Still in Wonderland?

A critical examination of *Wonderland* picturebook adaptations published for children

John Tenniel, *Alice's Adventures in Wonderland*

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Abstract

This thesis forms a study of visual and written narratives in picturebook adaptations of Lewis Carroll's *Alice's Adventures in Wonderland* (1865) to address questions of how Carroll's story is being presented to young readers today. Revealed throughout this study are what these adaptations say about contemporary constructions of childhood through literature. Picturebook adaptations have been selected as the frames for this study as the shift to younger readers requires Carroll's story to undergo considerable changes. Each of these changes speaks to what society believes is important, not only for the story, but also its readers.

Picturebooks, and books in general, are overlooked in the field of adaptation studies, in favour of film, television, and video games, with studies on literary adaptations primarily limited to cross-language translations. This thesis focuses on English adaptations of *Wonderland* in order to compare contemporary narratives produced using the original language. By closely examining these stories, I legitimise the position of these adaptations within theoretical discourse, by placing them at the forefront of my study.

Through examining what picturebook adaptations offer with regard to front cover design, the inclusion of poetry, racially diverse characters, and controversial behaviours, the range of narratives on offer becomes clear. Also clear is the range of ideas about childhood and the child's reading experience, as presented by authors, illustrators, and publishers. The inclusion of Carroll's picturebook adaptation, *The Nursery "Alice"* (1890), provides another layer to the analysis of childhood through the lens of *Wonderland* adaptations, as the text provides insight into what Carroll deemed necessary for young children to engage with the story. *Wonderland*'s flexibility provides numerous ways for the story to be told. I argue that the significance of these seemingly small changes to narrative in picturebook adaptations reveals the significant impacts they can have on the story and the messages they generate about children and childhood.

Declaration

I, Rebecca Ciezarek, declare that the PhD thesis entitled ‘Still in Wonderland? A critical examination of *Wonderland* picturebook adaptations published for children’ is no more than 100,000 words in length including quotes and exclusive of tables, figures, appendices, bibliography, references and footnotes. This thesis contains no material that has been submitted previously, in whole or in part, for the award of any other academic degree or diploma. Except where otherwise indicated, this thesis is my own work.

Signature Date

Dedication

To Grandma and Grandad.

Acknowledgments

I would first like to thank my principal supervisor, Associate Professor Tom Clark for the years of support and guidance he has offered me. It was during Honours that I first encountered the dedication Tom demonstrates towards his students, given, I believe, purely out of a desire to see people succeed. This early support gave me the confidence to begin my PhD journey, and the confidence to continue during a difficult first twelve months. I would always leave meetings with you, Tom, certain that I could achieve whatever we were aiming for, because I always sensed you believed I could do it. Thank you for encouraging me to aim high.

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Attempting to say just how thankful I am for the unwavering support of my family leaves me struggling for words. Dad, I was never quite convinced you completely understood what this whole thesis business was about, but it never stopped you asking me how it was all going, and assuring me that whatever I did was going to be great. Mum, first, thank you for so carefully reading my first draft and picking up those tiny errors my eyes had become blind to. You and Belinda continue to be the most incredible support crew and cheerleaders. It is cliché to say, but also could not be truer, that I would not have been able to do this (or anything else) without the two of you.

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And finally, I send out to the universe a thank you to Lewis Carroll, for giving us *Wonderland*. I hope I have done your legacy proud. And to Alice, who became so much more than a fictional character. I'll miss spending my days with you, and all your incarnations. I promise to always remain curious.

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1. Introduction

Words mean more than we mean to express when we use them: so a whole book ought to mean a great deal more than the writer meant.

– Lewis Carroll, cited in *The Place of Lewis Carroll in Children's Literature*

I do not remember the first time I encountered Lewis Carroll's[1] *Alice's Adventures in Wonderland* (hereafter referred to as *'Wonderland*'); however I must have been at least five or six because a photo exists of a dress-up day at school, and I went as Alice. Mum made me a blue dress with a white apron and it was the first time I had worn my hair, which was quite long, down to school. I was clearly already drawn to the story of Alice, and watching Disney's 1951 film adaptation as an adult, I can remember which parts fascinated and which parts frightened me as a child. It is likely that my introduction to *Wonderland* came via the Disney film, rather than a printed book, and certainly my vision of Alice and characters such as the Cheshire Cat and the Caterpillar tends to these brightly coloured interpretations. And I know it is because of this film that I have found it difficult to recall which events are from *Wonderland* and which come from the *Through the Looking Glass* – the Disney film being an amalgamation of the two stories. My recollection of Carroll's poems, which were incorporated into the film's narrative, is also influenced by the tone and phrasing of the

[1] I acknowledge Lewis Carroll is the pen name of Charles Lutwidge Dodgson. In his biography of Lewis Carroll, Morton Cohen chose to use Carroll's given name, Charles. This decision was deemed the 'most appropriate in a book dealing with the intimacy of his life' (Cohen 1995: xv). As this thesis is a discussion of *Alice's Adventures in Wonderland*, and Carroll was the name under which Dodgson chose to be published, I will use the name Lewis Carroll.

characters who recited them in the film. The beginnings of my *Wonderland* adventure are based around an adaptation, and this locates my experience within not only the *Alice* industry, but also the wider world of children's literary publishing and adaptation.

As a species, humans have a history of storytelling, and our methods of storytelling have adapted over time to reflect changes in lifestyle – from drawings and oral tales, to the written word, to a digital screen. As the ways in which we tell stories have been adapted in order for the narratives to remain useful, it follows that the stories themselves are then similarly adapted in order to remain relevant and survive. Lewis Carroll's *Wonderland* (1865) has a 150 year publication history, and more than a century of adaptation for new readers and audiences. This history means that, today, *Wonderland* encompasses more than the paper, words, and pictures published in 1865. Both *Alice* books now comprise an industry, one which Carroll actively initiated, marketed and encouraged (Susina 2011: 61). No generation of children in the West, between 1865 and the present, has been without the stories of Alice's adventures, and they have been retold and reformatted in numerous ways – from plays and film and television shows, to video games and educational programs. *Wonderland*'s characters have appeared on merchandise including biscuit tins, pencil cases, colouring books, calendars, t-shirts, toys, bags, and rides in theme parks. Elements of the story have entered into art, language, popular culture, and even the sciences. *Wonderland* references can be found in Jefferson Airplane's song *White Rabbit* (1967), John Lennon's *Lucy in the Sky* (1967), and the 1999 film *The Matrix*, while psychological and sociological studies have appropriated the term 'looking glass' to describe self-conception, and versions of 'down the rabbit hole' appear in everyday language to describe an unusual or confusing situation.

The story of *Wonderland* is well-known and has formed a part of cultural history, and collective memory, even for those who have never engaged with the original text. The original story, with its fantastical world and characters, lends itself to flexibility in interpretation, as will be demonstrated in this thesis. *Wonderland* has remained popular with readers, and because of this combination of fantasy and enduring popularity the story has remained a similarly popular choice with adapters. In this thesis selected English-language picturebook adaptations of *Wonderland* published for children will be examined to show how the foundations of Carroll's story can be developed, what future *Wonderland*s can offer new generations of child readers, and what these adaptations say about contemporary constructions of childhood. Translations of *Wonderland* into languages other than English have been in publication since the first German translation in 1869, and today *Wonderland* is available in over 170 languages (Lindseth and Tannenbaum 2015). While these literary translations of *Wonderland* play an important role in sustaining the *Alice* industry, this study of picturebook adaptations focuses on those published in English with the aim of comparing contemporary narratives created using *Wonderland*'s original language.

