allegorical meaning to a text full of supernatural elements, it should be accepted as a returning to the literal meaning. After that, Todorov regards the "conditions for the existence of the fantastic," which are three properties that show "how structural unity is achieved. The first derives from the utterance; the second from the act of uttering (or speech act); the third from the syntactical aspect." (Todorov, 1975: 75-6) Utterance means the usage of "figurative discourse," in which a figurative sense is accepted as literally because of the supernatural events. Actually, there is a link between "rhetorical figures" and fantastic in many ways. For instance, *exaggeration* serves the supernatural. Another link can be related with the fact that "fantastic realizes the literal sense of a *figurative* expression." (Todorov, 1975: 79) What's more is that it is indeed the words which bring the ghosts, elves or vampires into being by the figures of rhetoric, the symbol of language. The second property is the act of uttering, or speech act, which highlights a fact that in fantastic tales narrator always uses "I"

pronoun. Narrator's discourse cannot be true or false although characters' discourse can be false or true as in everyday life. Therefore, the represented narrator is more appropriate for the fantastic. As opposed to this, the non-represented narrator is more suitable to marvelous because the reader in marvelous does not doubt narrator's discourse. Moreover, using "I" pronoun is more acceptable for the fantastic because of the reader who should identify himself with the character and "I" belongs to everyone. The third and last property is the syntactical aspect that there are elements used in order to contribute the effect that fantastic creates. Additionally, "If we know the end of a fantastic narrative before we begin it, its whole functioning is distorted, for the reader can no longer follow the process of identification step by step..." (Todorov, 1975: 89) So that when the reader reads fantastic many times, it is possible for him to get different impressions in each reading. As for Rabkin, the outside reality changes from one individual to other individual. Therefore, "the perception of the fantastic in the text is to some extent dependent on the reader, on his experience of life and letters, on his frame of mind, and so on." (Rabkin, 1979: 161) In addition, the words of the text are among the things on which a reader's response depends as well as many associations in these words that are created. In this way, dragons are taken as fantastic today but in times when Genesis was taken granted to be real, people believed in dragons to be real as the talking serpent was believed to exist. On grounds of the fact that Paradise in Genesis is believed also to be an alternative to the outside reality, Genesis is read as fantastic. Rabkin's approach can be applied to many newer fantastic worlds that are constructed to be alternatives to the older fantastic worlds, which means that fantastic worlds may twist and reverse other fantastic worlds. The old times (Middle Ages) is a perfect example of alternative world to the real world. Towards this end, the fantastic world does not mean to violate the real world, but it means to be secondary to the real world. However, Jackson cannot approve the idea of creating another world parallel to the real world. As for her:

Fantasy is not to do with inventing another non-human world: it is not transcendental. It has to do with inverting elements of this world, re-combining its constitutive features in new relations to produce something strange, unfamiliar and *apparently* 'new', absolutely 'other' and different. (Jackson, 1981: 8)

In a secularized culture, the alternatives of this world are not directed to heaven or hell,

but to the re-placed or dislocated places of the world. Mikhail Bakhtin, in his *Problems of Dostoevsky's Poetics* (1984), argues that modern fantastic works are based upon a literary genre which was “present in ancient Christian and Byzantine literature, in medieval, Renaissance, and Reformation writings” (qtd in Jackson, 1981: 10) and which was “menippea” with its celebration of misrule and disorder and its link with the notion of carnival from which the roots of modern fantasy is severed. In other words, in modern fantasy there is no longer a communal form. On the other hand, Rabkin states that in modern world many choose an alternative life in order to run away from the homogenizing side of society. They are increasingly interested in fantastic to enforce their own identity and create their own individuality. (Rabkin, 1979: 394) Furthermore, manipulation of perception is the main activity of fantastic writers in modern world. To that end, fantastic is no more liberated; it is an attack now. The only aspect that Rabkin and Jackson can concur is Rabkin’s idea of the reversal of the ground rules at the moment of reading, which makes the text more fantastic: “All literature is to some extent fantastic and we can try to indicate the extent by reading each text and deciding how much use it makes of fundamental reversal.” (Rabkin, 1979: 164) The reversals are kept in four levels: plot, thematic development, character development, and style. Todorov adds a thematic aspect to his theory by asking what its fantastic elements contribute to a work and he finds three answers to this question which are such as:

First, the fantastic produces a particular effect on the reader --- fear, or horror, or simply curiosity --- which the other genres or literary forms cannot provoke. Second, the fantastic serves the narration, maintains suspense: the presence of fantastic elements permits a particularly dense organization of the plot. Third, the fantastic has what at first glance appears to be a tautological function: it permits the description of a fantastic universe, one that has no reality outside language; the description and what is described are not of a different nature. (Todorov, 1975: 92)

In his thematic aspect he lists many critics’ classification of themes depending upon thematic criticism, which is, like narrative criticism, has a horizontal line proceeding from theme to theme and accepts “literature as a secondary role.” (Todorov, 1975: 99) He divides themes of the fantastic into two, first of which is themes of the self and the second is themes of the other. The first group of the themes of the self is united by their “co-presence.” Whatever is experienced in a daily life, it has causes to explain whether they are known causes or chances. Nonetheless, supernatural forces or beings must be

admitted to occur in daily life rather than covering them up with chance, fortune or accident. Even chances should have its own cause although this cause is of a supernatural order, and this is called as *pan-determinism*. The relations that people form among objects in no way change the objects themselves. However, in pan-determinism “the limit between the physical and the mental, between matter and spirit, between word and thing” (Todorov, 1975: 113) stays to be unaffected. For this reason, metamorphoses occur as pan-determinism because they constitute neglect of the separation between matter and mind. Hence, “*the transition from mind to matter has become possible.*” (Todorov, 1975: 114) Disintegration of the limits between matter and mind was acknowledged particularly in the 19th century as the first characteristic of madness. The psychotic was unable to categorize the contexts and “confused the perceived with the imaginary.” (Todorov, 1975: 115) The limit between matter and mind can be collapsed in many ways in fantastic texts. In other words, multiplication of personality, mental transition from one age to the next, or entering into other’s minds and knowing what the other is thinking are the consequences of that collapse. Whatever reflection is seen in her mirror, it appears also in her mind at once. Besides, time and space in the fantastic worlds are different from time and space of everyday life and its extension is beyond imagination. In *Charlie and the Chocolate Factory* (both text and film) interior of the factory can be said to reflect Wonka’s limitless mind because of the limitless rooms that the reader and audience meet during the pages and screens. Although the factory’s size is clear outside, there is a long chocolate river, innumerable rooms, a glass elevator going to every size, underground zone and unknown districts inside of the factory as Edwin Page, author of *Gothic Fantasy: The Films of Tim Burton* says: “the factory is a sprawling place filled with strange rooms, which is akin to Wonka’s strange mind.” (Page, 2007: 231) As a consequence, all of these are the themes of vision because they are all about the link between man and the world. It is a perception of world rather than an interaction with it. What Rabkin declares about perception is pretty much comparable with Todorov’s on account of Rabkin’s claim that what people think and how they think are the covert subjects of fantasy. (Rabkin, 1979: 15) The crucial thing in mythical worlds is not what readers (or characters) know to be so, but think to be so: “The true field of freedom is in consideration of what is not, what might be, what we think.” (Rabkin, 1979: 14-5) Likewise, themes of the other consists of several transformations of desire such as homosexuality, woman as a sexual object being

identified with devil, supernumerary love, sadism and necrophilia. While themes of the self deals with the relation between matter and mind, themes of the other concerns the relation between man and his desire hidden in unconscious part. What's more, themes of the self are related to the vision and perception; on the other hand, themes of the other are associated with "themes of discourse." (Todorov, 1975: 139)

Apart from theoretical developments that have been analyzed above, Rabkin, for instance, attempts to examine the sources of the fantastic. Three categories exist in the narrative sources, and they are myth, folktale and fairy tale. Myths are the god stories that seem to a culture to explain the ways of the world. Folktales, the products of a whole culture, are "narratives that are common property, that are taken as significant but, unlike myths, are admitted man-made." (Rabkin, 1979: 28) Folktales are not also sacred like myths. Lastly, fairytales are the special set of narrative conventions attached to one class of stories. Since ancient times, fantastic worlds have been created in the service of human need, which is the sign of the illusion of central position.

Many chapters of Jackson's book are given place to the history of the fantastic, and she begins with Gothic tales, narrating "a loss of signification", and novels of the late 18th century and goes on with fantastic realism during the 19th century, Victorian fantasies and fantasy in 20th century. From the late 18th century, "Gothic is seen as being a reaction to historical events, particularly to the spread of industrialism and urbanization." (Jackson, 1981: 96) People have already begun to lose faith in everything with the coming of cruel industrialism and this "slow diminution of faith" has changed the Gothic fiction itself in terms of longing for an ideal society which was "destroyed by emergent capitalism." As a result, Gothic fiction utters and explores "personal disorder" as opposed to "classical unities (of time, space, unified character) with context of meaning. (Jackson, 1981: 97) Furthermore, transformation of self into multiple "portraits" violates "the unity of 'character'." (Jackson, 1981: 82) Gothic fiction blocks "any optimistic faith in progress." Unlike fantastic fiction, "Gothic inverts romance structures: the quest, for example, is twisted into a circular journey to nowhere, ending in the same darkness with which it opened, remaining unenlightened." In this way, secular fantasies turned into grotesque and horrific tradition of which *Frankenstein* is an example. It is "a grotesque parody of the human longing for the more than human."

(Jackson, 1981: 101) Disorder mentioned above affects vastly the narration and the characters in the works, and new thematic aspects correspondingly are born, one of which is “dualism”. Jackson states that it is

...thematically central to nineteenth-century versions of Gothic. There develops a recognizable literature of the double, dualism being one of the literary ‘myths’ produced by a desire for ‘otherness’ in this period. The double signifies a desire to be re-united with a lost centre of personality and it recurs as an obsessive motif throughout Romantic and pos-Romantic art. (Jackson, 1981: 108)

Gothic fiction continues its own tradition from *Frankenstein* to *Dracula* by strengthening its ideology. Apart from Gothic novels, fantastic realism also appears in the 19th century, and it is not an alternative form in this period because nearly all novelists of the 19th century used fantasy in their works. The reason is that the epistemological uncertainty is the frequent feature of the 19th century, and it is defined as to be indecisive either to believe nature or supernatural: “An easy assimilation of Gothic in many Victorian novels suggests that within the main, realistic text, there exists another non-realistic one, camouflaged and concealed, but constantly present.” (Jackson, 1981: 124) Realistic narrative is believed to repress and weaken the destructive force of fantastic. As a consequence, there appears a dialogue between fantastic and realistic narratives which can be adapted to the dialogue of self and other and fantastic tales grew rapidly as opposed to realistic novel of the 19th century.

