Željka Flegar i Tena Wertag

Josip Juraj Strossmayer University of Osijek – Faculty of Education, Croatia
zflegar@foozos.hr
tena_wertag@yahoo.com

Alice Through the Ages: Childhood and Adaptation

The paper is an identity-based analysis of Lewis Carroll's *Alice's Adventures in Wonderland* (1865) and two film adaptations, Walt Disney's *Alice in Wonderland* (1951) and Tim Burton's *Alice in Wonderland* (2010). Alice's identity crisis identified in each of the *Alice* works was observed in view of Erik H. Erikson's and James Marcia's identity theories in order to reach conclusions pertaining to the nature of childhood and growing up in the Victorian era, in the mid-twentieth century, and at the beginning of the 21st century. As the three different Alice characters originated in different historical periods, their identity issues conditioned by their culture, society and circumstances reveal three different processes of identity formation. Due to the fact that while creating their adaptations both Walt Disney and Tim Burton relied on the expectations of their audiences more than the spirit of the literary original, much like Carroll's work these adaptations serve as a good reference in reflecting the historical and cultural changes of children's position in society.

Keywords: identity crisis, identity formation, film adaptation, children's culture, history of childhood, consumer culture, self-pluralism

A great turning point in children's literature occurred in 1865, when Lewis Carroll wrote *Alice's Adventures in Wonderland*. Since then, modern children's fantasy has developed and thrived. The standard for this genre was established, and *Alice's Adventures in Wonderland* was and still is considered the first children's masterpiece of modern fantasy. Lewis Carroll created a supernatural world populated

with beings, animals and objects endowed with the gift of speech, a world in which impossibility and nonsense are commonplace. In his own way, Carroll managed to convince readers to believe something that cannot possibly happen in the real world because, in all its absurdity, *Wonderland* still manages to retain the consistency and logic of any well-told fantasy story (Lynch-Brown and Tomlinson 2005: 116).

Canonical works of modern fantasy, such as *Alice's Adventures in Wonderland* and *Through the Looking Glass*, are more than mere fabrications. Not only are they eccentric, innovative, original, and magical, they also embody a great paradox. The modern fantasy genre, even though it speaks of the impossible, strange and unusual, gives us an opportunity to deal with and confront daily issues. In other words, modern fantasy provides a certain emotional distance by means of which we are free to consider and think through some sensitive and important ideas more objectively. Kurkjian, Livingston and Young claim that "an irony about fantasy is that despite the fanciful characters, strange imaginary worlds, and bizarre situations encountered, it has the power to help us better understand reality" and "consider profound ideas, to speculate, hypothesize, and ask 'what if' kinds of questions that are integral to our lives" (2006: 492). Therefore, if fantasy is created skilfully and presented in a powerful manner, we can obtain a deep impression of truthfulness, even though that kind of reality cannot possibly exist; we cannot verify it in any way (Manlove 1975: 1–5).

It is no wonder that writers, screenwriters and directors had the urge to depict Alice in their own way. This paper takes into account three different works which originated in different periods, belong to popular media, and denote very distinct authors' styles: the original Lewis Carroll's *Alice's Adventures in Wonderland* (1865), Walt Disney's *Alice in Wonderland* (1951), and Tim Burton's *Alice in Wonderland* (2010). Because the film adaptations refer to both *Alice* books, *Through the Looking Glass* (1871) is also relevant for some aspects of this study. This overview will isolate a specific feature of Alice's character and examine it carefully, considering various styles over a period of one hundred and fifty years. In other words, with Alice as a child symbol, it is possible to see how childhood and growing up changed during that substantial period of time by observing Alice as a Victorian child, a 1950s' American child, and a contemporary teenager.

In adaptation studies, "both aesthetic formalists and postmodern cultural scholars are centrally concerned with adaptations as vehicles of cultural value" (Elliott 2014: 583). Accordingly, in *Literature and Film* Robert Stam notes that adaptations indeed "adapt to" various environments, tastes, and media which are under the influence of market demands, commercial preferences, censorship or aesthetics, making them a "hybrid form" or the "meeting place of different

species" (2007 3). In his account of the Bakhtinian conception of authorship, Stam presents adaptation as a "hybrid construction mingling different media and discourses and collaborations" (9), emphasising its "dialogic" and "intertextual" quality. In this sense, the originality, quality and "fidelity" remain in second place to the contextualised understanding of the experience. Therefore, in view of the *reception theory*, juxtaposed to the original *Alice*, the adaptations in this research will be viewed as "communicative utterances, socially situated and historically shaped" (10).

Although Carroll's Alice is approximately seven years old in *Wonderland* (Jones and Gladstone 1998: 7), she acts precociously for her age, making her adventures reflect the transitions of an adolescent. While examining the aforementioned works, it is apparent that in all three of them Alice goes through a process called an *identity crisis*. Thus, for the purpose of this literary and media analysis, Erik H. Erikson's identity theories will be taken into consideration, as will James Marcia's elaborations based on Erikson's theories, in order to provide an identity-based analysis of the *Alice* works. The aim of this paper is to closely investigate how Alice's identity issues changed in view of the cultural differences reflected in Carroll's, Disney's and Burton's works. Due to the fact that the different Alice characters originated in three different eras and were conceived by different authors, it is rightfully expected that Alice's identity issues, as well as those of her society, will have changed as well.

In *Alice's Adventures in Wonderland*, the protagonist enters the strange world of Wonderland in order to find out who she is. Alice ingests food and beverages with the fantastical consequences of making her shrink and grow, and she sets out on a strange journey through Wonderland in order to fulfil her *quest*: to reach the beautiful garden, in other words to reach maturity. Adolescence is a transitional period between childhood and adulthood when a young person faces various developmental changes, marked by challenge and turbulence, and a necessary part of growing up (Roth and Brooks-Gunn, as cited in Strasburger and Wilson 2002: 13–14). Accordingly, there are several main challenges that a person must overcome during this process which begins approximately at the age of ten, such as dramatic body changes, increased independence, risk-taking, peer influence, self-discovery and identity formation (Strasburger and Wilson 2002: 14). *Increased independence* happens because time away from parents gives adolescents the opportunity to make independent decisions, which also emphasises the importance of peers. Another feature of adolescence, *risk-taking*, may be a function of *adolescent egocentrism* (Elkind, as cited in Strasburger and Wilson 2002: 15), which means that teenagers are frequently preoccupied with their own appearance, image and feelings, often

assuming that other people are equally interested in them. This image of the self can lead to an illusion of invulnerability and negative consequences, but also allows for much discovery to take place (Greene et al., as cited in Strasburger and Wilson 2002: 15). Furthermore, the importance of peers is accompanied by the struggle to fit in, and in view of that fact Berndt declares that adolescents "place a great value on these relationships" (as cited in Strasburger and Wilson 2002: 15). Finally, J.D. Brown defines *identity formation* as perhaps the most crucial challenge. During adolescence, a young person begins to ask questions such as "Who am I?" and "How do I differ from my parents?". This "under construction" sense of self is very fragile and unstable as adolescents experiment with different appearances and behaviours (as cited in Strasburger and Wilson 2002: 14). Huntemann and Morgan argue that "we tend to think of identity as something that resides somewhere within an individual, some profound and all-encompassing sense of the self that remains relatively fixed and stable once it is attained, recognized or discovered" (2001: 310). However, identity can be discovered by *maturation* or *deep introspection* and is related to both external and internal social processes. This also means that an individual can establish an identity by identifying himself or herself with a certain person or a whole group, thereby creating tension between the personal and social aspects of identity. In adolescent years, a young person experiences an internal conflict which brings about a considerable sense of confusion, also known as *identity crisis*. This crisis stands for a turning point in the life of a person and it happens when he or she encounters a new and unknown problem which must be confronted and solved.

