



---

## **Addition, Reduction, and Variation of Literary Elements in *Alice Adventures in Wonderland I* An Analysis of Film Adaptation**

Anastasia Pujo<sup>1</sup>, Morada Tetty<sup>2</sup>

<sup>1,2</sup>, English and Literature Department, Universitas Negeri Medan, Indonesia

Correspondence E-mail: [anapujo11@gmail.com](mailto:anapujo11@gmail.com)

### **ABSTRACT**

This study aims at finding out how film adaptation from 1 novel *Alice Adventures in Wonderland I* (1865) to the film *Alice Adventures in Wonderland I* 2010. In terms of addition, subtraction, and variation on its inherent elements, In the study of scientific social problems, a descriptive qualitative design is used. The researcher discovered that the film had some addition, reduction, and variation changes. These changes are also felt by

the readers as a result of the film. The research findings show that there are sixteen findings for film adaptation, three findings for plot, four findings for setting, and eight findings for characters, each of which are divided into intrinsic elements of film and novel *Adventures in Wonderland I*.

### **Keywords:**

Film Adaptation, Addition, Reduction, Variation

### **INTRODUCTION**

In one-to-one communication interactions, literary work (novels) as a form of cultural expression is a symptom of complicated communication that impacts not just persons but also cultural communities. Literary works are a variety of consequences from the presentation of works that can be referred to as the successors of linguistic assets and are capable of making the globe a place for those who generate them to exhibit expression and creativity. Scholars of cinema and literature have looked at and researched film adaptation expertise, but none have looked into how the film industry (especially Hollywood) influenced Cartmell's fiction (2012).

There are various novels, and novels and films are two distinct creative genres, therefore there may be incompatibilities. Leitch is a well-known figure in the (2008). Others, on the other hand, feel that adaptations should maintain their faithfulness to their original texts

and that adaptations should retain the spirit and soul of the source texts. They create ineffective taxonomies to demonstrate differing degrees of fidelity, which, according to Leitch (2008), puts the field behind. Characters in novels and films are distinct. Professional readers will continue to choose novels because they allow them to envisage the "world" established by larger authors. Starting with the characterization, storyline, and surroundings, the author's goal is more sophisticated and enough for actual readers to comprehend. Films are designed to entice audiences to watch films with storylines that producers have covered and screenplays that have been significantly tweaked to include dramas that satisfy the public. Especially when it comes to filming a film,

The adaptation and transmigration of novels to cinema is a difficult task. Many considerations were made in the development of a work that had a highly organized tale and a very vast imagination when it was first written. The novel's plotline began to suffer from a diminution in character, plot, place, and storyline as it moved closer to becoming a film. Novel adaptations are responsible for many of the additions, reductions, and variances in cinema transmigration/adaptation.

According to Eneste (1999), the reduction or cutting of elements of literary stories is done for a variety of reasons, including: (1) certain characters in literary works are partially unnecessary or unimportant to be shown in the film; (2) the setting does not have to be completely moved in the film because that would make the duration of the film too long. The most significant aspect of the film being screened is its context, which cannot be isolated from the purpose and duration of the showing period. (2) The filmmaker's motivation for presenting these components may actually obstruct the storyline of the literature. (3) There is a limited film and technical constraints due to technological medium limits. (4) The cause for the audience's interest throughout the film's duration. The objective of the addition is to add drama, effects, and touches to the film in order to make it more engaging.

The researcher is interested in analyzing the novel's film adaptation and wants to know how readers who also saw *Alice Adventures in Wonderland* reacted to the modifications, additions, and variations that happened from the novel to the film. One of the main reasons for doing this study is that the researcher is aware that the adaptation's findings will differ from the original work, implying that numerous modifications will occur. Factors, particularly the changes in characterization mentioned in this study, have a significant impact on these alterations.

The researcher wants to see what changes, variations, and reductions occur. The researchers argue that conducting this research is necessary to enrich the application of adaptation theory. The researcher is interested in researching with the title "Addition, Reduction, And Variation of Literary Elements In *Alice's Adventures In Wonderland*." An Analysis of Film Adaptation.

Adaptation for film adaptations, like ecranization, are the process of capturing the spirit of original literary works so that they may be exhibited in different media. Some components of the tale will be used, while others will be left out, but the plot line and characters must stay the same (Richard Krevolin, 2003). A film adaptation is also an autonomous story-telling process that requires collaboration with the media, producers, and new venues.

Film adaptations are usually lateral rather than linear, attempting to break out from the hierarchical source chain (Hutchon, 2006). Moving beyond limitations to the original source, which has the power to duplicate, plagiarize, organize, alter, and rescue the tale, is what film adaptation entails (Hutcheon, 2006).