Carroll's *Wonderland* is a work of fantasy and imagination, and it encourages readers to use their imaginations as they follow Alice on her adventure, and beyond. This mix of fantasy and imagination transcends the narrative and moves outside of the story and into the mythology which surrounds its creation. It has been well documented that Carroll wrote and kept detailed diaries for most of his life,[2] and the day he created *Wonderland*, spent with the three daughters of Henry George Liddell, the then Dean of Christ Church at Oxford, was recorded like any other, but has remained open to interpretation. The date was July 4th, 1862. Carroll and his friend Robinson Duckworth

[2] See *The Life and Letters of Lewis Carroll* compiled by Stuart Dodgson Collingwood (1898).

took Lorina, Alice, and Edith, aged between eight and thirteen, on a rowing expedition and picnic up the river to Godstow, approximately four kilometres northwest of Oxford. With the benefit of hindsight, Cohen (1995: 89) describes this day as one that was 'destined to make literary history.' There is indeed a sense of wonder surrounding this fairy-tale of an idyllic boat ride, floating on a calm stream, listening to a man who would become one of the world's best known authors, create a story which after 150 years remains in print, and one of the most widely quoted books in the Western world (Cohen 1995: xxii). Carroll refers to that day as a 'Golden Afternoon', describing the boat trip and the creation of *Wonderland* in a poem which acts as a prelude to the original published story. Carroll's interpretation of the day also comes with the benefit of hindsight, as his diary originally noted only the basic timeline of the day, and it was not until February the following year that he went back and added a note that he had begun the story of Alice (Woolf 2010: 157). Will Brooker, in his book *Alice's Adventures: Lewis Carroll in Popular Culture* (2004: 6-9) details the various interpretations of this golden afternoon, and ultimately removes the romance from the recounting by referring to meteorological reports that indicate the day was 'cool and rather wet with rain after 2pm, 10/10 cloud cover and maximum shade temperature of 67.9 degrees Fahrenheit.' The story of the day *Wonderland* was created has been idealised and re-worked, inadvertently reflecting the history of the story itself, with the imagination of authors and illustrators creating thousands of new versions, each reflecting the biases of their creator.

Regardless of how the day is interpreted, since that 'golden afternoon', generations of children and adults have been fascinated by the story of a young girl named Alice and the creatures she meets while travelling through a place called Wonderland. Academia has demonstrated as much interest in the story and its author as

the general reading public, measurable by the substantial number of scholarly publications in existence. Alice, both as a novel and a character, and Lewis Carroll have been critiqued with reference to a variety of themes including; drug use (Thompson and Yokota 2001), Freudian theory (Grotjahn 1947), mathematics (Pycior 1984), satire (Kibel 1974), paedophilia (Goldschmidt 1933), and loss of identity (Springer 2001). Foreign language translations of the text have been examined by Weaver (1964), Shavit (1981), Mas (1999), Horton (2002), Kibbee (2003), Nord (2003), and Vid (2008). Perhaps the most common area of research into *Wonderland* adaptations is the adaptation of the novel into the visual media – film, television, or video game (Bonner and Jacobs 2011, Brooker 2004, Chaston 1997, Elliott 2010, Johannessen 2011, Martin 2010, Susina 2011).

As 2015 marks the 150th anniversary of the publication of *Wonderland*, it is interesting and timely to consider how the story is being told to children today, who are of a similar age to the Liddell children when they first heard Carroll's story. There were five Liddell children, two sons (one of whom passed away as a child from scarlet fever), and three daughters. Cohen (1995) details how Carroll first became acquainted with the Liddell family, how his relationship with the children developed, and how, in terms of literary history, it came to culminate with the oral telling of what ultimately became *Wonderland*.[3] As a spontaneous story, it was created for the pleasure of the listeners and therefore tailored to what Carroll believed would appeal to children. Carroll wrote, in a letter to the father of one of his child-friends: 'The pleasantest thought I have,

[3] Carroll's relationship with his child-friends has been detailed by Morton Cohen in his 1995 book, *Lewis Carroll: A Biography*, and by Will Brooker (2004) in *Alice's Adventures: Lewis Carroll in popular culture*. The relationships Carroll had with children, primarily young girls, have often been regarded with suspicion. A conscious decision was taken in this study to create a discussion around Carroll, Alice, and *Wonderland* that focuses on narrative, childhood, and publishing. A similarly conscious decision was made to not contribute to the Carrollian biographical discourse on his relationships with children.

connected with *Alice*, is that she has given real and innocent pleasure to children' (cited in Cohen 1995: 144 original italics). I will argue throughout this thesis that contemporary authors and illustrators are attempting the same thing today with adaptations of Carroll's story – albeit with individual interpretations and varying ideas on what may attract and interest child readers.

Appealing to the interest of child readers is the key to a successful children's story and what will draw children to a story varies across time, place, and culture, as reflected in the waves of narrative styles to have emerged since the seventeenth century.[4] In this thesis I will address the question of how a nineteenth century children's story can be told to and read by contemporary child readers, in a way which preserves the original tale, yet acknowledges changes in readership and culture.[5] Developing answers to this question involves analysing not only *Wonderland* adaptations, but contemporary constructions of childhood and the child's reading experience. Through examining the ways in which the original published version of *Wonderland* (Carroll 1865) has been re-adapted for child readers in the twenty-first century, a parallel study emerges about what book-to-book adaptations tell us about contemporary Western constructions of childhood through literature.

Literary adaptations, like all forms of adaptation, reflect the time and place of their creation, therefore they provide useful tools for examining not only the specifics of storytelling, but also what storytelling means at any given moment. Picturebooks specifically, are often at the centre of the young child's everyday experience. By

[4] While recognising Stanton's (2005: 2) argument that the audience for picturebooks is only half children, that 'more often than not the picture book must appeal to both the parent and child.'

[5] This line of enquiry is closely linked to Susina's (2011: 144) question: 'Can any Victorian children's text […] simultaneously be read as a contemporary children's text?'

examining these books as both tactile objects, and storytelling devices, a sense of the real, lived experience of children and their books can be generated. Consequently, picturebook adaptations of a fantastical book about a young child are the perfect vehicle for studying the ways in which authors, publishers, and parent/guardian-consumers imagine childhood. *Wonderland*'s flexibility provides numerous ways for the story to be told, and these ways reflect what we believe is important, not only for the story, but also for its readers.

In this thesis the primary focus is on *Wonderland* picturebook adaptations, and an exploration of how Carroll's story is being re-created more than a century after it was originally conceived. This illuminates a broader discussion about contemporary children's literature and the publishing industry. Thus this thesis can be read in two ways: as an examination of *Wonderland* retellings; and also as an examination of literature published for young children, focusing on *Wonderland* as a case study. Each chapter contributes to a wider study and is relevant to a different area of the development of children's literature: narrative style and strategy, front cover aesthetics, the use of poetry, racial diversity, and how social ideologies reflect characterisation. One of the major reasons *Wonderland* was chosen as the focus of this study is the unique position it holds within the history of children's literature. This uniqueness encompasses the longevity of the story, the breadth of translations and adaptations around the world, the sustained interest by popular culture and academia for 150 years, and the dual audience of children and adults who continue to be drawn to the story.