The first researcher who wrote systematically about *identity crisis* was the psychologist and psychoanalyst Erik H. Erikson who, on the basis of Freud's psychosexual stages, developed eight psychosocial stages throughout one's lifespan. According to Erikson, a failure at a certain stage does not have to result in overall failure, but simply increases the challenge that a person must confront during the next stage in order to overcome the crisis (Atalay 2007: 16). Each identity stage is defined in a bipolar manner with one side denoting a desirable state, the outcome of favourable circumstances, while the other represents a state which is the product of unfavourable circumstances. Though individuals cannot embody each extreme completely, they can gravitate more towards one or the other, and the overall point is to overcome the conflict which that specific stage brings in order to gain a new virtue (17), as illustrated in Table 1:

Table 1. Eight psychological stages according to Erik H. Erikson.

Stage	Product of favourable circumstances	Product of unfavourable circumstances
period of infancy	BASIC TRUST	BASIC MISTRUST
early childhood	AUTONOMY	SHAME AND DOUBT
play age	INITIATIVE	GUILT
school age	INDUSTRY	INFERIORITY
adolescence	IDENTITY	IDENTITY CONFUSION
young adulthood	INTIMACY	ISOLATION
adulthood	GENERATIVITY	STAGNATION
old age	INTEGRITY	DESPAIR

Source: Atalay, Mehmet. 2007. "Psychology of Crisis: An Overall Account of the Psychology of Erikson." *Ekev Academic Review* 11 (33): 15–34.

As is clear from Table 1, the stages of infancy, childhood, play age, school age, adolescence, young adulthood, adulthood and old age are marked by bipolar outcomes of favourable/unfavourable circumstances. With adolescence, the issue arises of establishing an identity. This study will therefore consider the fifth psychosocial stage according to Erikson which generally occurs upon entering adolescence and consists of two extremes: *identity* and *identity confusion*. The search for identity should result in establishing a balance between how individuals see themselves and how others perceive them in order to reach wholeness and a sense of self. If this does not happen, individuals cannot find themselves and their place in a whole (Atalay 2007: 18–22), resulting in an *identity crisis*.

Erikson's fifth psychological stage, *identity vs. identity confusion*, has been more closely studied by James Marcia who claims that there are two important processes of identity formation: *exploration* and *commitment*, with identity formation being the result of the interplay between those two (Meeus 2011: 75–76). Based on the amount of exploration and commitment, Marcia developed four identity statuses which are shown in Table 2:

Table 2. James Marcia's four identity statuses based on Erik H. Erikson's theory.

Identity statuses	Levels of commitment and exploration
Identity diffusion (D)	NO COMMITMENT
	EXPLORATION MAY OR MAY NOT OCCUR
Foreclosure (F)	COMMITMENT MADE
	NO EXPLORATION
Moratorium (M)	NO COMMITMENT
	ACTIVE EXPLORATION
Identity achievement (A)	COMMITMENT MADE
	EXPLORATION FINISHED

Source: Meeus, Wim. 2011. "The Study of Adolescent Identity Formation 2000–2010: A Review of Longitudinal Research." *Journal of Research on Adolescence* 21 (1): 75–94.

As displayed in Table 2, if an adolescent has not made a commitment to a certain behaviour, and is or is not going through the process of exploration, he or she is facing *identity diffusion* (D). On the other hand, if an adolescent has made a commitment without much exploration, he or she is in *foreclosure* (F). *Moratorium* (M) signifies that an adolescent is exploring different behavioural alternatives and that no commitment has been made yet. And finally, if an adolescent is done with the exploration and has made a commitment, he or she has reached the status of *identity achievement* (A) (Meeus 2011: 75). Kroger et al. presented the results of eleven longitudinal studies which were conducted among college and university students before 2000 and included categorical assessments of identity status (76). Their research shows that, "identity progression is systematic (D → F, D →M, D →A, F→ M, F →A, M→ A), and that there is no evidence that identity progression mostly follows the order D →F →M →A" (76). Therefore, an individual may go through all of the statuses, but it is not a rule. It is, therefore, conceivable that Alice in Lewis Carroll's *Alice's Adventures in Wonderland* finds herself in *moratorium* (M), striving towards *identity achievement* (A). This search for identity is an integral ingredient of many familiar fables and myths, as it is not easy to solve the mystery of "who I am." Even though the book *Alice's Adventures in Wonderland* seems chaotic and utterly fantastic, it is not difficult to realise that it has depicted the search for identity quite neatly.

Childhood as a nightmare

Lewis Carroll's Alice is a Victorian child, a participant of the era marked by the great expansion of the British Empire during Queen Victoria's reign. In her work "Picturing the Child in Nineteenth-Century Literature – The Artist, the Child, and a Changing Society", Jacquelyn Rogers indicates that in the early nineteenth century children were portrayed as small adults in elderly clothes (2008: 41) because at the time the world was facing high infant mortality caused by poor nutrition, work hazards and various deadly diseases, such as smallpox. Accelerating children's development, even in a superficial manner such as fashion, was a necessity, also because children had grown-up responsibilities and, therefore, did not engage in a proper childhood as we know it today. Moreover, there was a big chance that a child would not reach physiological and psychological maturity. In any case, "the sooner the child became an adult, or *appeared* to become an adult, the better" (42). Rogers points out one more cause for pushing children into adulthood, namely the Industrial Revolution that took place in Europe and North America, which increased the need for a cheap labour force. Ironically, although child labour initiated a sad and depressing period in history, the children's books publishing industry continued to flourish. Entertainment books found their way into many households and a new importance was given to the pleasure of reading (43–44). The image of a child gradually changed toward the middle of the nineteenth century, as society finally stood up against child labour when a new law against it was passed in 1833 (43) and the fear of premature death was also diminished due to the discovery of smallpox vaccination, brought to Europe in 1805 (Bennett 2008: 498). Therefore, society gradually began to conceive of childhood as a period of innocence, playfulness and joy, although at first these attitudes applied to middle-class children only. In the world of literature, Lewis Carroll and Edward Lear largely contributed to this change by interceding for a child's entertainment and pleasure, as well as by reviving literary nonsense (Rogers 2008: 44). As Rogers notes (ibid.):

> The resulting actions of the industrialists and politicians of the day were recorded by authors and artists for the public. The actions of reform (or the beginning efforts of reform) allowed a modern childhood as society drew back from the ugly realities of child labour, hunger, class warfare, and entered an idyllic land of the child as a special creature, Ruskin's *infant divinity*.

There is an assumption that Victorian fiction shaped our understanding of Victorian childhood. Lewis Carroll was "a bachelor clergyman who led an academic, ascetic, restricted, intensely religious life" (Hudson 1966: 1). He was fascinated by the study of words and displayed a talent for mathematics and parody.