Victorian fantasists, such as Lewis Carroll, George MacDonald, Charles Kingsley, have written their works in less transcendental mode although they include “Platonic idealism,” but more consisting of social issues, which is the reason that they are not escapist. Gothic fiction’s circular journey to nowhere is so extended that this nonsense literature cannot be adapted to Todorov’s fantasy scheme, “for they provoke no ambiguity of response in the reader.” (Jackson, 1981: 144) Although their works are less transcendental than the religious fantasies, they were “influenced by a tradition of Christian Platonism, which read the ‘real’ as the place where transcendental truths were reflected.” (Jackson, 1981: 145) Except for Victorian fantasists,

The current popularity of J.R.R. Tolkien's *The Hobbit* and *The Lord of the Rings* indicates the strength of a romance tradition supporting a ruling ideology. Tolkien is nostalgic for a pre-Industrial, indeed a pre-Norman Conquest, feudal order. He makes a naive equation of industry with evil, referring with disgust to the 'materialism of a Robot Age' and looking backwards to a medieval paradise, his secondary worlds providing coherence and unity. (Jackson, 1981: 155-6)

In contrast to Tolkien, C.S. Lewis and T.H. White, 20th century fantastic writers turn their face from supernaturalism and magic to psychology in order "to explain otherness." (Jackson, 1981: 158) From the 19th century on, the other is not supernatural anymore. It is the other self within the self, which is the unconscious part. In other words, the source of otherness is in the self in the modern fantastic:

Fantasies express a longing for an absolute meaning, for something other than the limited 'known' world. Yet whereas 'faery' stories and quasi-religious tales function through nostalgia for the sacred, the modern fantastic refuses a backward-looking glance. It is an inverted form of myth. It focuses upon the unknown within present, discovering emptiness inside an apparently full reality. (Jackson, 1981: 158)

Psychoanalytical perspective of fantastic fiction is another area which Jackson did not want to ignore although she believes that Todorov neglected these ideological issues: "...it is possible to see the modern fantastic as a literature preoccupied with unconscious desire and to relate this desire to cultural order..." (Jackson, 1981: 63) According to Freud, the paraxis area in literature consists of hidden dreams. What comes across in the uncanny land, such as angel, devil, monster, etc. is "an unconscious *projection*" (Jackson, 1981: 66) which are the feelings, wishes or desires that are repressed in unconscious and removed from the self. Likewise, demonic, which has been believed to be supernatural before, are now believed to be the expressions of unconscious desire: "The uncanny *expresses* drives which have to be *repressed* for the sake of cultural continuity." (Jackson, 1981: 70) The fantastic is in the first stage of Freud's evolutionary scheme as a primitive man and the young child are unaware of the difference between the self and the other. Because fantasy "is opposed to institutional

order,” (Jackson, 1981: 70) “a fantasy of physical fragmentation corresponds, then, to a breakdown of rational unity. That linguistic order which creates and constitutes a whole self, a total body, is un-done.” (Jackson, 1981: 90)

In modern fantasy, supernaturalism is neglected and even transformations occur without a cause or a reason. In other words, they have no meaning in themselves, which shows the vain atmosphere of 20th century and people’s notion of living without any reason: “The modern fantastic reveals itself to be less and less able to assume a transcendental role or to invent superworlds.” (Jackson, 1981: 79) Metamorphosis is not any more a utopic transformation into “superhuman.” (Jackson, 1981: 82) In modern fantastic, it is monstrous transformation without free-will and redemption.

To conclude, it is appropriate to give place to what Jackson says for the negligence of fantasy in the history: “Throughout its ‘history’, fantasy has been obscured and locked away, buried as something inadmissible and darkly shameful.” (Jackson, 1981: 171) Fantastic has been neglected because it is believed to reveal madness, badness or irrationality. Hence,

Otherness is transmuted into idealism by romance writers and is muted, made silent and invisible by ‘realistic’ works, only to return in strange, expressive forms in many texts. The ‘other’ expressed through fantasy has been categorized as a negative black area – as evil, demonic, barbaric – until its recognition in the modern fantastic as culture’s ‘unseen’. (Jackson, 1981: 173)

To that end, escapism or transcendental is the excuse for fantasy because they are believed to compensate for the disorder. Yet, some fantasy writers such as Tolkien succeeded in keeping their own order in their works as Jackson states:

Tolkien’s Middle-earth of *The Lord of the Rings*... is outside the human. An imagined realm with its own order, it is free from the demands of historical time, or of mortality. (Jackson, 1981: 154)

“...literature and film might be seen, if not as siblings, at least as first cousins, sometimes bickering but at heart having a good deal of common heritage.”

(Brian McFarlane Reading Film and Literature)

1.2. Film Theories

Film adaptation can be regarded as a kind of mixed-media containing visual and auditory peculiarities of art of film and opportunity to fill in the blanks while reading a written text within itself. As an intertextual study, film adaptation offers a platform in which each type of media, film or literature, goes through with the other. As is seen between literary texts, there is also an intertextual relationship between a film and novel. While literature serves to create blanks in reader’s mind, film may put a step further to fill in those blanks, which means that they success each other in a related way. Film adaptation is such a “confluence of the two interdependent partial texts that became a new whole,” says Maureen Quinn in the introduction of her book titled as *The Adaptation of a Literary Text to Film: Problems and Cases in “Adaptation Criticism”*. Despite of the fact that this succession should secure the equal concerns, it is stated that there is a universal concept of film adaptation’s being seen as a “lesser art” (Quinn, 2007: vii) because its origin comes out of a different types of art. When film itself is studied as a media, it can be put forward that it is a masterpiece alone on account of the fact that “‘Reading’ a film seriously requires a complexity of reception skills in excess of those demanded of us by the words on the page.” James Naremore, editor of *Film Adaptation*, asserts that only films of literature are accepted as adaptation. Some films such as *The Set Up* (based on a narrative poem), *Batman* (based on a comic book), *His Girl Friday* (based on a play), *Mission Impossible* (based on a television series) or *Twelve Monkeys* (based on an art film) are not accepted as adaptation because adaptation criticism is studied only at literature departments. (Naremore, 2000: 1) The same problem even lies within realm of literature. Some films of written literature are not even accepted as adaptation because of the fact that written text itself is not read by anyone. Murnau’s *Sunrise*, Welles’s *The Magnificent Ambersons*, Ophuls’s *Letter from an Unknown Woman*, Ford’s *The Man Who Shot Liberty Valance*, and Hitchcock’s *Psycho* are Naremore’s own list to show the fact that those film adaptations “surpass” their own literary sources. On the contrary, Huston’s *The Maltese Falcon*, Minnelli’s

Madame Bovary, Kubrick's *Lolita* are the list of Naremore to show the fact that those film adaptations are not able to reach the importance of their literary sources. (Naremore, 2000: 7) "It is also commonplace to observe that some of the best movie directors deliberately avoid adaptations of great literature in order to foreground their own artistry." (Naremore, 2000: 7) Naremore exemplifies this statement with an interview between Hitchcock and Truffaut. Truffaut concludes that "a masterpiece is something that has already found its perfection of form, its definitive form. (p. 72)" (Naremore, 2000: 7)

There are many types of adaptation, one of which is adaptation of non-fiction creative work. Quinn gives *The Orchid Thief* by Susan Orlean into *Adaptation* as an example of this type of adaptation. Adaptation of non-fiction sociological study is another type. *Queen Bees and Wannabes* by Rosalind Wiseman into *Mean Girls* is given as an example of this type. This type of adaptation is also called as "hybrid adaptation". Other type is adaptation of autobiographical tales. For instance, Quinn adds that David Sedaris is working on a film version of his unique autobiographical tales. These are his live presentations and radio performances. "The post-modern self-referential possibilities of working on a screen play for one's autobiographic short-story collections are endless." (Quinn, 2007: iii) "Looking at the text through the film interpretation and looking at the film through textual analysis can be thought of as standing between two mirrors peering intently down the rabbit hole of possibility." (Quinn, 2007: iv) Adaptive film comes out of experts and artists' reactions to a piece of prose work. Human beings have a need of storytelling like water, air or food, and this need helps technology improve in the field of narration. "They are both excellent means of communicating narrative. Both are independent modes of expression that have different methods, different means, and different outcomes using similar narrative elements." (Quinn, 2007: viii) An adaptive film should become a medium of search in order to examine how film techniques bring in new aspects to the novel. Quinn continues to say a fact that Joy Gould Boyum, the author of *Double Exposure: Fiction into Film*, also supports the idea of film adaptation's being a lesser art even though they should be regarded as sister arts. In addition to this support, Boyum also has such claims about fidelity of film adaptation as when a film is seen as the consumer of its literary source, it is different from evaluating it on the side of fidelity. The reason of holding the

novel as a higher art is that it is “addressed to an educated elite”, whereas film is “aimed at the limited comprehension of uneducated sentimentalists.” (Quinn, 2007: 8) Just after adaptation criticism appears in literary studies, the measure of it is built upon the “fidelity of the adaptation”. The most generally asked question is that “Is the film as ‘good’ as the book?” In contrast to this, Quinn expresses the fact that the criteria should not be on the fidelity. Fidelity is not “the ultimate goal of adaptation studies” as well as “fidelity investigation will not uncover how the overall themes and intentions of both expressions of the story may shed light on the other.” (Quinn, 2007: 7) Film adaptation’s being regarded as a “lesser art” is in a way related to its being measured according to its fidelity or not. Such measurement creates an opportunity to put these “sister arts” as contrast to each others. However, as Naremore states:

Even when academic writing on the topic is not directly concerned with a given film’s artistic adequacy or fidelity to a beloved source, it tends to be narrow in range, inherently respectful of the ‘precursor text,’ and constitutive of a series of binary oppositions that poststructuralist theory has taught us to deconstruct: literature versus cinema, high culture versus mass culture, original versus copy. (Naremore, 2000: 2)

What Naremore tries to emphasize may be the past commentaries by giving an example of a “cartoon that Alfred Hitchcock once described to François Truffaut: two goats are eating a pile of film cans, and one goat says to the other, “Personally, I liked the book better.” (Naremore, 2000: 2) In her book titled as *Theatrical Translation and Film Adaptation* Phyllis Zatlin cites as such:

Stam notes, ‘Much of the discussion of film adaptation quietly reinscribes the axiomatic superiority of literary art to film, an assumption derived from a number of superimposed prejudices.’ (Stam, 2000: 58) As a result, ‘The language of criticism dealing with the film adaptation of novels has often been profoundly moralistic, awash in terms such as infidelity, betrayal, deformation, violation, vulgarization, and desecration, each carrying its specific charge of outraged negativity.’ (Stam, 2000: 54) (Zatlin, 2006: 153)