Wonderland literary adaptations and imitations continue to be published in large numbers. According to Sincar (1984: 23-48), by 1984 more than one hundred and fifty imitations of *Alice* had been published. This has continued to the present day, with Showalter's *Alice in Zombieland* (2013), Valente's *Fairyland* series (2011-ongoing),

Dhar's *Alice in Deadland* Trilogy (2011-2013), the graphic novel series *Alice in the Country of Hearts* (2008-ongoing) all taking inspiration from *Wonderland*. Thousands of literary adaptations have also been published since the copyright on *Wonderland* expired in 1907. It is difficult to confirm the exact number of adaptations as the story has been published worldwide and each country has adaptations created in their own languages. A basic search under "books" on Amazon.com returned 529 *Alice in Wonderland* results in 2014, 501 in 2013, 387 in 2012, 292 in 2011, 478 in 2010, and 185 in 2009. These results highlight a significant point – it appears that the popularity of *Wonderland*, particularly in its literary form, is increasing, and will likely continue to increase post-150th anniversary, comparable to the spike in 2010 coinciding with the release of Tim Burton's film *Alice in Wonderland*. It is also clear from these figures that many of these forthcoming adaptations will be marketed towards children.

This substantial publication history, and current trends which indicate considerable ongoing interest in *Wonderland* themes, suggest that there is value in a study of the literary versions of *Wonderland* which are being produced for young children. However, despite the clear focus on *Wonderland* in this thesis, the analysis and research can be extended and extrapolated to a wider critique of children's literary publishing. The positions adopted with regard to poetry, racial diversity, and 'unsavoury behaviours' translate to a wider analysis of children's literature. Awareness of these issues is vital, particularly in the case of diversity, which is an important element to consider in children's literature. Narrative strategy and front cover design translate easily as well, with front covers establishing the frame for the story, and the ways of storytelling paramount for understanding.

Beyond *Wonderland* and children's literature, this thesis also connects with cultural ideologies of childhood by establishing a narrative which demonstrates what

children's literature and adaptations of children's stories reveal about our ideas of childhood. With regard to adaptation, what is left and what is removed show what matters, subjectively, in terms of what we tell children, as well as what adults feel is important to tell themselves about childhood. Part of how this personal dialogue is created is through the marketing techniques used by publishers. The marketing of books to children is demonstrative of how publishing houses conceive of and construct "children" and "childhood." Publishing houses that produce children's books are used as a source of information on recommended reading, as a guide for what is appropriate in terms of content and style for children of different ages. This information is utilised by parents, libraries and booksellers, who assume a certain legitimacy in publishers' knowledge due to their role as gatekeepers. Publishing houses are aware of the significant role they play in what a child may read, evidenced by the variety of ways they ensure their guidelines are promoted – through websites, booklets, professional events, and occasionally a specific age group printed on a book's back cover. Authors and illustrators are similarly involved in the construction of "childhood," using their own, and their culture's, understandings of what a child is capable of and drawn to.

A wider aim of this thesis is to look at the how the concept of the child reader is presented in selected picturebook adaptations of *Wonderland* published for children. By examining these adaptations using Narratology (discussed in detail below), which pulls apart elements of narrative, the answers to certain questions become clearer, including questions such as those proposed by Nodelman (1992: 34 original italics):

> What claims do specific texts make on the children who read them? How do they represent childhood for children, and *why* might they be representing it in that way? What interest of adults might the representation be serving?

Questions about childhood and child readers permeate this research, and answers are explored through textual analysis of *Wonderland* adaptations, and a consideration of visual literacy. Together, these work to demonstrate how a nineteenth century story of a young girl in a fantasy land is being presented to children in the twenty-first century.

1.1 Adaptation Theory

In this thesis I propose that an account of selected contemporary picturebook adaptations of *Wonderland*, produced for child readers, provides a useful tool for examining how a nineteenth century story is being interpreted by contemporary authors and illustrators. I then go beyond this record of adaptations of *Wonderland* to expand current definitions of 'adaptation', and to further develop the classification of adaptations which work within the same medium (such as book-to-book), within the world of Adaptation Theory and wider popular culture. It must be noted that not all books share the same form, and that these differences in form can be significant, for example, conventional picturebooks and pop-up picturebooks. However, in discussing the *Wonderland* adaptations, emphasis is instead placed on the similarities they share (while acknowledging how differently they tell the same story), both with each other, and with Carroll's original story. That all the adaptations under examination were created using paper and ink, and other artistic mediums, establishes camaraderie amongst them. These forms of adaptation are separated from other forms (that is, film, television, video games) by existing discourse. In this thesis I aim to bridge this separation across mediums to expand the definition of 'adaptation,' and one way of doing this is to collate book-to-book adaptations together, while remaining aware of what also makes them unique.

Current discourse on adaptation which does not acknowledge same medium forms of adaptation betrays a cultural and scholarly omission – a gap which will be addressed in this study. When defining 'adaptation', the most common classification appears to be the conversion of a product across different mediums, for example, from novel to film. The *Concise Oxford English Dictionary* (COED) defines 'adaptation' as 'a film or play adapted from a written work' (11th edn 2006: 14). Similarly, the *Penguin Dictionary of Literary Terms and Literary Theory* states, 'broadly speaking, [adaptation is] the re-casting of a work in one medium to fit another, such as the re-casting of novels and plays as film or television scripts' (Preston 1999: 8). Research into adaptation theory and cultural studies uncovers numerous texts with definitions of adaptation reflecting the above responses (Hutcheon 2013, Sanders 2006, Stam 2004, Brooker 2004). However, there has been little discussion of literary adaptations of *Wonderland* beyond language translations, yet the adapted literary world of *Wonderland* is larger than the adapted worlds of film, television or video games. Books constitute a quieter form of adaptation – their publication does not garner much media publicity (except when a book is connected specifically to a film release) or much interest from literary scholars.

Adaptation Theory provides the fundamental model for the evaluation of the selected texts in this thesis, yet the discussion here begins with intertextuality, and Sanders' (2006: 17) definition of adaptation as a sub-section of the over-arching practice of intertextuality. Irwin (2004) and Bazerman (2004) credit Kristeva with coining the term, produced through research on Bakhtin's dialogism and Vološinov's reported speech. Intertextuality resists a passive reading of texts. The theory denotes the 'interdependence of any one literary text with all those that have gone before it' (Preston 1999: 424). In *Desire in Language* (1980 translation [1969]: 36), Kristeva

states that 'in the space of a given text, several utterances, taken from other texts, intersect and neutralize one another', and as Allen (2000: 35) expands, 'authors do not create their texts from their original minds, but rather compile them from pre-existent texts.' These statements position texts within Barthes' (1981: 39) assertion that 'any text is an intertext.'

Sanders (2006: 2) states: 'the work of previous and surrounding cultures are always present in literature.' This suggests that texts are not only created through existing texts, but in combination with the author's experiences. Adaptations of *Wonderland* demonstrate this amalgamation of intertextuality and experience through the ways adapters read and interpret the original text. This is why adaptations are said to be 'mosaics of citations that are visible and invisible, heard and silent' (Hutcheon 2013: 21). Adaptations are not created in a cultural vacuum. When discussing *Wonderland* film adaptations, Brooker (2004: 201-202) states 'these Alices [seen in the adaptations] do more than simply express a single director's [or writer's] individual interpretation; they seem to channel a broader way of seeing and responding to the book and it's central characters.'