Consequently, the story of *Alice's Adventures in Wonderland* was first told by Carroll to Alice Liddell and her two sisters in 1862 while they were taking a trip upriver from Oxford (Hudson 1966: 1–16). Although the main reason that Lewis Carroll wrote *Alice* was to entertain, we can assume that the negative characteristics of the nineteenth century affected *Alice* as well. According to Auerbach, Alice is very stiff and serious, wears a "pinafore and pumps" and struggles in her efforts to act like an adult. Even though Wonderland offers her the ability to play and be carefree, she tries to find logic and sense in all the events that take place. Therefore, she continuously repeats all the "adult rules" that she had ever heard (1973: 31) in the hope that she can gain control of the situation. When observing Alice, it is important to note the social class differences as an important feature of Victorianism. Overall, Alice's reactions to Wonderland are opulent with references to formal education, such as geography (Carroll 1981 [1865]: 3), Latin and French (13), or etiquette, such as "curtseying", identify her as a Victorian upper-middle-class child, quite different from the underprivileged and mistreated children depicted by authors such as Kingsley and Dickens. Children, the likes of Alice, although often neglected by their parents and raised primarily by servants and nannies (Price 2012), got to experience some benefits of society's novel view of childhood as a "protected period of dependence and development" (Gubar 2005), embellished by books or toys. Working-class children, although chiefly raised by their parents, did not, since they assumed grown-up responsibilities sometimes as early as the age of four or five. Carroll, accordingly, managed to promote adventure and play for a child by implying that Alice remembered her childhood with melancholy and joy. Therefore, Carroll's Alice, an archetypal child, is also a privileged nineteenth-century child with maturation and identity issues characteristic of her time. However, Lewis Carroll allowed her a small leap forward in time by sending her to Wonderland, a dreamland where common sense is not easy to find.

There are many theories about Carroll's motives for creating Alice and Wonderland. However, there is an evident pattern of growing up and establishing identity, symbolised by means of the journey through Wonderland. In the first chapter, Alice is being read a story which she finds extremely dull. When she sees the White Rabbit running and checking his pocket watch she is not at all confused, but finds it quite normal, reflecting the power of the child's imagination to accept what is extraordinary. Adventurous as she is, Alice decides to follow the White Rabbit, which suggests one of the features of growing up – *risk-taking*.[1] Although

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[1] Though this can be contested by some Alice scholars, in our opinion following an unknown person/creature down a dark hole without thinking definitely involves risk-taking. In support of this, it can be noted that the ChLA 2013 *Play and Risk* conference featured Tenniel's *Alice* illustration on all the Conference materials.

Alice cannot possibly know what she can find in the rabbit hole, she decides to stumble into it without much deliberation, "in another moment down went Alice after it, never once considering how in the world she was to get out again" (Carroll 1981 [1865]: 2). Moreover, one can see Alice taking a risk every time she drinks from a strange bottle and eats a cake of strange and unknown origin. Such events also take place because of Alice's increased independence. It seems that Alice's world consists of vague and simple rules that she has picked up at school and from her family. However, she has never been left alone to experience reality on her own, she has been presented with ready-made solutions, and is catapulted into a very private and individual experience. Alice can tell that in Wonderland, her maturation land, simple rules do not give her any solutions to real-life situations, as she has been taught so many times before (5):

> [...] for she had read several nice little stories about children who had got burnt, and eaten up by wild beasts, and other unpleasant things, all because they *would* not remember the simple rules their friends had taught them [...]

A big change happens at the very moment Alice falls down the rabbit hole. She feels curious and experiences feelings of regret at such a radical decision which symbolically ended a particular period in her life. This results in peculiar questions overwhelming her mind and her repeating all the facts that she had learned at school in order to avoid confusion, "'Do cats eat bats?' […] 'Do bats eat cats?' for, you see, as she couldn't answer either question, it didn't matter much which way she put it" (Carroll 1981: 4). This is exactly the point where, according to Marcia's theory, active exploration begins, and Alice enters *moratorium* (M). Alice cannot make a commitment, and therefore starts to explore her inner self and the world that surrounds her which is catalysed by the loss of identity, possibly an indicator of approaching adolescence. Thus, Erikson's fifth psychological stage of life cycle occurs as Alice approaches *identity confusion*.

When Alice finally reaches solid ground she sees a beautiful garden and wishes that she could get out of the dark hall. As James Suchan asserts, Alice's goal is to reach the pastoral garden and find the source of her identity (1978: 81–82). In the hall, Alice starts changing size, which might symbolise dramatic body changes that occur during puberty. Consequently, Alice loses her sense of self and that of belonging which suggests an *identity crisis* in which all Alice's beliefs and values are being re-evaluated. Carroll denotes that Alice is very fond of pretending she was two people, yet Alice says, "Why, there's hardly enough of me left to make *one* respectable person" (1981 [1865]: 6). Throughout the novel, one is under the impression that Alice gets very frustrated and annoyed by the situation, her feelings are mixed, and her reactions contradictory. Accordingly, Alice says (9):

> Dear, dear! How queer everything is to-day! And yesterday things went on just as usual, I wonder if I've changed in the night? Let me think: *was* I the same when I got up this morning?
> I almost think I can remember feeling a little different. But if I'm not the same, the next question is "Who in the world am I?" Ah, *that's* the great puzzle!

To find her place in the world, Alice also compares herself to her peers, another feature of building an identity during adolescence (10):

> "I'm sure I'm not Ada," she said, "for her hair goes in such long ringlets, and mine doesn't go in ringlets at all; and I'm sure I can't be Mabel, for I know all sorts of things, and she, oh, she knows such a very little! Besides, *she's* she, and *I'm* I, and—oh dear, how puzzling it all is!"

The peculiarities of Alice's condition are especially evident in communication, for when Alice meets the Mouse she talks about her cat Dinah repeatedly, although the Mouse is apparently scared. Even though James Suchan calls Alice's treatment of Wonderland animals sadistic (1978: 79), Alice appears to be unaware of the consequences of her behaviour, and feels very sorry that she cannot reach an understanding, which is an example of common *adolescent egocentrism* (Elkind, as cited in Strasburger and Wilson 2002: 14–15). When Alice realises that her attitude does not comply with that of the Wonderland inhabitants, she constantly apologises, trying to identify with others and find her place in society.

When Alice finally manages to get out of the dark hall, she enters an even more curious land, Wonderland, a place characterised by a lack of logic and common sense where communication is further obstructed. Therefore, in her great struggle to establish an identity, Alice uses a method called *deep introspection*, which implies that she analyses and questions her acts and even talks to herself (Huntemann and Morgan 2001: 310). According to the novel (Carroll 1981 [1865]: 12):

> "I wish I hadn't cried so much!" said Alice, as she swam about, trying to find her way out. "I shall be punished for it now, I suppose, by being drowned in my own tears! That *will* be a queer thing, to be sure! However, everything is queer to-day."

Suchan claims that Alice, in an attempt to gain an identity, turns to logical, common sense methods which are doomed to fail in Wonderland (1978: 82). Alice is simply trying to establish a progressive continuity in a world of nonsense, the world of a child entering adulthood. However, a very important identity-defining event takes place when Alice meets the "hookah smoking" Caterpillar. The Caterpillar asks Alice bluntly, "Who are you?" and Alice elaborates (Carroll 1981 [1865]: 32):

> "I – I hardly know, sir, just at present – at least I know who I *was* when I got up this morning, but I think I must have been changed several times since then."
> "What do you mean by that?" said the Caterpillar, sternly. "Explain yourself!"
> "I can't explain *myself*, I'm afraid, sir" said Alice,

"because I'm not myself, you see."
 "I don't see," said the Caterpillar.