In the same way, Quinn comments on the argument between “creative artistry and commercial appeal” and film adaptations of classic novels are one of the examples of such argument. It is a “fight over high art and mass culture.” (Quinn, 2007: 7) Quinn

believes a fact that the question of fidelity has been a drawback throughout the adaptation studies saying that “The critical anxiety regarding faithfulness, parallelism, and fidelity to the novel still overshadows much of adaptive inquiry.” (Quinn, 2007: 8) This shows a fact that adaptation studies should not be based upon the faithfulness, parallelism and fidelity of the adaptive film. However, not all the scholars approach fidelity as removable. Thomas M. Leitch, in his essay entitled as “Twelve Fallacies in Contemporary Adaptation Theory”, lists twelve basic ambiguities that he believes to be unnoticed. Eighth of his fallacies is about the concept of fidelity as such:

Fidelity to its source text – whether it is conceived as success in re-creating specific textual details or the effect of the whole – is a hopelessly fallacious measure of a given adaptation’s value because it is unattainable, undesirable, and theoretically possible only in a trivial sense. Like translations to a new language, adaptations will always reveal their sources’ superiority because whatever their faults, the source texts will always be better at being themselves. (Leitch, 2003: 161)

Opposing this, what should be the centre of the adaptation criticism is commented to be the question of the fact that how a story is translated into the other media. Words’ turning into “mental images” through application of technology is believed to be the exciting part of this criticism. Zatlin cites Stam for his comment about those mental images: “We read a novel through our introjected desires, hopes, and utopias, and as we read we fashion our own imaginary mise-en-scène of the novel on the private stages of our minds’ (Stam, 2000: 54).” (Zatlin, 2006: 153) Intertextuality or translation should be promoted rather than the question of fidelity. With a view to fidelity, Mary H. Snyder, the writer of *Analyzing Literature-to-Film Adaptations: A Novelist’s Exploration and Guide*, cites what Julie Sanders states in her book *Adaptation and Appropriation*:

“Intellectual or scholarly examinations of this kind are not aimed at identifying ‘good’ or ‘bad’ adaptations. On what grounds, after all, could such a judgement be made? Fidelity to the original? ... it is usually at the very point of infidelity that the most creative acts of adaptation and appropriation take place ... Adaptation studies are, then, not about making polarized value judgements, but about analyzing process, ideology, and methodology. (2006, 20)” (Snyder, 2011: 17)

Rather than evaluating a film in terms of fidelity, there is a possibility that “individual films may have different thematic objectives than their genesis novels.” (Quinn, 2007: 8) Because of “subjective” and “elusive” meanings of the works, it is hard to list notable film adaptations. “There is no transferable core, a kernel of meaning, a nucleus of events that can be delivered by an adaptation. (Stam 57)” (Quinn, 2007: 8)

The array of interpretive theories used by literary criticism reinforces the suggestion that any individual literary text is fertile ground for unlimited possible interpretations for meaning. For better or worse, the film cannot encompass all possible meanings of a literary work. A film creates meaning of its own as well as interactive meaning between the two texts. Attempting to measure the success or failure of an adaptation by comparing it point by point to its genesis novel for exact continuity assumes that a single universal meaning of a novel is possible. (Quinn, 2007: 8-9)

The subject of faithfulness should be in question of an interpretation of the work. If the adapter keeps the faithfulness on the novel, it means that the novel has only one universal meaning. However, this fact is not accepted by contemporary adaptation critic Robert Stam saying that “fidelity between film and novel is not always possible” and even undesirable. (Stam 56)” (Quinn, 2007: 9) As the film uses pictures, movement, perception, mise en scene, shadow, character and sound, it appeals more to senses. For this reason, it makes us feel more real than the “words on page.” (Quinn, 2007: 9) “Film’s denotative quality seems to oppose the connotative quality of literature.” (Quinn, 2007: 10) While literature gives the idea of an object, film gives the object itself. There is a semiotic slippage in language as such:

Imagine a horse if you will. Grab that image and try to keep it intact as you read. The freckled roan swished his gray tail as he circled around and around the millstone. My description gradually reduces the imaginative possibilities of ‘horse’ to those I choose, yet leaves ample room for individual imagination and experience to shape and color the scene. Is there a stream in the background? Is the horse under a shelter or out in the sun? What kind of stone is the mill carved from? Are there any people in the scene? The reader’s past experiences, assumptions and individual perceptions, imagination if you will, fill in the informational gaps. (Quinn, 2007: 10)

Film, like novel, creates many subjective interpretations because of many subjective interactions. For this reason, film viewing can also create an imaginative world. As reading a novel, viewer fills in the blanks with imagination when information is not present in a scene. So, “when watching film one element the viewer’s mind must supply is the third dimension.” (Quinn, 2007: 10) Every answer creates a new question on each scene as such:

The vast difference between the two media complicates the assumption that film can or should be expected to represent change from one medium to the other so widely that the change guarantees that film cannot reproduce all possible meanings of the novel but will produce its own range of meanings. (Quinn, 2007: 11)

One of the reasons why the fidelity should not be questioned in film adaptation criticism is that financial requirements are not equal in two medias. Film-making demands more financial investments than writing a novel. Apart from this, while novel is a result of individual work, film is a result of communal work. For this reason, separate interpretation can show up while writing the script and making the film. Moreover, Bluestone believes that film cannot achieve emotional internalization. Different methods are applied in order to read two media, which is one of the main differences of them. Reading a novel requires no technology. However, reading a film is based upon “visual reflexes” (Wagner 70) while novel is based upon “reflection and revision” (Quinn, 2007: 13) It means that there is much time to reflect against the events occurring in the novel and revise them; however, reading a film requires a faster time. The only choice is to make faster reflexes. It is resembled to life’s immediateness by the author. “A strong film adaptation creates a dynamic intertextual relationship of novel and film; the combined becomes a new textual entity.” (Quinn, 2007: 13)

Naremore remarks in his introduction that his title of introduction which is “Film and the Reign of Adaptation” is an allusion to an essay written by French film theorist André Bazin named as “Adaptation, or the Cinema as Digest”. Naremore labels Bazin, whose collection is entitled as “What is Cinema?”, as the pioneer of a kind of humanist realism in the cinema because one of his writings is about the realistic use of the camera. Zatlín cites what Bazin utters about matters for appraising film adaptation:

“‘what matters is the equivalence in meaning of the forms’ (Bazin, 2000: 20).” (Zatlin, 2006: 153) In the same manner Dudley Andrew approves the need of correspondence listing basic elements of equivalence between film and literature in his book, titled as *Concepts of Film Theory*. “Borrowing”, “intersection”, and “fidelity of transformation” are the classic modes of adaptation that are defined by Andrew. “The next fashions in adaptation theory attempt, in their various incarnations, to classify types or styles of adaptive translation.” remarks Quinn giving Geoffrey Wagner’s classification as an example of that attempt: “Wagner therefore defines three distinct modes of adaptation: transposition, commentary, and analogy based on the level of thematic and stylistic affinity between the novel and its adaptation.” (Quinn, 2007: 18) Transposition is the direct transfer of novel to the film with little interruption. Andrew’s “intersecting” may be resembled to Wagner’s transposition considering that “intersecting is the opposite of borrowing; a refraction, rather than an adaptation of the original, it leaves the source text unassimilated.” (Zatlin, 2006: 154) Wagner identifies that category to be the least satisfactory and gives “*Wuthering Heights* (1939), *Jane Eyre* (1944), *Madame Bovary* (1949), *Lord Jim* (1965), *Hunger* (1966), and *Last Year at Marienbad* (1961).” (Zatlin, 2006: 154) Commentary is the film-maker’s different notion without violating the soul of novel, which brings to mind Andrew’s “fidelity of transformation” for the reason that “transformation is the middle ground: it will retain the skeletal story while also finding stylistic equivalents in film for ‘the original’s tone, values, imagery, and rhythm’ (Andrew, 1984: 100).” Wagner’s examples of commentary films are given as such “*The Heiress* (1949), *Catch-22* (1970), *A Clockwork Orange* (1972), and *The Stranger* (1967)”. (Zatlin 154) Lastly, analogy is the abandonment of the original piece in order to create other work of art echoing Andrew’s “borrowing”. “It makes more or less extensive use of the material, idea or form of a prior work,” (Zatlin, 2006: 154) Zatlin lists the movies that Wagner gives as an example of analogy, which “‘shift a fiction forward into the present, and make duplicate story’ (Wagner, 1975: 226). He places within this category such films as *Candide* (1960), *The Trial* (1962), *Cabaret* (1972), *Death in Venice* (1971), and *Contempt* (1963).” (154) Both Andrew and Wagner are believed to suggest those modes in order to prevent artificial attempts on adaptation studies. The 2003 publication of Kamilla Elliot, *Rethinking the Novel/Film Debate*, takes the same task “with the ‘Ventriloquist’ model of adaptation analogy. To her such an approach ‘suggests propping up of the ‘dead corpse’ of the novel attempting to fill

the ‘emptied signs’ of the novel with so-called ‘filmic spirit’ (Elliot 143) (Quinn, 2007: 18)

Commentary, namely fidelity of transformation or intertextuality will be taken as the central question of adaptation theory and analysis of this study. Intertextual connection between two texts and medias appeared after 1970s on the grounds of poststructuralists. Before the years of 1970s, adaptation studies had evolved thus far. Kantian aesthetics, emerged toward the end of eighteenth century in Europe, suggested that literature should be free from entertainment value or practical utility. The capitalist movie industry made film adaptations of Shakespeare or Dante’s works in order to appeal to the middle-class as such:

The advent of the talkies and the Fordist organization of the major film studios produced a great appetite for literature among Hollywood moguls, who provided a source of major income, if not artistic satisfaction, for every important playwright and author in the United States, including Eugene O’Neill, Scott Fitzgerald, John Dos Passos, and William Faulkner. (Naremore, 2000: 4)

There is a common sense that culture is represented in the great works. For this reason, those mass-produced narratives from Hollywood are believed to debase or threaten “the values of both ‘organic’ popular culture and high literary culture.” (Naremore, 2000: 2) However, Hollywood persisted to produce for appetites of middle-class as such:

Classic Hollywood still wanted to acquire every sort of cultural capital, but it was especially interested in source material that could easily be transformed into an aesthetically and morally conservative form of entertainment. Even after the qualified relaxation of censorship restrictions in the 1950s, the most adaptable sources for movies were the ‘readerly’ texts of the nineteenth century rather than the ‘writerly’ texts of high modernism, which were explicitly designed to resist being ‘reduced’ to anything not themselves. (Naremore, 2000: 5)