Linda Hutcheon's *A Theory of Adaptation* (2013) is referenced used in this thesis to establish how adaptation is currently defined within Adaptation Theory, what forms of adaptation are most commonly discussed by academics, and what draws contemporary authors and artists to adapt particular works. In the preface to the first edition, Hutcheon (2013: xiii) calls on the need for an expansion of current ideas in adaptation, resulting in a greater understanding of the appeal of adaptations. Considering the plethora of forms adaptations can take in post-modern culture, discourse on adaptation should reflect this. Hutcheon (2013: xiii) states 'if you think that adaptation can be understood by using novels and films alone, you're wrong.' This

thesis is positioned alongside Hutcheon's argument that definitions and discussion of adaptation need opening up in order to enrich academic discourse and theory on adaptation. Post-modern culture has an interest in adapting 'just about everything', and this interest is supported by the growing number of media technologies and modes of entertainment available (Hutcheon 2013: xiii). Developments also continue within "classic" forms of entertainment, such as books, where authors and illustrators continue to be innovative in their ways of presenting new stories and retelling old ones. Examples from the world of *Wonderland* adaptations include Helen Oxenbury's much illustrated and colourful 2002 edition, Robert Sabuda's 2003 pop-up adaptation, Lewis Helfand and Rajesh Nagulakonda's 2010 comic book, Harriet Castor and Zdenko Bašić's 2010 collage-style book with 'curiouser surprises', and Yayoi Kusama's psychedelic 2012 work.

In this thesis the focus is on the field of book-to-book adaptations of *Wonderland*, to position adaptations which use the same mode of storytelling as their original text alongside adaptations which cross media, for example, book to film. Exploring same mode adaptations with the kind of in-depth analysis that is found with regard to film and video game adaptations of *Wonderland* highlights the diversity and originality found within literary adaptation. Hutcheon's (2013) text offers an extensive exploration of a variety of adaptations, using case studies as examples to answer wider questions on form, the adapters themselves, audiences, context, and the appeal of adaptations. The text as a whole exemplifies Hutcheon's (2013: 3-6) aim to contest traditional methods of analysis which have relied on defining adapted work as secondary, 'palimpsestuous, haunted at all times by their adapted text.' However, what remains missing from *A Theory of Adaptation* (2013) are case studies of literary

adaptations of a work of literature. As previously mentioned, Hutcheon's work is not alone in overlooking this area of adaptation.

There is a deliberate focus here on picturebook adaptations of *Wonderland* published for children. Positioning picturebook adaptations as the focal point is not a denial of the extent to which cross-medium adaptations comprise pop-cultural associations with the story of *Wonderland*.[6] The diversity in adaptations across mediums means that there is a considerable body of published literature offering examinations of the variety of *Wonderland*s; however this largely excludes picturebook adaptations. In this thesis I aim to address this exclusion. While currently the term 'adaptation' is rarely employed to describe works created using the same medium, this does not mean that the term cannot be adapted to include picturebook retellings. Heath (2007: 11) questions consensus in research, stating that the 'absence of disagreement should not necessarily be seen as a mark of success: it may be a symptom of uncritical acquiescence in prevailing dogma.' My usage of the word adaptation in this research is a conscious intentional expansion of how the term is considered within Adaptation Theory discourse, to include picturebook adaptations of novels.

A problematic issue with the scholarly literature on adaptation, beyond the lack of consideration of literary adaptations of literary works, is the critical eye with which adaptations in general are viewed by academia. Despite the volume and variety of adaptations we may encounter, Hutcheon (2013: xiii) identifies a 'constant critical denigration of the general phenomenon of adaptation – in all its various media incarnations.' This denigration is based on the notion that an adaptation, no matter what its form, will appear inferior when held up to the "original." Criticism of contemporary

[6] For a comprehensive look at *Wonderland*'s impact on popular culture, see Linda Sunshine's (2004) *All Things Alice: The Wit, Wisdom and Wonderland of Lewis Carroll.*

adaptation as an art form is noted in the work of Naremore (2000: 6) as 'belated, middlebrow, or culturally inferior', 'tampering […] interference […] violation' by McFarlane (1996: 12) and a 'betrayal […] deformation […] perversion […] infidelity […] desecration' by Stam (2004: 54). The above discussions focus on the transition from novel to film, which differs from the study undertaken here. However, these commentaries are useful as they serve to establish the critical atmosphere surrounding adaptation. Looking to the research cited above, this thesis argues that much criticism of adaptation stems from the notion of fidelity.[7]

Hutcheon (2013: 6) states that proximity or fidelity to the adapted text should not be the criterion of judgement or the focus of analysis. Hutcheon (2013: 7-9) suggests three ways of viewing adaptations, and it is the second of these that is of most interest for this study – adaptation as 'a process of creation.' Hutcheon (2013: 8) cites Patricia Galloway, an 'adaptor of mythic and historical narratives for children and young adults', who states that she is 'motivated by a desire to preserve stories that are worth knowing but will not necessarily speak to a new audience without creative "reanimation."' For those authors and illustrators who make changes, in whatever form, to the original *Wonderland*, there is a clear sense that this is a prevailing thought. Indeed, Carroll shared this concern when he adapted his own text in order to allow it to 'speak' to a younger audience - *The Nursery "Alice"* (1890), which will be discussed in the chapter '*Wonderland* for the Dimpled Darlings.'

[7] Fidelity Criticism, as defined by Naremore (cited in Fitzpatrick 2010: 101), is 'founded on a hierarchy whereby the work of literature is considered the more authentic, primary work and the film a secondary deviation from it, to be judged on its accuracy.' As a theory, Fidelity Criticism has been challenged for its lack of consideration of a film's quality when the screenplay has been adapted from a novel, and for continuing the 'rivalry between the verbal and visual arts' (Raitt 2010: 47).

1.2 Narratology

The field of Narratology explores ideas related to character, time, and narration. Mieke Bal's *Narratology* (2009) approaches the deconstruction of narrative using a systematic framework, and offers a similar framework for the discussion of alterations across different adaptations of *Wonderland*, as well as Carroll's original story. It is important not only to highlight the differences, but to explore what these differences mean in terms of how the story is interpreted by readers, and who the intended readers are.

According to Bal (2009: 3), narratology is the ensemble of theories of narrative, narrative texts, images, spectacles, events, and cultural artefacts that "tell a story." The narrative agent that tells the story refers to the linguistic, visual, cinematic subject, a function and not a person, which expresses itself in the language which constitutes a text (Bal 2009: 15). Specifically, narratology breaks a text into text, the story, and elements, and then breaks these down further in order to separately consider narrative techniques such as the narrator, description, rhythm, character, and time (Bal 2009). In narratology, the narrator does not refer to the author, although this is not a denial of authorship. Rather, narratology's focus lies with the text rather than on the author. Bal (2009: 15) cites Jane Austen, whose historical significance as a person is 'not without importance for literary history, but the circumstances of her life are of no consequence to the specific discipline of narratology.'