Although Alice cannot achieve mutual understanding with a Wonderland inhabitant yet again, the Caterpillar gives her very valuable advice by telling her to "Keep [her] temper" (32) and choose which size she would like to be (35). In other words, the Caterpillar tries to lead Alice towards maturation and *identity formation*, suggesting that she alone can establish an identity by making commitments to particular behaviours and to herself without being concerned by the fact that Wonderland creatures are easily offended. Finally, the Caterpillar gives Alice direct instructions on how to get back to the normal size (36, emphasis in the original):

> "One side will make you grow taller, and the other side will make you grow shorter."
> "One side of *what*? The other side of *what*?" thought Alice to herself.
> "Of the mushroom," said the Caterpillar, just as if she had asked it aloud; and in another moment it was out of sight.

Piaget claims that "children achieve a mentalistic understanding of dreams and other mental states beginning only at about age six or seven and only fully understand their nonphysical, private, internal nature by age 12" (Woolley and Wellman 1992: 366). In all its absurdity, nonsense, transformational quality and the grotesque, Wonderland as a journey land has a nightmare-like quality. This is, among other things, evident in the manner in which Alice wakes up (Carroll 1981 [1865]: 95):

> At this the whole pack rose up into the air, and came flying down upon her; she gave a little scream, half of fright and half of anger, and tried to beat them off, and found herself lying on the bank, with her head in the lap of her sister […].

Sarah Gilead gives great importance to return-to-reality closure as a modern fantasy feature. She emphasises that such a pattern occurs in many classic works of children's fantasy fiction. This happens when "the adventurers return home, the dreamer awakens, or the magical beings depart" (1991: 277). A turning point takes place when Alice reaches the beautiful garden, as she learns how to stand up for herself and becomes committed to a certain behaviour and shape after extensive exploration. Although the Queen of Hearts represents an authority figure, Alice manages to quieten her down by retorting "Nonsense!" to the Queen's "Off with her head!" (Carroll 1981: 61). In *moratorium* (M) Alice goes through the complicated process of exploration starting with the journey through the rabbit hole and continuing with the exploration of her own behaviour and attitude towards Wonderland habitants, as well as their reactions to her. As the dream approaches its closure, Alice progresses towards *identity achievement* (A). We can conclude that Alice manages to reconcile different aspects of her identity when she says to

the Mockturtle after seeing the Lobster Quadrille, "I could tell you my adventures – beginning from this morning," said Alice a little timidly; "but it's no use going back to yesterday, because I was a different person then" (Carroll 1981 [1865]: 79).

Alice's *identity formation* reaches its closure in the courtroom: as the trial goes on, Alice grows to her original size and cannot put up with Wonderland nonsense (95):

> "Stuff and nonsense!" said Alice loudly. "The idea of having the sentence first!"
> "Hold your tongue!" said the Queen, turning purple.
> "I won't!" said Alice.
> "Off with her head!" the Queen shouted at the top of her voice. Nobody moved.
> "Who cares for *you*?" said Alice (she had grown to her full size by this time). "You're nothing but a pack of cards!"

In a way, Alice's act of dismissing Wonderland procedures signifies the relinquishing of the childish and the nonsensical: she is now a grown-up, exiled from the fantastic secondary worlds. It is obvious that she believes in her true self more than in dreams and stories, and the world of imagination which was both a source of awe and terror is no longer a cause of frustration; she remembers it as a "wonderful dream" (96). Yet the epilogue in which Alice's sister relives her Wonderland adventures has a sentimental, eulogistic quality (97):

> The long grass rustled at her feet as the White Rabbit hurried by – the frightened Mouse splashed his way through the neighbouring pool – she could hear the rattle of the teacups as the March Hare and his friends shared their never-ending meal, and the shrill voice of the Queen ordering off her unfortunate to execution – once more the pig-baby was sneezing on the Duchess' knee, while plates and dishes crashed around it – once more the shriek of the Gryphon, the squeaking of the Lizard's slate-pencil, and the choking of the suppressed guinea-pigs, filled the air, mixed up with the distant sob of the miserable Mock Turtle.

At the end of the tale, Alice readily opens her eyes to the "dull reality" and continues where she left off with what her society would deem a much more appropriate sense of self. Accordingly, Geer reports that (2003: 2):

> *Wonderland* and *Looking-Glass*, like many Victorian texts, thus characterize the values inscribed in idealized childhood and its tales as domestic and feminine. The Wonderland frames suggest that the tale of Alice's dream fosters the happy, loving childhood that will enable her development into a good woman and mother [...].

There is an extensive influence of culture on Alice's identity, development, appearance and behaviour in general. Although the pattern of forming an identity is quite universal, Alice was a Victorian upper-middle-class child who grew up in the spirit of her time. She, therefore, maintained seriousness throughout the duration of her *quest* and in the end fulfilled society's expectations. The Victorian attitude

left a mark on generations of children who were required to grow up as quickly as possible, which Carroll depicted by means of a journey marked by a search for identity. Inevitably, *Alice's Adventures in Wonderland* also represents a critique of what society expected of a Victorian child. In a world full of possibilities for imagination, creativity and play, Alice remained consistent and strict, unable to accept the world which a typical child of the time was expected to embrace without question, and easily committed herself to being an adult, suggesting an *enforced identity status progression* which affected generations of children at the time. In other words, Alice was given the possibility of a childhood full of adventures and grew up to be a mother who shared all her childhood memories with the young, a participant in an era where maturation was inevitably accelerated.

Childhood as playground

Children have a very important place in history, due to the fact that they leave a mark on culture probably as much as adults do, despite the fact that the development of their culture is significantly more difficult to trace (Messenger Davies 2011). In her book *Pricing the Priceless Child: The Changing Social Value of Children*, Vivana Zelizer argues that by the 1930s the concept of childhood was marked by "sacralisation", or "the new exaltation of children's sentimental worth" (1994: 23). Zelizer recognises "the emergence of this economically 'worthless' but emotionally 'priceless' child" as "an essential condition of contemporary childhood" (3). Accordingly, after the era of high infant mortality and child labour, what Stearns terms as the "the modern model of childhood" (2006) emerged. This model was developed in Western Europe and the United States and had three main characteristics: the sharp decline of infant mortality, the restriction of fertility, and schooling rather than work. This led to a greater distinction between children and adults, more intense emotional ties between children and their parents, the image of the child as sociable and malleable, the synonymy of childhood and innocence, laws protecting children from adults, as well as increased awareness of gender distinctions. However, two elements that define the modern model globally are, according to Stearns, schooling for the purpose of socialisation and the "juvenilisation of consumption" which also resulted in a "massive reconsideration of child discipline" (2006: 104), with more relaxed attitudes to manners, as well as increased leisure time and more choices available for children and adolescents.

In the 1930s children became targets of American marketers, as well as a target audience of radio, film, comics and media in general, as children's "consumer potential" was recognised. At this point Walt Disney "came into play".

As Shortsleeve argues, what brought Disney to the "throne of animated movies" was his unique style and innovative technology (2004: 16). Disney introduced the term *personality animation* and assigned a great deal of importance to narrative elements in his feature-length animated films. In other words, Disney paid an enormous amount of attention to "identifying personality" during the process of character creation. It became one of "the elements of design and specific character movements" (Wells 2006: 207). Whelehan emphasises some other important elements that mark Disney's style, such as "the use of humour, stress on moral values, innocence, romance, reliance on gender stereotypes and individualism, positive outlook, 'cute' characters and grotesque villains" (2006: 218).