An adaptation/ecranization film is described as the turning of a literary work into a cinematic form. Of course, there are components of addition and subtraction in producing ecranization or adaptation; this process may also occur in the realms of story, plot, characters, location, and mood. Filming with regard to the original work by altering the time and adding sections (Davies, 2011).

Workplace reductions occur. Can include literary works; in this instance, the coloring is alluded to in the tale book. It might be in the context of the character, story, place, or other topics mentioned. The decrease is intended to better preserve all of the elements involved in the filmmaking process. Reducing the filmmaking budget is one of them.

Variations are styles or concepts that are impacted by a variety of elements, such as the questions asked by the audience and the amount of time they are played. Variations in the film must be used to generate the idea that films based on novels were not originally novels (Eneste, 1991). The books we read on a daily basis according to the time agreed upon between the writer and director are commonly referred to as modifications/variations (Stanton, 2007)

A novel is an imaginative literary work. A novel is a literary work that is made up of multiple volumes, but only one, and concentrates on giving the reader pleasure (Budinta,

2002). A book is a long-form fiction with a complicated storyline, several characters, and a variety of places. The novel or its construction is quite comprehensive and focuses on a number of interconnected components. Intrinsic and extrinsic elements are the two types of elements in question.

A novel is a work that contains an additional story from information for someone who presents characters, plots, and settings.

### **Characters**

Character is a character who occurs in the narrative process and is regarded by the reader as a person who animates the tale, has a moral quality, and represents the story via his words and actions. Abram is a person who was born in the (1981: 76)

### **Settings**

In a tale that occurs, the setting is a broad place, time, history, and social context in a narrative or dramatic work; the setting for an episode in a work is a specific fictitious location. Abraham is a character in the Bible (1969: 75)

### **Plots**

A storyline is a series of events with the emphasis on causation. The fact that the king and queen died of sadness isn't a story point; the time sequence is kept, but the idea of causality dominates (E.M. Foster, 1980).

Lewis Carroll's work *Alice's Adventures in Wonderland 1* (often abbreviated to *Alice in Wonderland*) was published in 1865. The tale of Alice, a little girl who fell through a rabbit hole and entered the world of "Wonderland." Lewis Carroll wrote both fiction and fantasy novels. The work by Lewis Carroll is divided into 12 chapters, each of which tells a unique narrative. More than 2,000 copies of Lewis Carroll's books have been sold. The most recent version of Lewis Carroll's books was published in 1866, and it was rushed out for the Christmas market. The work was then remade in over 100 languages, including ancient Latin, thanks to widespread popularity in numerous nations.

*Alice Adventures in Wonderland 1 is a 2010 live-action/dark fantasy animation film directed by Tim Burton and produced by Walt Disney that was shot in the United Kingdom and the United States. The film Alice Adventures in Wonderland 1 was released on February 25, 20210, and was the second-highest-grossing picture of the year.*

## METHOD

The research design for this study is qualitative. The qualitative technique, according to Creswell (2009), is particularly relevant for the study that has been undertaken. The qualitative approach is a scientific study procedure aimed at comprehending an issue in a social setting. To come up with a broad plan for fresh research. Organize and arrange the data for analysis with care. Complete the data in order to gain a large picture of what's going on and acquire some early thoughts of the meaning-making that's going on in the encounter (Creswell, 2009).

The information originates from Lewis Carol's novel *Alice Adventures in Wonderland* 1 and Tim Burton's film *Alice Adventures in Wonderland 1*. The text is 195 pages long and divided into 12 chapters, whereas the film is 1 hour and 48 minutes long.

The researcher used textual analysis to gather data for this study from a variety of sources, including books, the internet, journals, and other sources. In collecting the data, and the researcher did some steps that were:

- After collecting the data, the analysis has carried out through the following stages:
- Identifying the changes happen through the plot, character, and setting from novel into film.
- Comparing what changes are in the film that do not match to the novel
- Observing what changes are in the film that do not match to novel
- Sorting out all data that contain about addition, reduction, and variation in the film of *Alice Adventures in Wonderland 1*
- Finding out the addition, reduction, and variation from the novel *Alice Adventures in Wonderland 1* into the film.

## RESULTS

Analyzing the intrinsic elements of novels and films *Alice Adventures in Wonderland 1* is in order to find out the addition, reduction, and variation that have occurred in the novel.

### Plot

Plot is an important component that describes the story's direction. In this study film adaptation in novel and film *Alice's Adventures in Wonderland I* that was found with forward plot in novel, and narrative plot in film. In the novel, the story begins with Alice going down the rabbit hole of her story in underland and returning to her original world.

While the film uses a narrative plot because at the beginning of the story it shows little Alice who wakes up and tells her father's dream about strange creatures, then the story jumps to the age of 19 years Alice. but at the end of the film it is recounted that what Alice did was "Recall" or repeat what she had done before in other words Alice had experienced it in under land.