Unlike Adaptation Theory, which permeates every area of discussion throughout this thesis, narratology is used as a broad guide to the study of narrative, around which the succeeding chapters are based. There are elements of narratology which lend themselves to practical application more clearly in particular chapters and it is here that Bal's (2009) work is explicitly referenced. This includes the study of narrative in *The Nursery "Alice"* to aid in defining the function of a narrator, and the styles of narration,

beyond the conventional first, second, and third person. In 'Aesthetics in Front Cover Design', which considers the narratives which can emerge out of particular decisions made during the design process, narratology informs the exploration of rhythm and time within a narrative. Bal's (2009: 98-99) equation for establishing the passing of time is used here to construct ideas around the significance of a character to a story, and how characters may then be chosen as representatives of the story on a front cover. This idea is expanded through Bal's (2009: 113) notion of character-effects, emotional engagement with a character, and repetition of action. Throughout this study, it is the general definition of narratology as the 'theory, discourse or critique of narrative/narration' (Preston 1999: 533) that is most useful for the examination of the adaptations. In the remaining chapters on poetry, the Caterpillar, and racial diversity, a closer study of cultural ideologies and social change, in combination with the consideration of narrative, is undertaken.

1.3 Visual Literacy Theory

Narratology, through its consideration of focalisation, is 'not by definition vision-based' (Bal 2009: 165), although there is a branch of narratology referred to as 'visual narratology.' This form of narrative study is most commonly connected to film, with Bal (2009: 165) identifying film narratology as a 'rich and diverse field.' However, for the study of illustration, visual narratology is not a particularly effective method for evaluation. Visual Literacy Theory, used by academics working within the field of children's literature, creates both connections between images and text, and establishes the significance of images as a valid form of literacy. The significance of images or illustrations as their own form of narrative, requiring their own form of literacy is highlighted in the focus on picturebook adaptations of *Wonderland* in this thesis. For scholars of children's literature, discussion on the image-text relationship is ongoing,

and it is intended that this study will contribute significantly to this discourse. Discussion of illustration and visual literacy is particularly necessary in the current context, as the key text is such a well-known example of a written work in which the illustrations are integral to the story: '"And what is the use of a book," thought Alice, "without pictures and conversations?"' (Carroll 2003 [1865]: 9). Alice's thought is also relevant to the study of picturebook adaptations which emerge from *Wonderland* and employ new illustrations to tell the story.

Visual literacy is defined by Tunnell (et al. 2011: 29) as the learned skill in discerning between the 'daily overloads of images in magazines, on television, at the movies, on computer screens, on smart phones, and on MP3 players', and pictures or illustrations which 'beg for active participation in their viewing', such as those that can be found in picturebooks. It has become increasingly important for children to develop the ability to discern different types of images. Anderson, Kauffman and Short (1998: 147) emphasise the need to be aware that children are 'much more visually oriented than adults because they are immersed in a visual culture of television, video games, computers and advertisements.' Reading a picturebook requires the interplay of illustrations and text, and any alteration to this interplay, for example if the illustrations are passed over, results in readers missing a great deal of the story itself (Anderson, Kauffman & Short 1998: 146). Despite interest from academics on the necessary relationship between images and text, Goodman (1998: x) writes that within the education system, 'we are often more concerned with how children are reading words rather than the depth to which they are responding to and making sense of a text including its illustrations.' Literacy development takes precedence. However, images are significant in early learning systems, and a connection to images and learning continues to be important as children develop understandings of text.

1.4 Children's literature and childhood

Defining precisely what constitutes 'children's literature' is a challenging but necessary endeavour in this thesis, which contributes to the wider discourse on children's literature. Essential to any definition of children's literature is an attempt at defining the concept of "childhood." Ideas of childhood are fluid, and this fluidity is manifest in Western culture, raising the following three questions: What is meant by 'children' or 'childhood'? How can childhood be discussed while still maintaining a focus on text? And how have the chosen adaptations been identified as children's books?

Nodelman (1992) discusses the correlation between the academic discussion of children's literature, and Edward Said's *Orientalism* (1978), a study of European attitudes towards 'Arabs' and 'Asians,' which positions them as the 'Other.' Nodelman (1992: 29) identifies several parallels including an idea of 'inherent inferiority' – stating that our descriptions of childhood:

> Purport to see and speak for children […and] that our attempting to speak for and about children in these ways will always confirm their difference from, and presumably inferiority to, ourselves as thinkers and speakers.

It is inescapable that the majority of literature written for children is created by adults. This statement does not intend to discount the history in literature of child authors publishing their works, however, the concept of young children writing and illustrating books for children does not exist in a substantial mainstream capacity, nor are there companies run by children who are deciding what is suitable to publish. Therefore the children's literature industry is one comprised of adults, who all hold their own ideas of what children want or need to read. In discussing possible manipulations of children's literary texts during the translation process, Shavit (1981: 172) offers two reasons for these manipulations, one of which 'translates' well to the production of children's

literature: adjusting the text in order to make it appropriate and useful to the child, in accordance with what society thinks is "good for the child." It is this element of control which adults will forever hold over the production of children's books that led Zipes (2001: 39-40) to suggest there is no such thing as "children's literature," if we 'assume ownership and possession are involved when we say "children's literature."'

It would be remiss, in a discussion on children's literature, not to consider the legitimacy of Zipes' (2001) position – children's books are created, published, marketed, reviewed and, particularly in the case of younger children, purchased and read by adults. The role of the child within their identified literature can appear as marginal on the surface. This marginalisation is perhaps emphasised by what Galef (1995: 29) describes as the 'protean nature of literary genre', highlighting a contentious area of discussion in children's literature, and how the question "what is a children's book?" has long been regarded as intriguing if possibly unanswerable.' The fluidity of childhood and the literature produced for children often means that any discussion of children's literature necessarily begins with an acknowledgment of the difficulty in defining these terms (Lurie 1990, Bloom 2001, Reynolds 2011, McCulloch 2011). Definition can also be referred to throughout texts which primarily focus around answering the question of what defines 'children's literature' (Rose 1994, May 1995, Zipes 2001, Lanes 2004). It is similarly important to establish a framework for childhood and a definition of children's literature within this thesis, particularly since, as noted by Clark (1985: 50), there are commentators who argue that the *Alice* books 'are more appropriate for adults than for children,' (for example, Virginia Woolf and Martin Gardner). The same argument can also be found in texts by Kibbee (2003), Nord (2003), and Kelly (2011).

In reading, as with any area of socialisation, children look to adults for guidance, adults are aware of their role as guides, and children's literature is one way adults can assist a child to learn about their world. Norton (1983: 4) recognises children's literature as that which 'entices, motivates and develops. It opens up doors of discovery and provides endless hours of adventure and enjoyment.' While each author and illustrator will have their own intentions as they create a book for children, including adaptations of *Wonderland*, some concept of the child, or childhood will exist. As Pilinovsky (2009: 175 original italics) states in a study of Alice and "the body," 'Alice exists within a Wonderland of our own construction, an ever-shifting locale that reflects social concerns and the kinds of growth *we* feel she should experience.' Alice exists in this shifting locale, and so does the child, and ideas of childhood. Whatever the ideology, the child remains the central element around which children's literature is created, and for ease of discussion in this thesis, the term "children's literature" is employed, and the picturebook adaptations of *Wonderland* discussed are positioned within this genre.

The increasing sophistication of picturebooks, and with this sophistication, a shifting of readership from primarily children to include teenagers and adults, creates the potential for further debate about the boundaries of this genre. This can be seen in picturebooks by contemporary authors such as Shaun Tan, Tohby Riddle, and Oliver Jeffers, and the rise in popularity of illustrated novels such as the *Harry Potter* Series by J.K. Rowling (1997-2007), and *The Invention of Hugo Cabret* by Brian Selznick (2007). How then can children's books be identified as children's books? Susina (2011: 135-137) sets out four criteria for visually identifying children's books:

1. Cover art – particularly in the use of colour.

2. Use of photography can often reflect a book's categorisation as 'adult' or 'scholarly', whereas drawings are more likely to be used for children's books.[8]
3. Arrangement of text, including typography and images (if there are any), also discussed by Mitchell (1994) and Sipe (1998).
4. The size of the book, in terms of page numbers and physical measurements.