Nicholas Sammond (2005) speculates that Disney owes his popularity to the individual approach that occurred in those times, as he represented liberation from behaviourism and a shift towards the "child-centred" approach which focused on children's needs and desires. Additionally, society increasingly began to express concern about the influence of mass media on child development, behaviour and moral values. Therefore, Disney's animated films containing moral lessons, sweetness, joy and happy endings for those who persevered in their good intentions went hand in hand with the general sentiment of the audiences. What also contributed to Disney's worldwide popularity was his "rags-to-riches personal story", his "scientific rationalism", and the defining of the "domain of children" (Sammond 2005: 133). Sammond describes Walt Disney's influence on his audience in the following manner (113):

> To watch Pinocchio was to consume Pinocchio. To consume Pinocchio was to consume Walt Disney; and to consume Walt Disney was to ingest the qualities essential to Americanness that were required for its reproduction in subsequent generations.

Although Disney stayed faithful to tradition, and his revolution largely involved changes regarding animation technology, he was the one to contribute to the evolution of a whole new consumer society, and among the first to recognise children's consumer potential combined with messages about moral and proper behaviour. Thus, Walt Disney's art left a fantastic mark on American and global culture and history, for he made it possible for generations of children to enjoy and celebrate their childhood, but at the same time educated them and prepared them to become "all-American" adults. Essentially, Disney's work is the embodiment of a typically American conceptual metaphor LIFE IS ENTERTAINMENT (Kövecses 2005) that pervades the American media, a fact which is clearly visible in his adaptation of *Alice*.

Walt Disney's opus was marked by a continuous interest in literary classics, such as *Snow White and the Seven Dwarfs* (1937), *Cinderella* (1950), *Peter Pan*

(1953), *Pinocchio* (1940), *Sleeping Beauty* (1959) and *Alice in Wonderland* (1951). Although Disney's *Alice in Wonderland* differs from his other reinterpretations of classics, he still managed to imprint his own signature into Carroll's original version. The animated film starts in a very idyllic manner, with Alice surrounded by butterflies, flowers and bees. Alice also listens to the dull story of William I of England that her sister reads to her, and longs for the world of nonsense: "If I had a world of my own, everything would be nonsense. Nothing would be what it is because everything would be what it isn't. And contrariwise, what it is, it wouldn't be. And what it wouldn't be, it would. You see?" (Disney 2011 [1951]: Chapter 3). In this way Disney pays homage to Carroll's legacy by glorifying nonsense and other features of typically childish conduct, thus emphasising the desire for a perpetual state of childhood. Consequently, Alice sees the White Rabbit and follows him without question. Though she knows that she should not enter the rabbit hole, she does so anyway, engaging in *risk-taking* behaviour similar to that of her predecessor. However, Carroll's Alice notices that everything is starting to change and begins to feel curious, thereby beginning to question her own existence, which is when an indication of *identity crisis* appears. Carroll pays great importance to the fall and elaborates it in the finest detail, which does not happen in Disney's version in which the quite carefree Alice simply falls down the hole and even seems amused by the situation and the objects that she sees while falling, with her dress slowing down the fall (2011 [1951]: Chapter 4).

Throughout the story, Alice also experiences bodily changes; she is also called a "monster" (Disney 2011 [1951]: Chapter 10), a "serpent" (Chapter 15) and a "weed" (Chapter 13). Yet, Disney's Alice appears less frustrated by these changes, commenting quite simply on being outcast by the flowers: "Seems to me they could learn a few things about manners," and is not as anxious to get to the "right size" as Carroll's Alice is. It is obvious that here, too, Alice is in an active state of exploration, much like Carroll's Alice, and no commitment is being made. She is in a state of *moratorium* (M) as she drinks from strange bottles and argues with the Wonderland inhabitants. However, Disney's Wonderland gives the impression of a playground in which the dreamlike world of the nonsensical and grotesque is substituted by generic "cuteness" and didacticism, evident, as well as elsewhere, in the flower scene in which Alice encounters examples of puns in the flesh, such as "bread and butterflies" or "a rocking-horsefly" (Chapter 12). Although Carroll's illustrator Tenniel also creates visual representations of Carroll's imagery, Disney's brightly coloured traditional personality animation makes Alice's encounters seem far less intimidating, such as the one with the talking doorknob (Chapter 6) or with the wildly entertaining Tweedle Dee and Tweedle Dum (Chapter 8). Additionally,

although there is no polarisation of right and wrong which is normally a distinct feature of Disney films, there are cautionary tales indeed, an example of which is the story of "The Walrus and the Carpenter"² about little oysters which get eaten because they are gullible and too curious (Chapter 8).

Similar to the original, Disney's Alice faces increased independence and at one point does not know who she is. However, unlike Carroll's Alice, she reaches that state much later, when she encounters the Caterpillar, which asks her "You? Who are you?". She cannot answer that question and "explain herself" because she does not know who she is (Disney 2011 [1951]: Chapter 14). Though dealt with visually in a very effective manner while the Caterpillar is reciting "How Doth the Little Crocodile," this crucial moment in Alice's development is trivialised by means of the Caterpillar's struggle with its own limbs, an example of slapstick humour often employed in Disney pictures. For this reason, one does not get the impression that Alice is undergoing a difficult period of life known as *identity crisis*. It seems that Disney's Alice, despite the size changes, is always the same.

An inkling of identity crisis and *identity confusion* is also perceived in the Cheshire Cat scene (Disney 2011 [1951]: Chapter 16), with Alice wondering which way to go in the dark woods as the Cheshire Cat recites "Jabberwocky", another of Carroll's nonsense poems from *The Looking Glass*. However, the Cheshire Cat, more playful than bizarre, merely suggests that Alice keep following the White Rabbit, thereby reinforcing the idea of prolonged exploration. In his article, "Alice's Journey from Alien to Artist" (1978), James Suchan considers the Cheshire Cat as Alice's only real ally and solution supplier and claims that it brings Alice a solution to her identity problems by saying, "We're all mad here. I'm mad. You're mad" (47). May likewise suggests that the Cheshire Cat labels Wonderland a madhouse and "provides a logical argument to prove it" (2007: 83) and Empson claims that "Alice and the Cat share 'intellectual detachment': they are both coolly dispassionate among fabulous creatures but still curious about them, as they are, themselves, curiously fabulous creatures" (as cited in Stillman 2010: 76). However, what Ross stresses as an important difference between Disney's and Carroll's Alice is when Disney's Cheshire Cat concludes that all of them living in Wonderland are mad, but does not accuse Alice of being mad, therefore marking Alice "the only rational being among lunatics" (2004: 56). Ross notes that Carroll's Alice "learned how to manage her size, how to talk back to a queen, and how to wear the crown of adulthood" and that "Carroll celebrates childhood as a brief, fleeting time in which even girls may follow talking rabbits before being overtaken by the 'dull reality of womanhood'" (56–57), which is not the case with Disney's Alice who remains a perpetual child throughout the story.

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² A narrative poem published in *Through the Looking Glass* (1871).

The differences between the two versions are also evident visually, as Tenniel's[3] original illustrations have a much darker, sombre quality, and Disney's feature is a colourful feast. While Carroll's "A Mad Tea-Party" focuses on madness pertaining to verbal nonsense and puns, with special emphasis on the discussion about the nature of Time, Disney's madness revolves around the celebration of an "unbirthday" accompanied by the colourful dancing dishes and cutlery, as well as fireworks (2011 [1951]: Chapter 17). However, after encountering many psychedelic inhabitants of the Tulgey Wood, much like Carroll's Alice, Disney's heroine is fed up with Wonderland nonsense (Chapter 19) and is motivated by the desire to go home.