Naremore adds that the period between the two wars was the age of American novel and American novelists were influenced by “a film aesthetic”. (Naremore, 2000: 5) It was in 1957 when first academic analysis of film adaptation started with George Bluestone’s *Novels into Film: The Metamorphosis of Fiction into Cinema*. In this book Bluestone

argues that certain movies (his examples are all from Hollywood, including *The Informer*, *Wuthering Heights*, and *The Grapes of Wrath*) do not debase their literary sources; instead, they ‘metamorphose’ novels into another medium that has its own formal or narratological possibilities.” (Naremore, 2000: 6) French New Wave brought a new taste and opinion in Europe when Bluestone’s book was published. It suggested breaking with traditional movie criticism by giving importance more to auteur than the author. French auteurs saw filmmaking as an “equal member of the cultural pantheon.” (Naremore, 2000: 6) Alexandre Astruc’s “camera stylo”: the idea that a director should wield his camera like a writer uses his pen and that he needs not to be hindered by traditional story-telling. “They elevated the cinematic *mise-en-scene* (the director’s treatment of camera movement, space, decor, and acting) to a greater importance than the scenario...” (Naremore, 2000: 6-7) “In late 1950s French film critics observed that the greatest movies are dominated by the personal vision of the director and called him the *auteur* (Gianetti 488)” (Quinn, 2007: 14) The *auteur* theory is the leading approach to adaptation criticism in 1950s. Since *auteurism*, the film industry has changed a lot and it is believed that technology shook down the power of directors. At first script is handled for analysis and this makes *auteurism* more important. In the meanwhile,

Limiting a film adaptation’s critique to an *auteur*, however, ignores much of the rich and compelling aspects of the film interpretation of a novel. Film is created by many individual artists ranging from lighting specialists to speech coaches, all of whom play a part in the creation of a moving and effective adaptive film. (Quinn, 2007: 15)

1970s were the years of Christian Metz and his book *Film Language as an approach to film adaptation*. “Metz developed an approach to film using Saussure’s semiotics.” Roman Jakobson, Claude Levi-Strauss, and Roland Barthes’ theories are employed in this criticism conveying “textual semiotics” into “psychoanalytic reading of the cinema.” (Quinn, 2007: 15) “Since each instantaneous frame in film has its own unique multi-layers of image, sound, movement, and perspective, each instant requires layers of semiotic decoding.” (Quinn, 2007: 15-16) Nevertheless, a film cannot be studied only in terms of language. Semiotic approaches have not successfully defined and demonstrated the hoped for image key that would unlock the meaning of film signs. “A single image sequence, a man’s reactive face, will not equal a sentence that can be broken into words

and letters. (Quinn, 2007: 17) The meanings of signifiers diversify according to “movement, perception, mise-en-scene, shadow, character, voice, ambient sound and background music” (Quinn, 2007: 17) when an image is analyzed. Snyder affirms that the concept of “original” is put into question by poststructuralist thought, and Stam used this dispute in his study of adaptation. Although poststructuralist put forward the dispute of “what is original” for “direct and purposeful intertextual connection between two texts,” Stam applied it to adaptation theory saying that:

“Although intertextuality theory certainly shaped adaptation studies, other aspects of poststructuralism have yet been marshaled in the rethinking of the status and practice of adaptation ... A film adaptation as “copy,” ...is not necessarily inferior to the novel as “original.” The Derridean critique of origins is literally true in relation to adaptation. The “original” always turns out to be partially “copied” from something earlier ... (8) (Snyder, 2011: 222)

Snyder claims that the original piece of work that an author writes comes out of author’s own experiences, research and intertextual explorations. The adaptor of this piece of work interprets and re-creates another piece out of it and created another “original” piece of art. What Snyder cites from Stam concludes what have been discussed so far: “‘Novels, films, and adaptations take their place alongside one another as relative co-equal neighbours rather than as father and son or master and slave’ (Stam 12)” (Snyder, 2011: 224)

1.3. Film Terms

As in a literary text, a film has a story that should be framed by the agency of characterization, setting, tone, and point of view. Those are the details that are important to study a film adaptation and receive meaning of the story that is told through images seen on the screen as Quinn declares: “How the image is viewed, from what angle of perception, through what lens, and at what distance combine to express meaning.” (Quinn, 2007: 31) How the image is presented is significant to identify filmmaker’s creation of her/his own perspective. Mainly film terms are categorized according to film’s being realist or formalist. An important question aroused at this point is the concern of adaptation with the context itself. Robert Stam, editor of *Literature and Film: A Guide to the Theory and Practice of Film Adaptation*, gives an example of a formal aspect in the introduction part of the book: “But an exclusively formal approach, which Edward Said compares in *Culture and Imperialism* to ‘describing a road without its setting in the landscape,’ (Stam, 2000: 78) risks foreclosing a more deeply historical analysis of the subject at hand.” (Stam, 2000: 41) Stam adds that context is in due time for some adaptations are made after many years of the publication of its book. In contrast to this, some are seen on the screen just after the book is published. Diversely, a realist film is expected to represent its own time with the cultural and ideological trends. Regardless of that categorization, Quinn’s definition of a realist film is much more technical as she declares: “Realist films use artistic strategies to enhance a sense of reality. Characters sweat and get stuck in traffic.” (Quinn, 2007: 32) and as such: “People are fallible, weather is unpredictable, and once worn clothes litter the bedroom floor in realist film. The realist assumption is of course entirely false; the lighting is contrived and the sweat may be sprayed on, but the intent is evident.” (Quinn, 2007: 32)

Whether film’s being formal or realist, there are some basic elements that are used in both of them. The first of them is *mise-en-scene*, covering all of the elements that are seen on the screen in order to create a work of visual art. Sets, costumes, lighting, makeup, props, placement of objects and people, and the actors’ gestures and movements are involved as stated in *Adaptation: Studying Film and Literature* by John M. Desmond and Peter Hawkes. Quinn quotes what Harrington asserts on the behalf of *mise-en-scene*:

Elements of mise en scene help reveal ideas and attitudes a film intends to express. A messy house might imply distraction, or laziness depending on the context. “The aura emanating from the details of setting, scenery, and staging’ influence how the actions and characters are interpreted (Harrington 29).” (Quinn, 2007: 33)

The second element is framing, which is the same as author’s point of view in a text. “Film’s intended perspective” (Quinn, 2007: 33) asserts Quinn. The next elements are open and closed forms. Open form equals synecdoche of figures of speech, using “part to signify the whole. A periscope represents a submarine, a hand a person (Gianetti 88).” (Quinn, 2007: 33-4) Quinn associates open form with film realism and the aim of Modernism and Post-modernism for they attempted to change “existing modes of representation by pushing them towards the abstract” and closed for with a formalist approach to film and “classical literary style with clear characters and events combining in neat patterns to bring about a resolution.” (Quinn, 2007: 40) In contrast to open form, the scene is enclosed in the closed form and may look intentionally artificial. The elements out of the frame are irrelevant and regarded as out of context as revealed: “For example the camera waits in an empty room for characters to arrive, leaving the impression that characters lack a certain freedom of will.” (Quinn, 2007: 34) The other element is shot, which have six varieties. It is accepted as the basic unit of film. (Desmond and Hawkes, 2005: 27) It is a camera record of sequential actions that are seen on the screen. Shots are generally categorized according to the number of the figures appeared. First one is medium shot, “which shows a character or characters from the knees up within part of the setting;” (Desmond and Hawkes, 2005: 27) second shot is full shot, which captures “the entire figure from head to toe;” (Quinn, 2007: 34) third shot is long shot, which grabs “the scenic tableaux of a parlor, sitting room, or otherwise defined space is described;” (based upon “the tradition of theatre by corresponding to the rough distance between the audience and the stage”) (Quinn, 2007: 34) the fourth shot is the extreme long shot, which seizes “large distances such as landscapes.” It equals to “panoramic long views” in literature. These views “help establish the location and environment of the plot. Familiar authors such as Thomas Hardy and Henry Fielding often include panoramic descriptions of the English countryside to a similar effect.” (Quinn, 2007: 35) The Fifth and the sixth shots are close-up and extreme close-up shots. The close-up “shows the full head and shoulders

of a character or an object in detail” (Desmond and Hawkes, 2005: 27) while extreme close-up “contains portions of an image an eye, the lips, a facial twitch. The close-up and extreme close-up are unique to film.” (Quinn, 2007: 35) The other element is angle, which is the position of camera according to the subject or human figure on the screen. Quinn comments on camera angle as such:

The camera eye stands behind the shoulder of the listener or magically directly in front of the speaker. The shot changes with each dialogic exchange, moving from speaker to speaker. The audience members have an intimate view of all character’s expressing themselves, giving clues to their relationships through proximity, setting, and dialog. (Quinn, 2007: 35)

There are three particular angles, which are high angle, eye-level angle and low angle. In the high angle camera looks down on the object or human figure. “Characters viewed from this angle seem smaller, less significant than when viewed from eye level.” (Quinn, 2007: 36) In eye-level angle the camera looks straight at the object or human figure. “Filming with an eye-level angle is the norm because it appears ‘more objective and free from interference’ (Gianetti 14).” (Quinn, 2007: 36) In the low angle camera looks up at the object or human figure. If to compare, “overhead shots of any type tend to present a general overview rather than detailed information ... Low angle shots, on the other hand, speed up motion. Viewing a character from below eye gives them stature, dominance, and importance.” (Quinn, 2007: 36) Through the medium of camera angles, it is possible to install an extra meaning to the object or character. For low angle represents the dominance, the antagonists can be grabbed from low angle. In addition to this, “viewing from below suggests that the observer (the camera eye) suffers a sense of helplessness, weakness, or dependence that adds effect to meaning.” (Quinn, 2007: 36) The distance between the narrator and the characters, the narrator and the text, the narrator and the actions, the characters and the text, the characters and the actions may be studied with the help of film building techniques such as close-up or long shots. With the help of angles, the film director or producer can give the development of a character as narrator does in the text. How film comments on the novel is important. To what director objects or what director reinterprets should be regarded. “Film is not however limited to expression through solid physical elements. More intangible elements of image such as use of color and shadow, set and costume design, and acting and casting methods combine to express the essence of a film.” (Quinn, 2007: 42) For the lightning,

there are two types, one of which is high-key and the other is low-key. High-key is generally used in comedies and musicals while low-key is especially used in dramas. “The qualities of color and shade in film are often to subtextual ideas.” (Quinn, 2007: 43) When it comes to sound, there are three layers of sound. First of them is ambient sound, which are normal sounds from within the story” (Quinn, 2007: 43). The second of them is spoken language or dialog, which “comes from within the picture” (Quinn, 2007: 44). Quinn quotes what Gianetti states for spoken language as:

“It is spoken, not written and the human voice is capable of far more nuances than the cold printed page... Another advantage spoken dialog has over printed language is the way in which image can support or oppose a character’s words, revealing more through combination. This technique includes reactions shots, which emphasize the effect a speech has on its listeners (Gianetti 242-5).” (Quinn, 2007: 44)

The last layer is the soundtrack music, which is unique for film. The other element is acting and casting, which are divided into two. One of them is acting according to type and the other is acting against type. Acting according to type means that a character plays the role itself while acting against type means a character plays the role in an another role in order to deceive the viewer. For camera movement what Quinn declares is that:

A pan or horizontal movement of the camera along the horizon can work to link people or events together... Tilts are vertical movements of the camera that might be used to maintain the dominance of a moving figure by following it up or down within the frame... Tilts may refer to superiority of the character... Tracking shots are used to capture movement when the movement itself is important to the scene. The camera moves with the figure or object capturing the pace and setting of the scene... Moving the camera toward or away from the image by the means of a car or other vehicle is a dolly shot... Zooms suggest movement by altering the focal lengths in the scene. (Quinn, 2007: 47-8)

Lastly narrative point of view is categorized as “camera-as-narrator”, “witness-as-narrator”, “protagonist-as-narrator”, and “subjective camera”. Camera eye “is the

narrator; the story unfolds and the camera observes ostensibly objectively.” In the witness-as-narrator, “the viewer senses a point of view or consciousness shaping the material according to preconceptions.” In protagonist-as-narrator, “the camera becomes the eye of the protagonist. Protagonist and narrator look at the same things, the viewer enters protagonist’s mind and see what protagonist sees.” Subjective camera narrator “is in use when the camera directly enters the narrator’s mind, rather than following him.” (Quinn, 2007: 56-7)

Along these lines, first chapter of the thesis has come to a conclusion. Thus far, the roots of fantasy and gothic fantasy have been discussed on the subject of Roald Dahl’s novel and theories of film adaptation and the terms used in filming are declared regarding Tim Burton’s own filming style.

CHAPTER TWO
A CRITICAL STUDY OF TEXT CONCERNING SUBVERSION OF
FANTASTIC FICTION

Chapter II sheds light on how subverted reality could be deconstructed when the text is closely read. In this chapter, Dahl's fiction will be attentively analyzed regarding the fact that an innocent world created by the novelist could reflect harsh realities. Additionally, this study will be a comparison between the text and the film because of the fact that Burton's film could also be a deconstruction of gothic fantasy revealing dark and gloomy sides of real world.

Regarding Roald Dahl's being a children fiction writer and accordingly children's extended imaginary world, he can be said to use fantastic elements in the novel. If the novel is examined from the point of fairy tale, it should be said that moral themes and lessons are on the surface without any effort to be deconstructed. Right from the beginning, Dahl may be said to feel the necessity to categorize the children in the sense of their personalities as such:

There are five children in this book:
 AUGUSTUS GLOOP
 A greedy boy
 VERUCA SALT
 A girl who is spoiled by her parents
 VIOLET BEAUREGARDE
 A girl who chews gum all day long
 MIKE TEAVEE
 A boy who does nothing but watch television
 And CHARLIE BUCKET
 The hero (Dahl, 2004: 1)

Introducing the characters does not seem to be the only aim. Instead, Dahl is said to give the key factors that the reader should be aware of while reading. In other words, reader should be aware of the fact that four children except for Charlie are not good children and have some bad peculiarities. For this reason, reader may be expected to have sympathy for Charlie and have antipathy for the other four children even before reading the first lines. Subsequently, those peculiarities are the ones that no one can have toleration for. When to examine each of these characteristics, it should be spotted that they match with so called seven deadly sins. Dahl describes his first child character,

a nine-year old and fat boy, Augustus as “a greedy boy” and he may be the representative of “greed” and “gluttony” of seven deadly sins as such: “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, 2004: 12) As is stated, Veruca Salt, living with her rich family in a great city, is described as “a girl who is spoilt by her parents” and she can be the representative of “lust” and “pride” of seven deadly sins as such: “Where’s my Golden Ticket! I want my Golden Ticket!” (Dahl, 2004: 13) Violet Beauregarde is characterized as “a girl who chews gum all day long” and she may be the representative of “wrath” and “envy” of seven deadly sins such that she scolds her own mother: “And who’s she to criticize, anyway, because if you ask me, I’d said that her jaws are going up and down almost as much as mine are just from yelling at me every minute of the day.” (Dahl, 2004: 16) Last child who has a bad peculiarity is Mike Teavee who is described as “a boy who does nothing but watch television” and he may be the representative of “sloth” of seven deadly sins as such: “The nine-year-old boy was seated before an enormous television set, with his eyes glued to the screen, and he was watching a film in which one bunch of gangsters was shooting up another bunch of gangsters with machine guns.” (Dahl, 2004: 17) Charlie is left with having no seven deadly sins in his soul because of the fact that writer himself categorizes him as a hero right before the beginning. For this reason, he should seem to have good characteristics and seven virtues should be sought in his personality such as prudence, justice, restraint of temperance, courage, faith, hope and love or charity. In contrast to other four children, Charlie has only one chance to eat a Wonka bar, when it is on his birthday. After Willy Wonka announces the Golden Tickets for the tour of his factory, Charlie’s birthday present becomes more meaningful for he wants to be one of the lucky children having Golden Ticket. However, the bar has no traces of Golden Ticket. Although he is just a boy, he behaves like mature and does not behave like a spoilt boy after he cannot find the Golden Ticket in the chocolate bar which he only has one a year. This behaviour shows his virtue of prudence for the fact that he does not have any pessimistic feeling or make his parents and grandparents feel depressed as they cannot buy him more chocolate bars:

Charlie looked up. Four kind old faces were watching him intently from the bed. He smiled at them, a small sad smile, and then he shrugged his shoulders and picked up the chocolate bar and held it out to his mother, and said, 'Here, Mother, have a bit. We'll share it. I want everybody to taste it.' (Dahl, 2004: 15)

The family is hungry and the only thing which is sweet is Charlie's birthday presents, a chocolate bar. Even though it totally belongs to him, he prefers to share it with his family, which shows his virtues of love or charity. His virtue of justice comes to light when he watches the news of Veruca Salt's finding the second Golden Ticket. As it is stated she is an arrogant girl and she insists on the fact that she should be one of the children having the Golden Ticket. What Charlie comments on when she appears on the screen may show his virtue of justice as such: "I don't think the girl's father played it quite fair, Grandpa, do you?" (Dahl, 2004: 13) Another virtue that can be seen in Charlie's soul is restraint of temperance. When he is given a chocolate bar as a birthday present, he does not eat it in a second. He keeps it untouched a while and eats it bit by bit "just enough to allow the lovely sweet taste to spread out slowly over his tongue." (Dahl, 2004: 3) While Charlie and the four other children are on the tour of the factory, they enter the Chocolate Room, one of the numerous rooms in the factory. Before entering, Wonka warns children to keep their temperance as such: "But do be careful, my dear children! Don't lose your heads! Don't get over-excited! Keep very calm!" (Dahl, 2004: 33) However, it is seen that especially Augustus Gloop doesn't have a virtue of temperance for he is "deaf to everything except the call of his enormous stomach." (Dahl, 2004: 37) Although the first attempt to find the Golden Ticket is a totally failure, Charlie and especially his grandpa Joe do not lose their hope. In addition, this hope is not vain because Dahl gives the message that chance is over there waiting for him. After second failure to find the Golden Ticket and family's getting poorer and poorer do not discourage writer's hero, Charlie: "And now, very calmly, with that curious wisdom that seems to come so often to small children in times of hardship, he began to make little changes here and there in some of the things he did, so as to save his strength." (Dahl, 2004: 21) His virtue of courage gets heavier after he finds the last Golden Ticket. Many opportunists offer him a lot of cash that he has never seen in his life before; however, he refuses them without thinking one second and presents a courageous behaviour against their corrupted souls. Apart from his being lucky and few attempts, his faith may be said to make him find the Golden Ticket. Every little child

loves chocolate but Charlie's huge love of chocolate makes him find the Golden Ticket and be an owner of a chocolate factory in the end. Hope is the last virtue that can be found in Charlie's soul even though he and his family cannot afford to buy more than one chocolate bar:

‘Come to bed, my darling,’ said Charlie’s mother. ‘Tomorrow’s your birthday, don’t forget that, so I expect you’ll be up early to open your present.’

‘A Wonka chocolate bar!’ cried Charlie. ‘It is a Wonka bar, isn’t it?’

‘Yes, my love,’ his mother said. ‘Of course it is.’

‘Oh, wouldn’t it be wonderful if I found the third Golden Ticket inside it?’ Charlie said. (Dahl, 2004: 13-4)

As is seen, Charlie can be said to stand alone with his virtues against the other four children, each of whom is representative of one or two of seven deadly sins. Those sins are not only seen in four children, Dahl's novel can be said to have corrupted, hypocritical and pretentious souls reflecting modern world covered with capitalism. The poor is presented as poorer and rich is presented as richer. While Charlie cannot eat more than one chocolate bar in a year, the other children and people in the novel waste thousands of chocolate bars in order to find the Golden Ticket. Their eyes are covered with greediness, one of seven deadly sins as Charlie sees “other children taking bars of creamy chocolate out of their pockets and munching them greedily” (Dahl, 2004: 3) The other is seen after Charlie finds the Golden Ticket. Reader can easily sense envy as such: “‘How did he manage to find it, I’d like to know?’ a large boy shouted angrily. ‘Twenty bars a day I’ve been buying for weeks and weeks!’” (Dahl, 2004: 23) What attracts the most attention is that all the children, especially the finders of the Golden Tickets, are the ones whom as if the rulers and the guardians of the world. Whatever they want should be done at once or whatever they say should be listened to carefully as they attribute important things. Even Wonka seeks for a child heir for his factory. To be owner of a factory means to be ruler of the world because one of the chocolate's symbols in this novel is capitalism and economy.