The following examination of *Wonderland* picturebook adaptations takes these four criteria as the starting point for identifying form, then continues with a deeper analysis which references visual literacy theory and narratology.

Nodelman (1988: vii) offers one definition of picturebooks, stating that these are 'books intended for young children which communicate information or tell stories through a series of many pictures combined with relatively slight texts or no texts at all.' However, a number of the picturebook adaptations cited in this study have word counts which would not fit within Nodelman's definition. For the purposes of this study I have chosen to employ a broader definition of the term 'picturebook.' Nikolajeva and Scott (2006: 1) write that the 'unique character of picturebooks as an art form is based on the combination of two levels of communication, the visual and the verbal,' while Lewis (cited in Sipe 2012: 5) states that 'the picturebook as a whole seems to be shared between two different forms of communication – words and pictures.' Both these definitions suggest an equal standing for the written and visual narratives, with each form fulfilling separate tasks, yet also working in tandem for the story to be successful. Stanton (2005: 2) refers to the integral nature of the image/text relationship by stressing that 'images do not merely illustrate the words; the words do not merely explain the images. Image and word can reverberate in each other's company to surprising effect.' These descriptions do not suggest an equation for the balance of words and pictures, and

[8] An exception to this suggestion is Ransom Riggs' young adult novels *Miss Peregrine's Home for Peculiar Children* (2011) and its sequel *Hollow City* (2014), which combine text with black and white vintage photography.

this is an important distinction for the picturebook adaptations discussed in the following chapters of this thesis. The emphasis on communication, collaboration, and combination is also why in this thesis the terms 'picture' and 'book' are combined as one word, underscoring the integral aspects of both elements.

In this thesis the original *Wonderland* is clearly positioned as a book intended for children, and this assumption forms the basis for maintaining a focus on adaptations of the story published for children. This is not a denial of the fact that the original *Wonderland* is a story enjoyed by both children and adults, nor that adaptations do reflect this multiplicity of audiences. There have been remarkable adaptations of *Wonderland* produced with an adult audience in mind, including; *The Annotated Alice* (Gardner 2001 reprint) and *Lewis Carroll's Alice's Adventures in Wonderland with artwork by Yayoi Kusama* (Carroll & Kusama 2012). However this research will concentrate on adaptations published for children, and looking to the story's original audience is significant for how the book is positioned within the literary industry. Reichertz (2000) and Susina (2011) both focus on how *Wonderland* is situated within a history of children's literature, in terms of influences on Carroll's work and his continuing influence on others. The number of adaptations published for children demonstrate that children remain a significant audience for *Wonderland*, and these works produced for child audiences contain an interesting potential for researchers to consider how the story continues to be told.

Using the four criteria outlined by Susina above (pages 29-30), in combination with the ages of the Liddell sisters for whom Carroll created his story, the adaptations discussed throughout this study can all be seen as having been created for children. Further, when looking at abridgements to the story, the style of illustrations, and the format the adaptations take, it is clear that the intended readership of the contemporary

adaptations is younger than Carroll's original audience. In his picturebook adaptation, *The Nursery "Alice"* (1890), Carroll provides a further hint as to his intended audience. The preface to *The Nursery "Alice"*, written by Carroll, states this adaptation is to be 'read' by children aged from nought to five (Carroll 2010 [1890]: 58). Carroll refers to his original story, writing that it has been read by 'some hundreds of English Children, aged from Five to Fifteen', and goes on to list ages of 'Children' far into adulthood (Carroll 2010 [1890]: 58). What is key here is the correlation between the oldest age Carroll lists for *The Nursery "Alice"*, and the youngest age for *Wonderland*. Five can then be viewed as the determinant age for the differentiation between picturebook and novel for Carroll. While this thesis does not suggest that a five year old child is too old to experience enjoyment from these adaptations, Carroll's definition of childhood, younger children, and intended readership is useful in establishing a framework of child readers of the adaptations under examination.

1.5 Chapter outlines

The chapters that follow examine selected contemporary picturebook adaptations of *Wonderland*, as well as Carroll's nineteenth century picturebook, and explore various areas of narrative. Considering both written and visual narratives establishes the variety of Wonderlands, and ideas of childhood, that can be created for young readers, and supports the argument for broadening the term 'adaptation' to include works from the same medium.

'*Wonderland* for the Dimpled Darlings' considers the picturebook adaptation of *Wonderland* Carroll published in 1890, having rewritten the story for children aged nought to five. Carroll stated in the preface of *The Nursery "Alice"* that he did not intend for the book to be read by his new young audience, but rather that the story act as

a ‘plaything’, an object for children to engage with in a tactile way, while an adult (specifically the mother) reads the text and directs the child’s attention to the enlarged, colourised illustrations. Part of the appeal for younger readers is the change in the format of the book, with Jaques and Giddens (2013: 155) describing how *The Nursery “Alice”* is ‘thus of a larger physical size than the original, but significantly shorter in length, with illustrations rendered in colour and a text which explicitly invites the child reader to engage with the pictures and to handle the book.’

This adaptation differs from the other texts discussed in this thesis as it is, like Carroll’s original story, a nineteenth century tale, written for a then contemporary child audience. However its inclusion is a necessary one as *The Nursery “Alice”* operates as an indicator of how Carroll believed his story could be enjoyed by young children, and therefore is a touchstone for the examination of contemporary picturebook adaptations. This study considers the connections between *The Nursery “Alice”* and the Dream narrative and traditional fairy tales, looking at the shift in fairy tales during the nineteenth century, which reflects shifts in social thinking towards children and reading. There is an emphasis throughout the chapter on changes to the style of narration, and the shift from Alice as the central character in the story, to Carroll as narrator. This is established in several ways, through the removal of dialogue, and the inclusion of the narrator’s ‘I.’ *The Nursery “Alice”* has a directive and emphatic style of narration, and while this works to position Carroll as central, yet invisible, to the story, it also allows the text to operate as a kind of script for an adult to ‘act out’ for the child audience, connecting to *Wonderland*’s oral beginnings. Tenniel’s illustrations are also examined, as they remain a part of the story, having now been edited, enlarged, and colourised. A greater emphasis is placed on these illustrations as the child’s attention is explicitly directed to them by the text.

The Nursery "Alice" holds a unique place in this thesis, as it is the picturebook adaptation which was created by Carroll, and is therefore the only adaptation discussed which was not published in the twenty-first century. The story is a fascinating insight into Carroll's understanding of young children, and is worthy of its own analysis, however it also has a clear place within this examination of otherwise contemporary adaptations, as it remains available for today's contemporary readers. *The Nursery "Alice"* sits on the same bookshelf as the other adaptations discussed, and while there are elements of the narrative (written and visual) which mark its difference, there are also similarities which demonstrate that despite the time which has passed between its publication and today's adaptations, some ideas of the child's reading experience remain constant.