## Character

### Addition

In the novel (C5P60) Caterpillar only mentions the phrase "Who are you?" while in the film it is added with a few words to make the sentence

*"The question is... who are you?" (20:27).*

In the novel there are no White and Red Queen story, but in the movie of Alice's Adventures in Wonderland (2010) Johnny Depp adding this two character as replacement the character King and Queen Heart in the novel (1865).

In film there are twin fat boy, they are Tweedledee and Tweedledum. Tweedledee and Tweedledum are one of all queer creatures in underland that as a complement the story. This character is only in the movie, and not in the first Alice novel.

In the novel (C10P116) addresses questions from the Knave of Heart to Alice as follows;

*"who is this?"*

while in the film it is added to

*"And who is this lovely creature?" (49:53).*

Because in this context, Alice in the novel is 7 years old, while in the film 19 years, and that makes the filmmakers add variety to Knave of Heart's interest in Alice.

In the text of the novel Queen of Heart says the sentence followed by the quote in the novel as follows: 'who only bowed and smiled in reply.

*"Idiots!" (2)* said the Queen, tossing her head impatiently ; and, turning to Alice' while in the film Red Queen who replaced the role of Queen of Heart said;

*"Red Queen : Her name is UM, you Idiot! (2) (50:15) "*

the two sentences that came out of the queen showed the addition of vocabulary made in the film production, namely

*"Her, name, is, UM, you"*

## Reduction

From the novel with the quote

*"My name is Alice, so please your Majesty,"*

said Alice very politely (C10P116) and the film in the dialogue Alice Alice: from Umbridge. (50:20) seen a reduction in the form of sentences spoken by Alice. In addition to the sentence reduction, the sentence is ranked because there is a change in the background of the story where Alice in the film is considered an intruder, so she has to minimize her true identity.

In Alice's dialogue with Caterpillar when introducing her name when asked by Caterpillar. There is a vocabulary reduction as follows;

*"I'm Alice by the way but I can't explain myself, I'm afraid, sir," "because I'm not myself you see, I'm afraid I can't put it more clearly. (C5P60). while in the film as follows;*

*"ALICE.. I'm Alice" "what do you mean by that? I ought to know who I am" (20:37).*

seen some vocabulary that the film production team omitted from the novel *Alice's Adventures in Wonderland I*.

In the novel, Alice hugs and carries Flamingoes when entering the palace of King and Queen Heart, but the Flamingoes character is lost in the film Alice (2010).

In addition to Flamingoes being a character that was omitted from the original novel, the character of the mock turtle is also not seen in the film, while in the novel The mock turtle is a character who plays a role in the novel Alice (1865).

The background setting when Alice enters Wonderland is different between novels and films, where in the novel Alice is told the creatures are welcomed in Wonderland, while in the film they are not greeted immediately, but the Wonderland Creatures pay attention to Alice from a distance first.

## Variation

In the text novel dialogue from Alice;

*"Dear, dear! How queer everything is today!" (C2/P19) varied with more complex language in Alice's dialogue in the film;*

*"Hello? Hello! Anyone there? Is someone here? It's only a dream. That's curious." (18:20).*

This variation is used because the story setting is different between Novels and Films, where in the novel Alice is told she is 7 years old while in the film Alice is depicted as 19 years old. In the film Alice also thinks that what she is going through is a dream, whereas in the novel little Alice believes what she is experiencing.

Another variation made by the production film is, Alice becomes the party to be executed. Which in the novel Alice as a mediator between the Queen of Heart and the Knave of Heart. In the novel Knave of Heart, he becomes a defendant for the theft of the missing queen's cake. The variation made by the film production team is that Alice is a suspect in the case of seducing Knave of Heart who is none other than Queen of Heart's lover in the film.

In text novels. The Cheshire Cat

*"That depends a good deal on where you want to get to" said the Cat.(C6P90) and the Cheshire Cat dialogue:*

*"Fine. I'll take you to the Hare and the Hatter." (30:06).*

Created a variation where in the film Cheshire Cat makes it clearer where he will take Alice temporarily. Unlike in the novel, it is only explained that Cheshire cat will take Alice to a place but it is not clear where.

The following variation is based on the Hatter character. Whereas the Hatter is described in the novel as being much older than Alice, Alice in the novel is 7 years old, while Alice in the film is 19 years old. Several variations of the Hatter character are shown in the film, such as the Hatter looking more towards Alice (the scene Alice will leave the wonderland after fighting the Jabberwocky 1:24:35) The filmmaker includes a variety of romance to appeal to people of all ages, which adds to the film's appeal.

The next most visible setting is right at the start of the story, when Alice is playing in the park and reading her sister's book, as described in the novel (C1P01) Throughout the film, Alice's father and his colleagues are shown gathered in the living room discussing a business that is taking place. they are alive (01:24)

Here, the researcher will describe some of the questions in the Google Form to support this research and look for clues and responses from readers and viewers to Alice's Adventures in Wonderland.