Chocolate, as a symbol, has two-dimensional connotations in this novel. From the point of Charlie and his poor family, it can be said to stand for purity, spiritual richness, and happiness while for the rest, it can be said to stand for capitalism, consumption and imperialism. Grandpa Joe tells a story which hides many meanings in

itself. The story is about the Indian Prince called as Prince Pondicherry and Willy Wonka. Wonka's fame arrives to India and Prince writes a letter to Wonka and demands a palace to be built out of chocolate. Wonka welcomes Prince's demand and builds a palace out of dark or light chocolate for the Prince. Everything is perfect for the Prince until one day sun arises. The chocolate palace cannot endure the hot sun, and it begins to melt. As is known, Great Britain's symbol is the never setting sun and India was colonized by Britain for many years. The melting palace under the hot sun may be a harsh criticism of Britain's colonization of India. If chocolate is accepted as the sweetest thing and a symbol of civilization in the world, what Britain brings to India seems to be a highly valued civilization. However, sun, their own symbol, is the one which helps colonized Indian people to see that all those sweets are fake and vain. If the chocolate is the symbol of capitalism, Wonka himself should stand for colonizer. Oompa-Loompas are his worker, whom he imports from Loompaland. As a feature of colonizer, the colonized land is seen as a land which needs a helpful hand to be civilized as Wonka describes: "And oh, what a terrible country it is! Nothing but thick jungles infested by the most dangerous beasts in the world – hornswogglers and snozzwangers and those terrible wicked whangdoodles." (Dahl, 2004: 35) Wonka decides to save them and offers their leader so called civilization:

The poor little fellow, looking thin and starved, was sitting there trying to eat a bowl full of mashed-up green caterpillars without being sick. "Look here," I said (speaking not in English, of course, but in Oompa-Loompish), "look here, if you and all your people will come back to my country and live in my factory, you can have all the cacao beans you want! I've got mountains of them in my storehouses! You can have cacao beans for every meal! You can gorge yourselves silly on them! I'll even pay your wages in cacao beans if you wish!" (Dahl, 2004: 36)

After the leader accepts Wonka's offer, Wonka imports them in packages with holes. He seems to be very pleased with his workers as he states:

They are wonderful workers. They all speak English now. They love dancing and music. They are always making up songs. I expect you will hear a good deal of singing today from time to time. I must warn you, though, that they are rather mischievous. They like jokes. They still wear same kind of clothes they wore in the jungle. They insist upon that. The men, as you can see for yourselves across the river, wear only deerskins. The women wear leaves, and the children wear nothing at all. (Dahl, 2004: 36)

The colonized Oompa-Loompas learn English and work hard in return of cacao beans. The women wearing leaves could be resembled to Eve in the Garden of Eden before eating the forbidden fruit. The naked children could stand for the Adam and Eve's situation living with animal instincts before eating the forbidden fruit.

Dahl frames his novel as a fairy tale and characters' own names stand for their own characteristics. All four children's names or surnames have negative meanings in order to strengthen the antipathy that reader feels for them. Augustus's surname is Gloop, which is defined as "any messy sticky fluid or substance" by Dictionary.com. Verruca (character's name is with one r) means "a wart" and Wonka ridicules when he hears her name: "You do have an interesting name, don't you? I always thought that a veruca was a sort of wart that you got on the sole of your foot!" (Dahl, 2004: 30) Mike is a British slang word and defined as "loafing; idling" by Dictionary.com. In addition to this, Mike's surname Teavee is pronounced as TV, which is a reference to boy's addiction to it.

From the point of fantastic fiction theories, it should be stated that words such as "marvellous", "fantastic", "magic" are always used. Here is the definition of Wonka's chocolate factory:

And what a tremendous, marvellous place it was! It had huge iron gates leading into it, and a high wall surrounding it, and smoke belching from its chimneys, and strange whizzing sounds coming from deep inside it. (Dahl, 2004: 4)

Wonka's own invitation speech written on the Golden Ticket is as such:

I am preparing other surprises that are even marvellous and more fantastic for you and for all my beloved Golden Ticket holders – mystic and marvellous surprises that will entrance, delight, intrigue, astonish, and perplex you beyond measure. (Dahl, 2004: 26)

Lastly, Grandpa Joe's own definition of Wonka is as such:

‘Clever!’ cried the old man. ‘He’s more than that! He’s a magician with chocolate! He can make anything – anything he wants! Isn’t that a fact, my dears?’
The other three old people nodded their heads slowly up and down, and said, ‘Absolutely true. Just as true as can be.’ (Dahl, 2004: 5)

Willy Wonka, a magician with chocolate, is beloved for everyone in the novel for the fact that he makes wonderful things with chocolate. The fact remains that he means a lot for Charlie and his family. He, in a way, becomes family's savior and all the members of the family cannot believe that Charlie has found the last Golden Ticket and they embrace with each other so happily that as if they became the richest family in the world. Golden Ticket or the chance of having a tour of factory gives life and energy especially to Grandpa Joe. That's what he and the other old people have needed because they are bedridden:

He threw up his arms and yelled ‘Yippeeeeeeee! And at the same time, his long bony body rose up out of the bed and his bowl of soup went flying into the face of Grandma Josephine, and in one fantastic leap, this old fellow of ninety-six and a half, who hadn't been out of bed these last twenty years, jumped on to the floor and started doing a dance of victory in his pyjamas. (Dahl, 2004: 25)

What attracts the attention in Wonka's invitation speech is that he invites his guests on the first day of February. Imbolc, which is also called as Saint Brigid's Day, is a Gaelic festival marking the beginning of spring. Thus far, the day when Charlie and Grandpa Joe enter the factory is a kind of beginning of their own spring. The first door which all the visitors enter through is red-coloured, which means “welcome.” Yet, red is connotated with temptation. As in the fairy tale *Little Red Riding Hood* it means blood, passion and loss of virginity. All visitors on the tour of the factory undergo whether a bad-concluded or well-concluded process, which means that each of them will not be

the same person when they leave the factory.

As a fantastic element, Dahl's imaginary factory has limitless rooms, corridors and underground areas. Wonka states a fact that the most important areas in his factory are situated under the ground: "All the most important rooms in my factory are deep down below the surface!" (Dahl, 2004: 32) The fertility of downward movement is pointed by Mikhail Bakhtin, a Russian philosopher. In *Rabelais and His World*, he states that underground is much more fertile than the ground. To Bakhtin, except from the things in the sky, the underground world, which is the womb of the earth, is richer than everything because it is where fertility is hidden. For this reason, the true wealth is not found in the highest level, but found in the lower level. Bakhtin describes underground world as a carnival. The descriptions of inside of the factory seem to resemble what Bakhtin states in his book. As all the creatures are unfinished, downward movement is a kind of maturation process without ever ending as such: "But down here, underneath the ground, I've got all the space I want. There's no limit – so long as I hollow it out." (Dahl, 2004: 32) After Augustus Gloop is sucked by a pipe, namely eaten by the underground world, Mrs Gloop asks where the pipe goes. Wonka answers: "Keep calm, my dear lady, keep calm. There is no danger! No danger whatsoever! Augustus has gone on a little journey, that's all. A most interesting journey." (Dahl, 2004: 39) It should be said that Augustus may go on a journey down the underground, which is a gay and festival-like place. There is one more matter about four children of the fiction in consequence of the fact their loss of innocence can be resembled to the boys of the *Lord of the Flies*, written in 1954 by William Golding. The boys who stuck on an island after a plane crash maintain their lives on their own. When there is no adult or civilization around, children behave like barbarians and savages because of their animalistic drives and instincts. Dahl's Wonka factory may be a parody of *Lord of the Flies*, an adult-present version. The invisible fight between Charlie and the other four children; in other words, between sins and virtues should be alike with the fight between Ralph and Jack of *Lord of the Flies*, namely between good and bad. Jack of *Lord of the Flies* is the symbol of savages and barbarians as Augustus is the symbol of one or two of the seven deadly sins. The concept of beast in *Lord of the Flies* is a symbol showing a fact that the beast may be the children themselves. As a result, it shouldn't be so surprising when Augustus is called as pig in Oompa-Loompas' song. As a reference to

his maturation process or downward movement, Willy Wonka should have a plan to turn this greedy boy to a human being with one of the seven virtues: “Then out he comes! And now! By grace! / A miracle has taken place! / This boy, who only just before / Was loathed by men from shore to shore, / This greedy brute, this louse’s ear, / Is loved by people everywhere!” (Dahl, 2004: 42) Not only Augustus of course, but all the wicked children should turn into sensible creatures as Wonka declares: “So I have to have a child. I want a good sensible loving child, one to whom I can tell all my most precious sweet-making secrets – while I am still alive.” (Dahl, 2004:80-1) All the songs that sang by Oompa-Loompas have good messages and sang after each child except for Charlie. Dahl’s novel should have an aim to give moral lesson if it is taken in the level of fairy tale. Each child is given a moral lesson with the help of their own flaws. When Veruca Salt, who wants to own anything she sees, is given a moral lesson by squirrels after she insists on having one of Wonka’s trained squirrels. In the factory squirrels are trained to get walnuts out of walnut shells in one piece. In addition, they cock their head to one side of walnut shell, listen carefully and throw it away if they believe it to be a bad nut. Veruca is decided to be a bad nut and thrown into a large hole in the floor as Wonka claims: “Her head must have sounded quite hollow.” (Dahl, 2004: 60) If taken symbolically, Dahl may try to show that the girl is not clever and stupid and unnecessary like bad nuts. She is sent to the underground to understand the fact that the world does not turn around her, and there is an unseen part, which may be her unconscious that she has to discover. Thereupon, only two children are left, Mike Teavee and Charlie Bucket. The loss of other three children is resembled to disappearing rabbits by Wonka as such: “‘I’ve never seen anything like it!’ cried Mr Wonka. ‘The children are disappearing like rabbits! But you mustn’t worry about it! They’ll all come out in the wash!’” (Dahl, 2004: 63) Disappearing rabbits could be a reference to Lewis Carrol’s *Alice’s Adventures in Wonderland* (1865), in which Alice follows a rabbit, falls down a rabbit hole and enters a fantasy world. Like Alice, children in the factory, falls down into underground and enters into their fantasy worlds. Doors play an important role for these entrances and Dahl uses many doors as to show the limitless areas that a person can have in his/her own mind.

Factory itself may be each child’s own unconscious, where their dark and unseen instincts are found and waited to come light. Wonka’s mission may be to provide an

environment for them and let it go as it should be afterwards. As he says, all children will “come out in the wash” after they have discovered their own flaws, dark sides and instincts. The events that take place in each room can be sensed as monstrous and barbaric; however, these four children do not have any imaginary facility and they do not get shocked or amazed when they see fantastic or magical things in the factory. Only Charlie gets amazed because his senses are not rotten by any outer forces.

So far, it has been discussed that Dahl’s magical and colourful story seem to be a innocent and harmless wonderland full of sweets and chocolate. Yet, a close reading reveals a fact that a wonderland could have more cruelties than a real world has. Children are usually seen as the symbols of innocence; however, Augustus, Veruca, Mike and Violet have corrupted souls even though they are a part of fantastic world.