'Aesthetics in Front Cover Design' highlights the importance of design on the front covers and spines of children's books. Taking a position which places the cover of a book as a significant component of the connection a reader has with a story, the chapter explores the variety of narratives which can emerge from seemingly minor changes to design elements. Examining the front cover and spine of five contemporary picturebook adaptations of *Wonderland*, these adaptations undergo a close analysis of how the use of colour, illustration, and typography work to attract specific readers by establishing particular narratives. Carroll's original front cover of *Wonderland* is a touchstone for this chapter, looking at Carroll's choice of colour and illustration, with suggestions as to why these decisions were made, and how they differ from contemporary designs.

The front cover and spine were chosen as the focus of this examination of aesthetics as they are a reader's first encounter with a book, an encounter which will not change, despite the transformation of other areas of book publishing (for example, e-

publishing). Acting as frames for the story, the front cover and spines of picturebooks rely on a potential reader's visual engagement, connecting to the West's visual-oriented culture. Front covers are used by publishers to create particular readerships, based on conventional ideas of gender and age appropriateness, and in terms of adaptation, the position a story holds within popular culture. The adaptations examined in this chapter are: Robert Sabuda's (2003) *Alice's Adventures in Wonderland: A Pop-up Adaptation of Lewis Carroll's Original Tale*, Robert Ingpen's (2009) *Alice's Adventures in Wonderland*, Libby Hamilton and Richard Johnson's (2010) *Alice in Wonderland: A classic story pop-up book with sounds*, Harriet Castor and Zdenko Bašić's (2010) *Alice's Adventures in Wonderland: "Open Me for Curiouser and Curiouser Surprises"*, and Amanda Gulliver's (2010) *Alice in Wonderland*.

The gendered nature of reading 'choices' is a theme considered throughout this chapter, particularly when discussing the use of illustration (which characters appear on a front cover, and why), and the use of colour (which colours are assumed to appeal to younger readers, and why). It is important for this chapter to consider how particular books come to be identified, by publishers and readers, as 'girls'' books and 'boys'' books. This is not because the distinction is essential in and of itself, but by being aware of the kinds of cultural constructions generated around gender throughout childhood, extending into adulthood, an understanding can be reached as to how particular choices about the front cover design of children's books are made.

Although the primary focus of this chapter is the study of front cover design, the final section employs the same points of discussion (colour, illustration, and typography) to consider spine design. This is an uncommon area of formal study yet, as the chapter reveals, significant narratives can be generated from this small space. The spine of a book is worth considering because as with any area of book production,

deliberate decisions are made, whether it is to position the spine as indistinguishable from the cover, to create a miniature version of the cover, or to extend and expand the message of the cover. The spine may be considered primarily as an area of information (author, illustrator, book title), yet the two adaptations examined, Castor and Bašić and Hamilton and Johnson, establish that spine design can, and does, go further than this.

There are ten poems recited within *Wonderland*, with some more well-known than others, having been adopted by branches of pop culture and shifted outside of Carroll's story. These poems include 'Twinkle, Twinkle, Little Bat', and 'Old Father William', both of which feature in Disney's 1951 animated film. However the focus in this chapter is a consideration of how Carroll's poetry is used, or more often not used, in contemporary picturebook adaptations of *Wonderland*. A contradiction is established between studies which explore how literacy skills are developed in young children through exposure to rhyme such as songs and nursery rhymes, and the removal of much of Carroll's poetry in adaptations produced for pre and early readers. An analysis of the inclusion or removal of these poems, combined with a review of literacy studies, works to produce a call for future *Wonderland* picturebook adaptations to include more of Carroll's poetry.

In 'Rhyme? And Reason?' two poems from the original text are analysed: *How Doth the Little Crocodile*, and *The Queen of Hearts*, considering the origins of the poems, their position in the narrative, and the stories they tell. These two poems were selected from the group of ten found in Carroll's original *Wonderland* as they are two of the shortest poems, yet still contain a strong storyline, and both have a flowing, rhythmic structure. As they are featured at opposite ends of Alice's adventure, and therefore far apart from each other in the narrative, they make for an interesting comparison: *How Doth the Little Crocodile* being the first poem within the story (*All in*

the Golden Afternoon positioned as a framing poem in the preface), and *The Queen of Hearts* appearing as the second last, during the trial of the Knave of Hearts. Of the two poems, only *How Doth the Little Crocodile* is recited in Disney's film, as the court room scene has been altered in order to put Alice at the centre of the trial. Yet despite its amusing, and colourful performance by the Caterpillar, *How Doth the Little Crocodile* does not feature in the four adaptations discussed in the chapter, all of which do however use *The Queen of Hearts* in their narrative. Four contemporary adaptations of *Wonderland* were selected for this examination, as representative of picturebook adaptations more broadly, where there is a conspicuous (for those who know Carroll's story) general absence of poetry. It is worth noting, that while the focus of this chapter is contemporary adaptations, Carroll's picturebook adaptation, *The Nursery "Alice"* also retells Alice's adventure without the majority of the original poetry. Only one poem is retained: *The Queen of Hearts*.

Studies referred to in this chapter highlight the forms of poetry and rhythm to which children are drawn, and connections are made between these favoured forms and the stylistics implemented by Carroll in the majority of his poetry. Three areas of particular popularity amongst child readers of poetry are the use of rhyme, animal characters/narrators, and humour, much of which can be found in *Wonderland*'s original poems. These connections between popular stylistics and Carroll's poetry prompt certain questions about the use and removal of Carroll's poetry, why these decisions may have been made, and what could be gained from a picturebook adaptation which retains Carroll's poetic narratives.

'The Caterpillar's 'Unsavoury' Behaviour' is a character study focused around the Caterpillar, and his position as a potentially controversial, or transgressive, figure, one whose arguably unsavoury trait of smoking a hookah has made him one of the most

iconic characters of Carroll's story. This aspect of the Caterpillar's characterisation appears to be problematic for some contemporary adapters of the story, indicated by the diversity of his re-creation in new versions for young readers. The tender age of an intended reader however does not necessarily translate to the removal of the hookah, either in the illustration, or the written narrative. This chapter looks at four adaptations: Robert Sabuda (2003), Libby Hamilton and Richard Johnson (2010), Amanda Gulliver (2010), and Eva Mason and Dan Andreasen's (2009) *Classic Starts: Alice in Wonderland & Through the Looking-Glass*.

With the readership age varying across these adaptations, and with the inclusion of Mason and Andreasen's junior novel, based on volume of text, text size, emphasis on illustration, and book format, it is useful to see how each adaptation has re-created the Caterpillar, and how it has been necessary to alter the narrative to reflect the new characters. The Caterpillar, while an iconic character, has generally been left out of academic studies of *Wonderland*, beyond a cursory mention of his existence. A detailed analysis of this character, and particularly of his smoking, does not exist, perhaps because of assumptions that the image of his character is too ingrained in popular culture to offer much opportunity for change or discussion, or not essential enough to the story to analyse. The Caterpillar appears in only one chapter of the story, yet while other characters that appear for a similarly limited amount of time have been removed from adaptations,[9] the Caterpillar remains. When it comes to picturebook adaptations, decisions are required as to how Carroll's Caterpillar can be reinterpreted for young readers. Changes to the physical appearance of the Caterpillar vary across the adaptations discussed in this chapter, and illustration is used to great effect in re-establishing Carroll's character, yet it is when the illustrations are combined with the

[9] The Duchess and her cook, Bill the Lizard, and the frog footman, for example.

written narrative that the variety of responses to the Caterpillar's characterisation emerges.