## Setting

In the novel, the initial setting of the story in chapter 1 starts from Alice's POV (Point of View). The setting shows the characteristics of Alice's near house and around the river as seen in the first paragraph of chapter 1 narration :

*ALICE was beginning to get very tired of sitting by her sister on the bank, and of having nothing to do: once or twice she had peeped into the book her sister was reading, but it had no pictures or conversations in it, "and what is the use of a book," thought Alice, "without pictures or conversations ?" (C1P01)*

The initial setting shows the atmosphere of the 1855 London location at the residence of Charles Kingsley. (01:24).



## DISCUSSIONS

After analyzing the data and answering all the research problems, there were some important points to discuss. The studies on film adaptation and responses of readers and viewers to *Alice Adventures in Wonderland 1* are addition, reduction, and variation. Were in the film adaptation of *Alice Adventures in Wonderland 1*.

According to film adaptation theory, changes in setting, characters, and the elimination of a portion of the story from the novel give the story its own distinct flavor. According to the response of novel readers, addition is considered important to cover things that appear unreal and difficult to imagine. Reducing the story and characters is done to make the film appear less long-winded as well as to reduce the number of characters and the cost of fees for existing actresses. While variations are used to highlight the uniqueness of each work, whether it is a novel or a film.

According to Hutchon (2006), film adaptation entails going beyond the boundaries of the original source in order to imitate, plagiarize, organize, transform, and save the story. In the case of the film *Alice*, the film production team attempted to create a new impression

of the novel *Alice* (1865), such as Alice's age being 19 years in the film while she was 7 years old in the novel, and the characters that were changed, such as King and Queen Hearts becoming White and Red Queen. The inclusion of the Hatter and Alice's romance is also implied. In addition, according to Hutchon (2006), the things that are added from the intrinsic elements of the novel to the film are more in the making of the film. According to Hutchon (2006), the things that are added from what is reduced from novel to film are the most in the novel section. According to Hutchon (2006), variation is more varied in film and novel.

## CONCLUSIONS

The novel *Alice's Adventures in Wonderland* (1865) and the movie *Alice's Adventures in Wonderland* film adaptation analysis are appropriate objects. As a famous work, the novel *Alice's Adventures in Wonderland* (1865) was in demand by film enthusiasts, so it was adapted by the production team led by Johnny Depp. As a film adapted from a famous novel about 1.5 centuries after the film was created, Alice's film turned out to make variations, additions, and reductions that supported so that the film could be accepted by audiences today. Alice's film added characters, reduced characters, and even changed some of the story plots so that the film feels more real and doesn't hang. The film adaptation of *Alice* (2010) is considered successful in raising the story and theme of the original novel.

From the result of the research, the researcher suggested in analyzing a film adaptation from the novel, they are as follow :

- The researcher must have a thorough understanding of film adaptation theory and be able to align it with reader and viewer responses to works, which cannot all match the studied in adaptation of works.
- The researcher should find out the correct novel and film as objects of investigation.

## REFERENCES

Abrams, M.H. 1981. *A glossary of Literary Term*. New york: Nolt Rinehart and Winston.

Abraham, MH, 1969, *A Glossary of Literary Terms*.

Budianta, Melani, dkk. 2002. *Membaca Sastra (Pengantar Memahami Sastra untuk Perguruan Tinggi)*. Magelang: Indonesia Tera.

- Cartmell, Deborah. 2012. *A Component of Literature Film, and Adaptation*. Wiley-Blackwell.
- Corbin, J., & Strauss, A. (2008). *Basics of Qualitative Research: Techniques and Procedures for Developing Grounded Theory* (3rd ed.). Thousand Oaks, CA: Sage.
- Davies, Andrew. 2011. *Adaptation: From Novel to Film*. Master Peace Educational Foundation.
- Eneste Pamusuk. 1991. *Novel dan film*. Jakarta. Nusa Indah. Foster, E.M., 1980, *Aspects of The Novel*.
- Gautama Putra, Sisworo. 1982. *Sangkuriang*.
- Hornby, AS. 2006. *Oxford Advanced Learner's Dictionary*, Oxford University.
- Hutcheon, L. 2006. *A Theory of Adaptation* ( First Edition ). London and New York. Routledge Taylor & Francis Group.
- Kayis, Muh. 2016. *Comparison Between Novel and Film Divergent (Ecranisation Theory)*.
- Krevolin, Richard. 2003. " *How to Adapt Anything Into A Screenplay*. Wiley.
- Leitch, Thomas .2008. *Adaptation, The Genre*.
- Stanton. Robert. 2007. *Teori Fiksi*. Yogyakarta: Pustaka Pelajar.
- Sue, Clayton, Curling. 1980. *Cine tracts*.