CHAPTER THREE
A CRITICAL STUDY OF *CHARLIE AND THE CHOCOLATE FACTORY*
AS GOTHIC FANTASY

Tim Burton, as a director, may always be judged to shoot dark and gloomy films. However, his *Charlie and the Chocolate Factory* film is full of colourful scenes and gothic fantasy elements. Using those elements can appeal to children audience because his adapted world is like a wonderland where everything is reflected as innocent and harmless. Nevertheless, this world can easily refer to adults owing to the fact that behind those colourful scenes there lies subversion of reality. Hence, this chapter will be dealing with Tim Burton's adaptive style of the fiction. Page asserts that: "It was becoming increasingly apparent that Burton was an auteur; a director with a style of his own, whose films could be recognised because of his distinct and very individual touch." (Page, 2007: 28) As inspired by Roald Dahl, Tim Burton may use gothic fantasy in order to subvert the reality. His created world, like Dahl's, may seem a 'better' world; however, it is darker and more barbarian when the film is closely read and compared with Dahl's text.

The film starts with a Warner Bros. logo in the raining snow and the sight of chocolate factory follows it. From outside view, the factory looks like a gothic castle, which is one of Tim Burton's trademarks as Page declares:

Wonka's factory is a Burtonesque trademark and is akin to the Maitlands' house in *Beetlejuice*, Bruce Wayne's mansion in the *Batman* films, Edward Scissorhands's mansion looming above suburbia in the film of the same name, and the Blooms' house in *Big Fish*. It is the symbolic fairy tale castle upon a hill. It looms over the town about it, just like the dark mansion in Scissorhands. (Page, 2007: 227-8)



Screenshot. 1 Warner Bros. logo (left) (00:00:08), a picture of factory (right) (00:00:30)

The castle –esque factory in the snow is a bit scary as if a horror film was about to start in a seconds. Why Burton uses snow is commented by Edwin Page in his book as such: “*In Charlie and the Chocolate Factory* the image of snow is used very effectively to increase the fairy tale feel and the magic of the movie.” (Page, 2007: 227) In contrast to outside looking of the factory, world’s sweetest chocolate is produced inside as Page describes:

Another comparison clearly evident is that between the outside world and the interior of the factory. The former has the same colour muted look that is evident in *Sleepy Hollow*, with nothing being particularly bright. However, the latter is bright and cheery, its colourfulness reflecting that seen in *Mars Attacks!*. The difference between the two creates a strong sense of the surreal and magical when it comes to the factory’s interior, something which is clearly intentional and which aids the narrative in making Wonka’s domain a fantastical place removed from the everyday reality. (Page, 2007: 233-4)

The process of chocolate producing holds fantastic elements because of some machine-like vehicles, especially balloons carrying chocolate bars to be covered with paper. Round the factory, the gothic atmosphere is preserved with the shadow. When the visitors enter through the gates of factory, they in fact enter Wonka’s, namely Burton’s gothic fantasy world. At 00:34:57, visitors pass into the shadow, namely gothic world from the light. Page comments on the meaning of the factory as such:

The chocolate factory can be seen as a reflection of Willy Wonka’s mind. It is closed off, reflecting Wonka’s introverted nature. Inside it is bright and colourful, though also somewhat mysterious, like the character’s eccentricity coupled with his ‘aloofness.’ (Page, 2007: 231)



Screenshot. 2 Visitors enter the Wonka's chocolate factory (00:34:57)

Charlie Bucket, the hero, and his family live in the shadow of this factory. In contrast to huge sight of factory, their house is small and wooden, showing the poverty of the family. As an expressionistic, Burton's presentation of Bucket's house as a run-down strengthens the condition of their poverty. In addition, the run-down house is "also both expressionistic and reminiscent of a dwelling from a fairy tale, the kind of place you'd expect to find three bears or seven dwarves living in." comments Page. (Page, 2007: 228) Although outer of the house is as cold as the weather, there lives a happy family inside it as stated by Pulliam in her essay called as "Charlie's Evolving Moral Universe" in the book titled as *Fantasy Fiction into Film: Essays*: "The Bucket home is an expressionistic picture of cheerful family." (Pulliam, 2007: 105) Charlie, his parents and his two grandparents have already the sense of being a family and money does not make any sense to them. This kind of passing from cold weather to a warm atmosphere is presented by Tim Burton so expressionistic that audience may easily capture the emotion within the narrative. Pulliam continues saying that: "Their cheerfulness in the face of adversity is particularly important in Burton's version, which shows that a loving relationship with one's family is more valuable than any material comfort." (Pulliam, 2007: 106) In the film, after Charlie finds the Golden Ticket and brings it to home, all the old people and Charlie's parents welcome Charlie and the ticket cheerfully, but Charlie is aware of the fact that if the ticket is sold, they will not be hungry anymore. When he declares what he thinks of, Grandpa George rejects him

saying:

Charlie: No. We're not going. A woman offered me five-hundred dollars for the ticket. I bet someone else would pay more. We need the money more than we need the chocolate.

Grandpa George: Young man, come here. There's plenty of money out there. They print more every day. But this ticket, there's only five of them in the whole world, and that's all there's ever going to be. Only a dummy would this give up for something as common as money. Are you a dummy?
(Burton, 2005: 32:03-32:54)

Burton, however, is not the first director who adapted this novel. It is Mel Stuart, in 1971, who adapted the novel first and titled it as *Willy Wonka and the Chocolate Factory*. June Pulliam comments on the description of Buckets' poverty in the book and its reflection in two films as such:

Dahl conveys the Buckets' extreme poverty by describing both his hero's monotonous diet of cabbage soup and bread, and the coldness of his home in winter. Stuart's *Willy Wonka* mitigates Dahl's bleak picture of deprivation. The city where the Buckets live is a charming sunny village with red tiled roofs, a stark contrast to Dahl's wintry setting or the cold and snowy landscape of Burton's film."
(Pulliam, 2007: 104)

When the Golden Tickets are released, people consume more than millions of Wonka bars all over the world. Burton reflects this madness of consumption in an exaggerated way. Pulliam says that, "Charlie will win the contest because he does not behave as the ideal consumer." (Pulliam, 2007: 111) Except for Charlie, the other four children do their best to find the Golden Ticket. Charlie should be the last child to find the Golden Ticket in the story because of the fact that it is money talking rather than justice. "Even though we know Charlie finds a Golden Ticket we still feel tense and have our eyes glued to the screen to see what will happen when he opens the chocolate bars." says Page. (Page, 2007: 238) Charlie does not find the Golden Ticket in the bar which is given to him as a birthday present. The second bar, which Grandpa Joe pays with the money he keeps for himself, is also a failure. Charlie finds the Golden Ticket after he finds money on the street. It is in fact poverty that brings Charlie the Golden Ticket as Pulliam says such:

When he [Charlie] first finds the money, Charlie resolves to just buy one chocolate bar and to give the remaining cash to his mother. But eating the first bar does not satisfy him. Hunger and a long pent-up desire for something sweet drives him to purchase a second chocolate bar, the one containing the golden ticket. (Pulliam, 2007: 106-7)

Both in the novel and film, Wonka's personality is described as alienated and isolated, living alone with his workers in the factory. The only concern for him is the sweets and chocolate. The barbaric and darker side of Wonka is given by Dahl in the novel in a covert way; however, Burton reveals this fact in an open way. His weird and strange behaviours, his inability to utter some special words, and avoiding physical contact with the visitors may tell some of Wonka's dark side. Even though Dahl provides such a dark atmosphere both in the factory and in Wonka's behaviours, it can be Burton, who "wanted to make something stranger and darker." (Ferenczi, 2011: 84) Wonka's inability to speak as a child is seen to be continued when he becomes an adult because of the fact that he cannot able to make an addressing speech at 00:36:54. In addition to this, "Wonka's personal distance from his father is intimated by his inability to say the word 'parents' when first meeting his visitors." says Edwin Page. (Page, 2007: 232) All the elements that Burton uses in the movie display the fact that Burton adds gothic fantasy atmosphere in order to bring out Wonka's dark side. Willy Wonka in the novel is more sympathetic than in the film for the reason that Burton has presented him in a more barbarian way. To Edwin Page, "In Tim Burton's film this can be seen to reflect the darker side of Willy Wonka's personality." (Page, 2007: 229) The reason that lies behind this presentation is said to be based on his being a weird and indifferent child as Edwin Page says:

In the monster and horror films which helped him to get through his younger years, Burton found himself identifying with the monsters rather than the heroes, as the monsters tended to show passion whereas the leads were relatively emotionless. (Page, 2007: 13)

Unlike the novel, Burton puts some scenes of Wonka's childhood in which he is presented as a weird and indifferent kid suppressed by a strict father. This father is also a dentist and his permanent patient is his son, young Willy Wonka. He is nearly obsessed with his son's teeth, and he makes his son wear dental braces although his

teeth seem to be healthy. Those braces prevent Wonka to speak properly, making him nearly silent. Young Wonka's being unable to speak may be a way of filmed version of Burton's feelings of "awkward with verbal communication, which is partially why he drew as a child (and continues to do so)." (Page, 2007: 15) In Burton's version, Wonka's dark side is revealed with the welcoming show that Wonka has prepared for his visitors. Everything goes well until the puppets in the show get burnt. Wonka is suitable to be regarded as having supernatural powers and called as "a magician with chocolate!" (Dahl, 2004: 5); however, his failure at the welcoming show reveals a fact that "Burton's version, however, strips Wonka of his magical powers. It deconstructs the longer-than-life candy maker and shows us that, for all of his preternatural skill with confections, he is all too human." (Pulliam, 2007: 114)



Screenshot. 3 The puppets get burnt at the welcoming show (00:36:26)

This disastrous and unexpected final of the show may be a signal for the audience that nothing will be sweet and nice when the tour of the factory begins as Page states:

This implies that though everything at the factory seems bright and cherry, there is a hidden darkness...This mixture of both light and dark elements is seen in every room visited during the factory tour. They each appear to be fantastic, wonderful places, but this feeling is soon juxtaposed with a darker undertone when each of the four dislikeable children meets their doom. (Page, 2007: 228-9)

It can easily be seen that Burton is not totally faithful to Dahl's text. When the big day arrives, all the Golden Ticket finders are waiting to enter before the gates of the factory. There is a huge crowd with curious eyes behind them. Dahl narrates that Charlie's parents are not there; however, audience see that his parents are there to support him in Burton's version. In addition, description of Wonka in the novel and Wonka acted by Johnny Depp in the film is different. Here is the description of Wonka in the novel:

He had a black top hat on his head.
 He wore a tail coat made of a beautiful plum-coloured velvet.
 His trousers were bottle green.
 His gloves were pearly grey.
 And in one hand he carried a fine gold-topped walking cane.
 Covering his chin, there was a small, neat, pointed black beard – a goatee. And his eyes – his eyes were most marvellously bright. They seemed to be sparkling and twinkling at you all the time. The whole face, in fact, was alight with fun and laughter. (Dahl, 2004: 29-30)

In Burton's film, Willy Wonka does not wear a plum-coloured velvet and bottle green trousers. In addition he does not have a beard. What is more is that his face is much more serious than Dahl's original version although his clothes are colourful as in the original.