As opposed to her Victorian counterpart, Disney's Alice is imperially manipulated by the Queen (Disney 2011 [1951]: Chapter 24). Consequently, there is a great difference in the courtroom scene as well, due to the fact that in Disney's version Alice acts as the defendant. In this nonsensical scene, at one point Alice eats a piece of mushroom and grows very large, giving her the confidence to insult the Queen of Hearts. Unfortunately, this does not last very long, as Alice shrinks again, loses all her confidence, and is forced to run from an angry mob. Disney's Alice is saved in the end not by her new-found confidence, because she is seen running away from mad Wonderland inhabitants, but by simply waking up. Below, one can see the difference between Tenniel's illustration of Alice and Disney's: in the courtroom, Carroll's Alice is serious and adult-like, and Disney's retains the innocence and air of a child. In other words, Disney's Alice remains committed to remaining a perpetual child, which suggests a tendency towards *identity status continuity*.

The classics were often interpreted by Disney "in way which best suited U.S. Social standards" (Cohen 1967: 24). Although Disney launched his *Alice* almost one hundred years after Lewis Carroll, it appears considerably more conservative. It is possible that Lewis Carroll's critique of children's roles in Victorian society brought radical changes to children's literature and the treatment of children in general. Disney, however, was a man who represented twentieth-century America, and America of the 1950s meant capitalism, conservatism and conformity. In her article "Escape from Wonderland: Disney and the Female Imagination" Deborah Ross notes that some reviewers of Disney's *Alice in Wonderland* called it anarchic, yet concludes that Carroll's original is "far more tolerant of anarchy" (2004: 57). Disney's *Alice*, compared to Carroll's, is an idyllic children's story which celebrates childhood in all its exploration, but does not discuss the challenges and turbulence of growing up. Therefore, in all her playfulness, Disney's Alice does not construct

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[3] Sir John Tenniel made illustrations for the *Alice* books according to Carroll's detailed instructions.

a new identity, but remains committed to the playful *status quo*. Although there is a clear sense of identity at the end of her journey, it is continuous, celebrating "modern" childhood and child audiences as consumers of animated pictures. As one of the animators, Marc Davis said, "If America had a visual art form I'd say it's the Disney animated cartoon" (as cited in Shortsleeve 2004: 5). Yet, many years after his death, Disney's values permeate not only American culture, but the core of global media culture.

Childhood as imagination

Disney's legacy also encompassed the training of young artists, filmmakers and animators of a very unique and recognisable style, such as Tim Burton. Born in 1958 in Burbank, which he later described in *Edward Scissorhands* (1990), he was an introverted and slightly destructive child obsessed with horror movies. As mentioned before, Burton attended the training school for prospective animators founded by Walt Disney Studios (Burton et al. 2006: 7–8). Though Burton learned that his style and that of the Disney Studios clashed, Walt Disney Studios eventually gave him the chance to be creative, to develop his style and elaborate ideas as he became their conceptual artist (9–10). Accordingly, Burton's style can be described as Gothic, belonging to the tradition that was "born" in the seventeenth century and gave credit to the chaotic and unforeseeable aspects of life, such as death and loss, and represented the "duality of life" in which darkness was also a part of human existence. Therefore, one of the main characteristics of the Gothic narrative is the "logical explanation of terrifying events" and "fascination with thresholds and boundaries", such as the boundaries between life and death, happiness and sadness (Bye 2010: 5). Accordingly, Tim Burton found his inspiration in the works of the American writer of Gothic fiction, Edgar Allan Poe, the horror film actor Vincent Price, as well as in Mary Shelley's classic *Frankenstein* (1818). Taking into consideration some of Burton's most famous films, such as *The Nightmare Before Christmas* (1993), *Sleepy Hollow* (1999), *Corpse Bride* (2005), *Charlie and the Chocolate Factory* (2005), or *Sweeney Todd*: *The Demon Barber of Fleet Street* (2007), they often depict "the struggle between the world of imagination and the world of reason" (Bye 2010: 12). In a number of Burton's films, the protagonist ends up in a dark and mysterious fantasy world, where the settings are nightmarish and the characters are usually isolated, misunderstood and eccentric outcasts. Such features prevail throughout Tim Burton's *Alice in Wonderland* (2010) as well. Seen through Burton's eyes, Wonderland is a dark, cold and foggy place, as depicted in the scene where Alice makes her entrance into it.

According to Bye, Burton's characters are often subjected to a certain type of *identity crisis*, as they are likely to have experienced a tragedy or pain in the past (2010: 11–33) and, therefore, Burton explores "borders between civilisation and barbarism, living flesh and dead meat, love and revenge, the present and the past" (23). All the aforementioned leads to the conclusion that it was only a matter of time before Tim Burton took Alice and placed her into his own Wonderland, using his unique style to embrace nonsense, chaos and confusion on a distinct *quest* for identity.

Burton's depiction of the character of Alice is obviously conditioned by the contemporary circumstances of growing up. Richard A. Settersten Jr. and Barbara Ray point out extensive social and cultural changes in coming of age over the past few decades. Accordingly, they describe today's process of growing up as "more gradual and varied" than ever before, as their research focuses on several features, such as, "leaving home, completing school, entering the workforce, getting married, and having children," which are "varied by gender, race, ethnicity and social class" (Settersten Jr. and Ray 2010: 20). Although the process of reaching adulthood still retains some of the classic features it had before the era of industrialisation and is characterised as a "gradual process characterized by semi-autonomy", the emphasis in those times was to become economically independent in order to start a family. Yet, there are quite a few differences in the goals and motives that help define adulthood and the reaching of adulthood nowadays (20). In 2005, research by Fussell and Furstenberg Jr., focusing on how young people define adulthood today, encompassed almost 1,500 surveyed Americans between the ages of 18 and 30. Accordingly, they were asked which of the following goals they considered the most important to accomplish in order to become an adult: leaving home, finishing school, getting a full-time job, becoming financially independent, marrying, becoming a parent, or being able to support a family. The results showed that approximately 95 percent of young American adults believe that completing school, establishing an independent household and being employed full-time are the most important features that define adulthood (as quoted in Settersten 2010: 21–22).

However, this was not the case among previous generations, who considered marriage and parenthood the most important markers of adulthood. As opposed to that, today such features of adulthood are only seen as life choices, but not requirements, in other words "steps that complete the process of becoming an adult rather than start it" (Settersten Jr. and Ray 2010: 22). It is not hard to conclude that nowadays affiliation to a social class also determines how one defines adulthood. According to the results of the same survey, "Americans who are less educated and less affluent give earlier deadlines for leaving home, completing school, obtaining

full-time employment, marrying, and parenting" (22). Moreover, Settersten Jr. and Ray highlight some new features that influence the life of young adults today, such as living on their own before getting married, living with their parents longer, the necessity of completing college for the purpose of securing a proper standard of living, a longer period of time to establish a full-time job that pays off and "a wider range of employment experiences". As a result of all these changes in coming of age, marriage and parenting are no longer considered priorities. When it comes to gender, women were not "fully integrated" into college classrooms, or into the paid labour market before the 1960s. Therefore, not many women lived independently before marriage. Settersten Jr. and Ray claim that "by 1970, the share of twenty-year-olds who were living on their own before marriage was more than twice that for both white men and women at the turn of the century" (25). Today, though there is always room for improvement, women generally appear to be considerably more emancipated than a century and a half ago.

Additionally, when speaking of contemporary identity formation, it is inevitable to use the term postmodern, denoting the period beginning in the 1960s (Harrison 2010: 962–963) which had a profound influence on art, literature and the way of life. Dunn and Castro argue that "consumption and technology-based culture are contributing factors to self-pluralism" (2012: 352), which McReynolds et al. define as follows (2000: 349):

> [...] a given individual does not necessarily have a single fixed idea of self, like a painted portrait, but rather that he or she may employ a variety of more or less different self-perspectives – hence the idea of the pluralistic self-concept – at different times and in different situations.

Therefore, due to a consumer and technology-based culture – a postmodern culture – which leads to self-pluralism, one is presented with many different choices and a variety of possible identities. In his reinterpretation of *Alice in Wonderland*, Tim Burton addresses the issue of self-pluralism and depicts Alice as a postmodern female hero who embraces an alternate reality, often dispensing with logic and reason, overcomes obstacles and undergoes a coming-of-age experience in order to find her authentic self. In view of Fokkema's definition of postmodern character which is "in the most general sense, caught up in power relations [and which is c]onstituted by history, its own paranoid beliefs, other narratives, language, or Foucauldian discourse, its autonomy is endangered or lost" and whose circumstances "may testify to a deteriorating situation, resulting in madness or in the increasing power of a public identity" (1991: 184), Alice's visit to Wonderland signifies a postmodern crisis pertaining to power, identity and the nature of reality.

Accordingly, Burton introduces Alice as a little girl plagued by nightmares of a strange place with curious creatures, who lost her father, her role-model of great imagination, at an early age (Burton 2010: Chapter 1). Subsequently, having grown into a woman, she is expected to marry a young nobleman, and become a wife and a mother. Confronted with unfavourable options, Alice feels that she is left with no choice. Therefore, Burton's Alice, much like Carroll's, undergoes an *identity crisis*, which she confronts in Wonderland. As Alice is brought to a large family reunion, she feels trapped and just as she is supposed to be proposed to, the White Rabbit shows up with his time watch, giving her the chance to escape as she falls down the rabbit hole (Chapter 3).

Though the theme persists, there is an obvious difference between Burton's Alice and her predecessors: Burton's Alice is older than both Carroll's and Disney's, more specifically nineteen years old, therefore, her identity issues also differ. Because Alice's identity issues are closely linked to the cultural context of her origins, Carroll's Alice is a Victorian girl who goes through the psychosocial stages of forming an identity which is accelerated towards adulthood, and Disney's Alice undergoes stages of exploration solely for the purpose of amusement. Interestingly enough, although Burton's Alice is older in years, her *identity confusion* involves striving to maintain a child's imagination, and longing for the aspirations and ambitions of a little girl even though she is becoming a woman. This is obvious in the scene in which Alice admits that she was "wondering what it would be like to fly" and that her father sometimes "believed in six impossible things before breakfast" (Burton 2010: Chapter 2).

A striking distinction between the original and both adaptations is visible when Alice reaches the door that leads to Wonderland. Carroll's serious Alice is trying to unlock the plain hidden door in order to reach the garden, whereas Disney's speaks to the talking doorknob. Burton's Alice, however, seems very insignificant and small next to the Gothic and grotesque Wonderland gates.

As mentioned before, Burton's Alice enters an *identity crisis* when she realises that her wishes oppose those of society. As she escapes to Wonderland because she "needs a moment" (Burton 2010: Chapter 3), she too goes through dramatic body changes and feels increased independence. However, she has persistent issues regarding risk-taking, society's expectations, self-discovery and identity formation. Accordingly, Erikson's fifth psychological stage implies that "the young person, in order to experience wholeness, must feel a progressive continuity […] between that which he conceives himself to be and that which he perceives others to see in him and to expect of him" (Atalay 2007: 20). Wonderland, therefore, is a type of projection of the "parallel world" of Alice's inner struggles and her flamboyant

imagination, which starts off as a recurring dream/nightmare, but ceases to be so the moment Alice enters it, even though Alice is aware that "This has all come from my own mind" (Burton 2010: Chapter 12). When Alice arrives in Wonderland, or "Underland", the inhabitants wonder if she is "the right Alice" because, much like in Spielberg's *Hook* (1991), there are hints that suggest that Alice had already visited Wonderland when she was a little girl. Immediately upon entering, Alice is met with a collection of beings populating the 1950s Disney version, such as Tweedledum and Tweedledee, the flowers, or rocking-horseflies, and is taken directly to the Caterpillar called "Absolem". Here she learns from the "Oraculum" that she is to slay the Jabberwocky on "Frabjous Day" (Burton 2010: Chapter 4). In view of Marcia's theory, Burton's Alice is, likewise, in *moratorium* (M), exploring Wonderland, its inhabitants and their stories. However, as opposed to Carroll's and Disney's journey which has a stroll-like quality, Burton engages Alice in an epic ordeal in which her coming of age involves slaying a beast in what appears to be an act of "initiation" and a "hero's round"[4] (Babbitt 1987). Burton's version, likewise, incorporates the polarisation of right and wrong because of the concrete evil of the Red Queen and her knave Ilosovic Stayne, as well as the specific reference to the customs and rituals of Wonderland, undoubtedly making this an attempt at a typical example of the high fantasy genre. The inhabitants of Wonderland in this particular version, such as the Cheshire Cat or the Mad Hatter (Burton 2010: Chapter 6), are no anomalies of common sense that Alice observes along her path, but her allies and her support system in overcoming the greatest challenge of her life – finding out who she is and growing up. This is what Alice concludes (Chapter 7):

> From the moment I fell down that rabbit hole, I've been told what I must do and who I must be. I've been shrunk, stretched, scratched and stuffed into a teapot. I've been accused of being Alice and of not being Alice, but this is my dream. I'll decide where it goes from here.

There is an undeniable sense of community, as the inhabitants of Underland interact with each other as well, dismissing entirely the prevailing detachment of Carroll's version. As opposed to her predecessors, Alice *bonds* with the inhabitants of the secondary world and becomes their "champion" (Burton 2010: Chapter 10). As she again encounters the Caterpillar before a grave decision, Alice defines her identity by naming its categories pertaining to factors, personal descriptions and qualities, sociodemographic features and social roles (Huntemann and Morgan 2001) and concluding that Wonderland is "real" because it is a "memory" (Burton

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[4] Natalie Babbitt (1987) defines several features of the "hero's round" which appear in Burton's version of the tale: call to adventure, crossing the threshold, trials in the new environment, assistance of a protective figure, maturation or becoming a "whole person" and return home.

2010: Chapter 12). As Absolem transforms into a butterfly, he identifies the "Vorpal sword" as Alice's intuition that "knows what it wants. All you have to do is hold on to it" (Burton 2010: Chapter 12). As a result, Alice transforms into a warrior who can triumph by believing in the impossible: that there is a potion that can make you shrink, a cake that can make you grow, that animals can talk, that cats can disappear, that there's a place called Wonderland and that she can slay the Jabberwocky (Chapter 13).