Screenshot. 4 Willy Wonka introducing his factory to the visitors (00:39:14)

The chocolate room in which Augustus meets his doom is shot at its most colourful and tasty version that audience may sense the tempting and the charming feeling as Wonka himself describes it as “the nerve centre of the whole factory, the heart of the whole business! And so beautiful!” (Dahl, 2004: 33) Burton seems to do his best to reflect this beauty on the screen. It is also where his famous and mysterious workers, Oompa-Loompas, are discovered by the visitors. What Dahl describes them in the novel and how Burton reflects them in the film is again different. As is said before, Oompa-Loompas are said to wear deerskins and leaves in the novel; however, they wear more modernized and robot-like clothes as it is seen in the screenshot 5.



Screenshot. 5 The Oompa-Loompas singing song after Augustus Gloop is sucked by a huge pipe (00:50:32)

Augustus' greediness and weakness of eating brings him his own doom. His being sucked by a huge chocolate pipe is reflected in the film as it is but his mother is guarding him rather than father as in the novel.



Screenshot. 6 Augustus Gloop is sucked by a pipe (00:49:37)

In sequence, each child meets his/her doom in different rooms. Violet Beauregarde turns into a blueberry after she tries an unfinished gum. Veruca Salt is thrown into a big rubbish pipe by the trained squirrels after she is decided to be a bad nut. Mike Teavee becomes smaller after he is sent by TV. As it is said before, inside of the factory is a quest for the children and here it what Pulliam declares: “the tour of the factory will be a unique experience where each participant will be judged by his/her moral character and rewarded accordingly.” (Pulliam, 2007: 108)



Screenshot. 7 Violet Beauregarde turns into a blueberry (1:06:55)



Screenshot. 8 Veruca Salt is thrown into a rubbish pipe by the squirrels (1:16:21)



Screenshot. 9 Mike Teavee gets smaller when he is sent by TV (1:31:41)

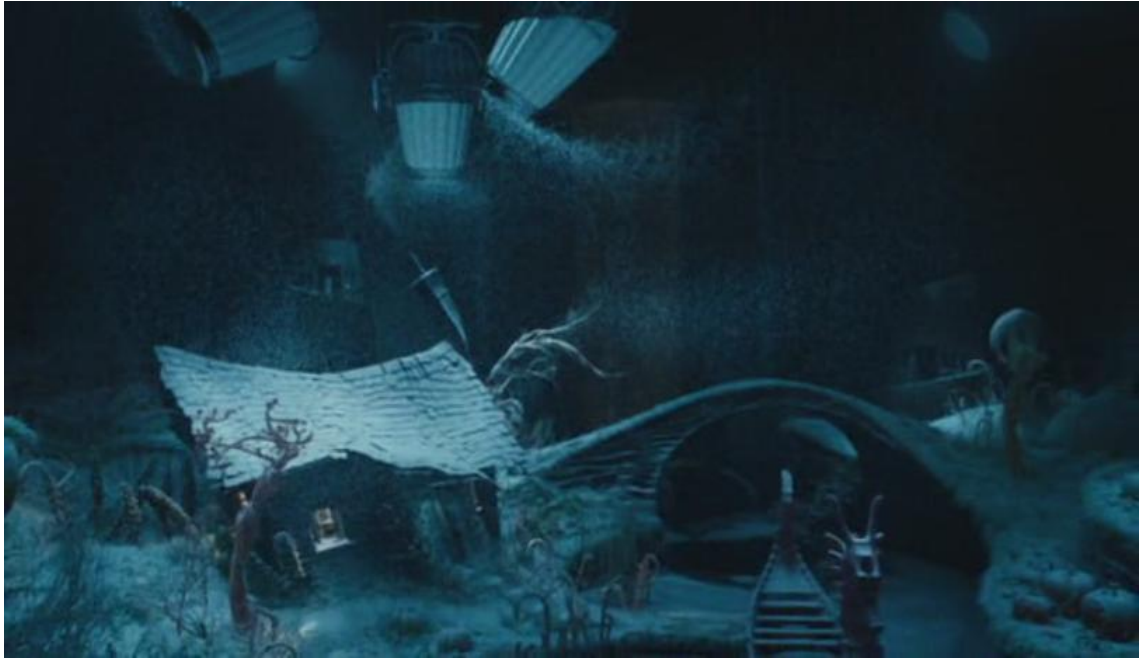
In the Television-Chocolate Room there are references to Stanley Kubrick's film *2001 A Space to Odyssey* (1968), Alfred Hitchcock's film *Psycho* (1960) and the bands The Beatles and the Queen's *Bohemian Rhapsody* in Oompa-Loompas' musical show. In addition, the song sang after Augustus is said to have been influenced by Indian music, after Violet by 1970s funk, and after Veruca by 60s psychedelia. With these references, Tim Burton may want to criticize popular culture and their mass-produced cultural

shows.

Tim Burton adapted Roald Dahl's fairy-tale-esque novel because of the fact that he may want to show "Willy Wonka's chocolate factory where things are not as sweet as they may at first seem." (Page, 2007: 157) He is said to be not on the side of dealing with the reality. Rather he prefers symbols and emotions to reveal the chaos that emotions and symbols may create in the audience. As he himself sees himself as alienated and introverted, his characters on the screen reflect this alienation and isolation. Page comments on this alienation as such:

Wonka displays a trait common to all of Burton's main characters, and this is alienation, something which Charlie also displays on a social level beyond the warmth of his family. Wonka is alone in a family and social sense while also being very different from ordinary people due to his strange behaviour and aloofness. He is also introverted, like Bruce Wayne and Edward Scissorhands, hiding away in his factory with only the Oompa-Loompas for company. (Page, 2007: 235)

Loneliness may be the key word for Wonka's brilliant products of chocolate. It is for this reason, he wants Charlie to come to factory alone leaving his family behind in the film. Wonka believes in the fact that family can prevent Charlie to produce something new. However, Charlie, the winner of the tour, teaches Wonka a lesson, which is that family is not an obstacle, but supportive. In consequence, Wonka offers Charlie and his family to move into the factory. Although they start to live in this fantastic place, their sense of being a family is preserved by the newly-built run-down house inside the factory as it can be seen in the screenshot 10.



Screenshot. 10 Buckets's newly-built house inside the factory (1:47:57)

Although the image of the house does not change, they do not eat cabbage soup anymore and the bedridden old people are seen out of the bed for the first time. Here is what Page comments on the message of the film as such: “This message is concerned with the importance of having a family, but not just any family, one which is warm and loving.” (Page, 2007: 233)

So far, it has been discussed that Burton's adapted world is visually enriched version of Dahl's created world in which cruelties are hidden behind innocent-like scenes. Dahl's factory is so reflected on the scene that it can be resembled to mass-producing factories of Industrial Revolution. Those factories suck workers' blood and energy for the sake of mass production. Burton's representing factory as a castle which is dark and gloomy in snow may reveal a fact that chocolate is capitalised and fabricated for the sake of increasing the consumption.

CONCLUSION

This study pursued to examine subverted realities that are presented both by the novelist and the director. As stated in the first chapter, fantastic fiction is an alternative or secondary world in which both characters and events are reflection of real world. It is a kind of interpretation and translation which creates a place for both reader and audience to explore what they have missed in real life. Dahl's usage of fairy tale-esque story and children as main characters may seem to be a fiction which should be read to a child before bedtime. Yet, when this fantastic fiction is deconstructed as in the second chapter, it is seen that it should not be regarded as a fairy tale because of the fact that nothing or no one is innocent in this created world. It can be said that Burton may not adapt this fiction just for the sake of fantastic fiction. His reflection of that created world on the screen is not at all innocent. Despite the colourful and sweet scenes, characterization and screenplay is darker in contrast to wonderland's usual features.

In Chapter One, the basic rules of writing and reading a fantastic fiction were given referring to the theorists Tzvetan Todorov, Eric S. Rabkin and Rosemary Jackson. Then, Roald Dahl's *Charlie and the Chocolate Factory* was discussed according to the theories of fantastic fiction. It was seen that *Charlie and the Chocolate Factory* can be applied to most part of the theories. Firstly, Dahl's fantastic world can be applied to Todorov's uncanny sub-genre because the events are explained by rationally; however, they are shocking, extraordinary, unexpected and even sometimes disturbing. Besides, time and space in the fantastic worlds are different from time and space of everyday life and its extension is beyond imagination. The limitless rooms in the factory and Wonka's magical-esque recipes for the new products are examples of this fact.

In Chapter Two, the fiction is analyzed in terms of fantastic fiction as a subverted reality. Novelist himself may deconstruct reality with the usage of fantastic elements. This chapter has taken the step further by deconstructing that usage of fantastic elements in order to reveal a fact that nothing is as it is seen. In other words, when five children enter the factory for the tour, sweets and chocolate welcome them. However, factory is the heart of capitalist production where chocolate is mass produced. Oompa-Loompas are waged slaves like factory workers of Industrial Revolution and

modern world. They cannot go out and they are paid for cacao beans which are their only foible. Willy Wonka, when taken as representation of capitalist man, makes use of his workers' foible in order to run the factory nonstop. Additionally, Dahl's usage of children as main characters may stand for a fact that children are innocent and harmless creatures. Yet, it should not be forgotten that they are representation of all humanity whom have both good and evil in themselves. It is the person's own decision which one is to be brought to light. While Charlie exhibits good side of humanity, other four children represented corrupted side. When a person meets capitalism and mass production, his/her final is decided as a result of behaviours that are exhibited. Similarly, five children's ends are awarded due to their reactions when they meet Willy Wonka and his factory.

Chapter Three is the part of which adapted film is discussed and compared to the fiction in terms of Burton's representation subverted reality. When director's scenes are deconstructed, it can be said that Burton reflects modern capitalist man's both prosperity and loneliness. Although Willy Wonka is a rich man who owns a factory and numerous workers, he is alone and lives on his own in his factory. Burton adds extra scenes showing relationship between Wonka and his father. This lack of relationship between a father and son may be Burton's commentary on the fact that corrupted souls of modern man could only be recovered with a powerful bond between the members of a family. Furthermore, Burton's representations of Charlie and his family's home, Willy Wonka and his factory add more plausibility to how realities are subverted.

Lastly, it should be said that both Roald Dahl and Tim Burton present a world in which innocent children and chocolate could turn into evil deeds that all humanity meet in real life. In spite of fascinating scenes both in the text and film, everything is not as sweet as chocolate is.

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