Finally, when Alice returns from Wonderland back to the real world she refuses to marry the young lord and commits to pursuing a career instead. Even though the plot of Burton's film takes place in the Victorian era, Alice acts like a 21st century girl in accordance with Settersten Jr. and Ray's research. Her priorities are not to get married, start a family and have children, but to become an independent businesswoman. Burton's Alice is a postmodern protagonist – a versatile and introspective girl who needs to have choices and a sense of power in order to be happy and fulfilled. Yet, an important feature of contemporary growing up needs to be singled out – whereas Carroll's Alice grows up in an accelerated fashion and Disney's continues being a perpetual child, Burton's Alice literally escapes into her childhood in search of answers. Therefore, in a chaotic and unstable world overwhelmed with choices, Victorian Wonderland is a place of simplicity and refuge. Much like Burton himself, the 21st century Alice uses her imagination to regress into her unique and private worlds in order to generate new ideas, characterising her identity formation as a combination of progression and regression. In 2010 Kroger, Martinussen and Marcia presented a meta-analysis of developmental patterns of identity status change in adolescence and young adulthood. Their findings show that for individuals who undergo identity status transitions at this particular age, "progressive change is more than twice as likely as regressive change" (696), mostly from *moratorium* to *achievement*. In other words, Burton's heroine establishes her identity and embraces intimacy, the positive outcome of Erikson's young adulthood stage, by seeking interpersonal relationships "in the form of friendship, combat, leadership, love and inspiration" (Atalay 2007: 21). However, because of the evident self-pluralism of her character, one might expect that she will soon find herself in Wonderland again. Kroger et al. note that although regressive change occurs as well, there is a large proportion of adolescents who do not complete the identity formation process. In view of such findings, they suggest that "ongoing identity development should be anticipated in the years beyond late adolescence and young adulthood. Or the word, 'adolescence' must be redefined" (Kroger et al. 2010: 696).

It is a great challenge to depict Wonderland in all its whimsy and intrigue. Though in no way commensurate with Carroll's original due to both inferiority of depth and narrative technique, both Disney's and Burton's visually fascinating adaptations reflect important features of the time in which they were created. By employing CGI and digital "filmic writing" that is linked to "hypertextual collaging and digital re-editing in the post-production phase" in order to "give artistic form to abstract dreams" (Stam 2007: 12), Tim Burton, surprisingly, relinquishes both the absurd and the playful in order to pander to the contemporary needs of his audience. Therefore, in his adaptation of *Alice's Adventures in Wonderland*, Burton, much like Disney, responded more to the dominant ideologies of his time and culture than the spirit of Carroll's literary accomplishment. Thus, the character of Alice embodies the entrepreneurial quality of American settlers, with a strong emphasis on the community, perhaps referring to its historical and global significance within the contemporary digitalised American culture, absent from Carroll's version. In doing so, however, Burton managed to display important markings of contemporary growing up: regression, self-pluralism, the concept of inner heroism, and action/instant gratification.

Conclusion

Three different Alice characters have been analysed in order to understand better how identity issues have changed over time. Based on Erikson's and Marcia's theories, a study has been made of how different authors' styles influenced the development of Alice's identity. Given that there are three periods from which each Alice originated (the Victorian era between 1837 and 1901, American capitalism in the 1950s, and the beginning of the 21st century), it is true that every Alice has her own special feature and thus a different reason motivating her identity loss. The Victorian or Lewis Carroll's Alice goes through turbulences of growing up in order to find the answer to the question "Who am I?". Even though Carroll introduced her to the anarchic world of dissolved rules, nonsense and the absurd, Alice's Victorian childhood is still marked by *enforced identity status progression* and accelerated maturation. As opposed to that, Disney's Alice is a playful child who, despite minor identity issues, remains the same, perceiving the stations of her journey as yet another playful adventure. Such an adaptation of the material suggests a tendency towards *identity status continuity* conditioned by the celebration of "modern" childhood and the consumerism of all things childish. Finally, there is Burton's Alice who is almost a grown woman but nevertheless aspires to hold on to her childhood dreams. She does not ask herself the question "Who am I?", but "Which Alice am I?" and in this sense shows signs of contemporary self-pluralism. Therefore, the

prevailing concept of contemporary growing up reveals the complexity of identity formation, in the given example focusing on *regression* into childhood imagination and memory for the purpose of *identity status progression*. While the circumstances of their *identity formation* are different, it is apparent that every Alice retains or establishes a sense of self in the spirit of her time. At the end of the story, Carroll's Alice becomes a woman, a mother and a storyteller, Disney's Alice remains committed to being a playful child, and Burton's postmodern Alice becomes an independent businesswoman, drawing her ideas from her lively imagination. As for the spirit of adaptation, Carroll's Alice has yet to find her "curiouser and curiouser" counterpart. However, what all the depictions of Alice distinctly reveal is that in the past century and a half not only has there been an emergence of the concept of childhood, but also a dramatic increase in the way we value this concept as we explore and extol its freedom, magic and infinite wisdom.

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Željka Flegar i/und Tena Wertag

Fakultet za odgojne i obrazovne znanosti Sveučilišta Josipa Jurja Strossmayera u Osijeku, Hrvatska
Fakultät für Erziehungs- und Bildungswissenschaften der Universität Osijek, Kroatien

Alica tijekom vremena: djetinjstvo i adaptacija

Rad se bavi analizom razvoja identiteta u *Alici u Zemlji Čudesa* (1865) Lewisa Carrolla i u njezinim dvjema filmskim adaptacijama, *Alici u Zemlji Čudesa* Walta Disneyja (1951) i *Alici u Zemlji Čudesa* Tima Burtona (2010). U svrhu razumijevanja krize identiteta glavne junakinje koja se očituje u svim trima djelima autorice su se koristile teorijama Erika H. Eriksona i Jamesa Marcije. Došle su do zaključaka u vezi s glavnim karakteristikama djetinjstva i odrastanja u viktorijansko doba, sredinom dvadesetoga i početkom dvadeset i prvoga stoljeća. S obzirom na to da su tri Aličina lika nastala u trima različitim povijesnim razdobljima, pitanja razvoja njihova identiteta pod utjecajem kulture, društva i okolnosti odrastanja sugeriraju tri potpuno različita procesa oblikovanja identiteta. Budući da su se pri stvaranju spomenutih adaptacija Walt Disney i Tim Burton vodili više očekivanjima publike nego odlikama književnoga originala, te su adaptacije dobra referencija za određivanje ključnih povijesnih i kulturoloških promjena povezanih s položajem djeteta u društvu.

Ključne riječi: kriza identiteta, oblikovanje identiteta, filmska adaptacija, dječja kultura, povijest djetinjstva, konzumerizam, samopluralizam

Alice durch die Zeit: Kindheit und Adaption

Ausgehend von Carrolls Werk *Alice im Wunderland* (1865) und den gleichnamigen Verfilmungen von Walt Disney (1951) und Tim Burton (2010) wird im Beitrag die Identitätskrise der diesen Werken gemeinsamen Hauptgestalt erörtert. Um Schlussfolgerungen zu den grundlegenden Merkmalen der Kindheit und des Heranwachsens nicht nur in der viktorianischen Zeit, sondern auch um die Mitte des 20. und zu Beginn des 21. Jahrhunderts zu ziehen, wird im Beitrag nach der Theorie von Erik H. Erikson und James Marcia gegriffen. Dabei wird festgestellt, dass die in unterschiedlichen historischen Zeitpunkten entstandenen Alice-Gestalten auch unterschiedliche Identitätsgestaltungsprozesse durchlaufen. Da sich Walt Disney und Tim Burton bei ihrer Verfilmung mehr von den Publikumserwartungen als durch die literarische Vorlage leiten ließen, wie auch Carroll selbst in seiner Romanproduktion, stellen die Verfilmungen einen willkommenen Anlass dazu dar, auf entscheidende historische und kulturelle Veränderungen in den zeitspezifischen Vorstellungen von der gesellschaftlichen Position des Kindes hinzuweisen.

Schlüsselwörter: Identitätskrise, Identitätsgestaltung, Verfilmung, Kinderkultur, Geschichte der Kindheit, Konsumerismus, Selbstpluralismus