Smoking is not the only "unsavoury" behaviour exhibited by a character in *Wonderland*. The Queen of Hearts' constant declaration that heads be cut off can also be cited as anti-social at best, while the Duchess and her Cook's abusive relationship, which involves the physical abuse of a baby (who is in the path of airborne pots and pans), while darkly humorous, can also be viewed as an unsavoury behaviour. However, this chapter focuses on the Caterpillar's smoking for two reasons. One is that it is a behaviour which, unlike the Queen's ultimately empty threats, is seen through the illustrations, and repeatedly referred to in the written narrative. The second reason is that it is not a dramatised behaviour, exaggerated to suit the fantastical nature of *Wonderland*. Rather, it is an everyday behaviour, and while not a behaviour generally undertaken by an insect, the insouciance with which the Caterpillar smokes his hookah can be connected to the nonchalance generally exhibited by middle-class British social smokers during the nineteenth century, and the increasingly ubiquitous nature of smoking in the twenty-first century.

'Racial Diversity in Contemporary Wonderland' focuses on how illustrations in contemporary *Wonderland* picturebook adaptations operate as examples of the 'all-white world of children's books', identified by Nancy Larrick in 1965, a statement which is arguably no less true today. This statement refers to a situation where authors and illustrators become part of a social narrative which positions white protagonists as the standard. Thus, it is necessary to view *Wonderland* adaptations through a wider lens than *Wonderland* itself and the world of picturebook adaptation, and rather as representative of Western children's book publishing in general. Broader questions are asked in this chapter about the impact on child readers, of all races, of experiencing

literature where only one particular face is predominantly visible, and racial diversity is frequently limited to stereotypical depictions.

Since its publication in 1865, *Wonderland* has proven to be a flexible text, adapted across language, medium, and literary genre. In English-language adaptations, alterations to text and images have created a multitude of retellings, yet one aspect of the original story remains: that Alice is visually established as a Caucasian child. *Wonderland* has a long publishing history, yet in spite of its global appeal, the variety of ways it has been reinterpreted, and the breadth of languages in which it now exists, it is necessary to address the question of why the colour of Alice's skin appears to be the only aspect of the story which remains fixed. Further areas of inquiry stem from this question, and these are addressed in this chapter: questions such as, how do contemporary *Wonderland* adaptations sit within the wider world of children's literature publishing in terms of racial diversity?; when adaptations do challenge *Wonderland*'s history of being the story of a young, white girl, what do these narratives look like?; and, what do these interpretations say about who Alice is, and who *Wonderland* is for?

Alice's racial representation appears to be linked to her ability to discover *Wonderland* as Lewis Carroll imagined it. Literary adaptations where the written and visual narrative reflects the internationalisation of the story through demonstrating diversity in Alice's racial representation also shift Alice to an alternate Wonderland: the African plains, the Australian outback, and New York City. Three contemporary picturebook adaptations are discussed in this chapter. The first is Erin Taylor's *Alice's Wonderful Adventures in Africa*, self-published in 2012. The story was inspired by Taylor's time spent living in South Africa and Botswana, and is set in an unspecified area of Africa. Alice is a young African girl. The second adaptation is Whoopi Goldberg and John Rocco's *Alice*, published in 1993. *Alice* is not a straight-forward

adaptation of *Wonderland*, but rather familiar elements of Carroll's story have been interspersed along an essentially new narrative. Goldberg's story begins in New Jersey, although the majority of the action takes place in New York City, and Alice is presented as African-American. The final adaptation is *Alitji in Dreamland*, first published in 1975, written by Nancy Sheppard and illustrated by Donna Leslie. The story features an Indigenous Australian Alice, and is set in the Australian outback. There is a dual narrative in this adaptation, where the story is told in English, then re-told in *Pitjantjatjara*, a language spoken by Indigenous communities living in Central Australia.

A notable aspect of each of the above adaptations is the shift to a more realistic, as opposed to fantastical, *Wonderland*. This aspect provides a foundation for further discussion on the significance of diversity in children's literature, by highlighting the transformation Wonderland undergoes when Alice is also transformed. The overall aim of this chapter is to interrupt the unconscious discourse surrounding *Wonderland* which fosters a limited rendering of Alice, by calling for an aesthetic shift in Alice's characterisation as Caucasian.

The examinations that follow testify to the flexibility of Carroll's story. Flexibility is a theme which appears throughout this thesis, chosen as an appropriate descriptor for *Wonderland*, a story which has a seemingly unlimited capacity for transformation and adaptation. In a discussion on picturebooks as art and literature, Stanton (2005: 2) states that:

> The relative brevity of the picture-book form allows for intense manipulation of forms (and reader expectations about forms) without the danger of a loss of coherence that might result from manipulations in a novel-length narrative.

Stanton's position here befits a discussion of *Wonderland* picturebook adaptations, where manipulations of Carroll's story and Tenniel's illustrations, as well as the definition of 'picturebook' have been deemed necessary in order to tell the story to new audiences. *Wonderland* is 'complex' as identified by Minslow (2009: 20), who uses the term to describe Carroll's *Alice* books because 'even though they are set in imagined worlds, they are still anchored in reality. Therefore, the texts have potential to be interpreted as commenting on that reality.' Carroll's original story is recognised as a parody of Victorian social mores, politics, and contemporary figures of the day. It is of its time, and yet timeless, as alterations to the text and illustrations continuously resituate the story within new times and places. It is in this sense that *Wonderland*, even with its imagined world and fantastical characters, is both a nonsensical text and one reflective of reality. Each adaptation discussed in this thesis, as well as the thousands which have not been included due to space constraints, uses *Wonderland* to create an ideology around both Carroll's story, and the culture of the contemporary adapter, illustrator, and publisher. Therefore, by examining contemporary adaptations closely, a vision of *Wonderland* in the twenty-first century is created. However beyond the books, is the reflection of twenty-first century childhood. In this thesis I look beyond Carroll's story, to explore how ideas of childhood are established by various arms of the publishing industry, through decisions about children's literature which reflect particular assumptions about children. As noted earlier in this introduction, *Wonderland* provides a perfect model for these discussions because of its longevity and potential for diversity, as will be demonstrated in the following chapters.

2. *Wonderland* for the dimpled darlings

If I have written anything to add to those stories of innocent and healthy amusement that are laid up in books for the children I love so well, it is surely something I hope to look back upon without shame and sorrow.

– Lewis Carroll, *An Easter greeting to every child who loves "Alice"*

This chapter focuses on one adaptation of *Alice's Adventures in Wonderland* – the picturebook Lewis Carroll himself produced for child readers aged nought to five, published in 1890 – *The Nursery "Alice"*. Carroll's adaptation is considered separately here, while later chapters combine discussion of several more recent adaptations. The primary reason for this separation is that this thesis is primarily an examination of contemporary picturebook adaptations of *Wonderland*, specifically those published in the twenty-first century. This makes Carroll's 1890 adaptation unique amongst these texts which were published over a century later. Hutcheon (2013: 28) discusses how as readers when we engage with stories, we 'engage in time and space, within a particular society and a general culture.' Between the publication of *The Nursery "Alice"* and the contemporary adaptations, conceptions of childhood changed, the publishing industry changed, and Carroll's book reflects, as the contemporary adaptations do, the period and values of the society within which it was published. The question arises then, if this thesis is a study of contemporary adaptations, why include a nineteenth century book, particularly one that has been identified as a point of difference to the other texts under examination? The reason for its inclusion is that *The Nursery "Alice"* represents

Carroll's beginning of the *Alice* literary adaptation industry. Carroll had a vision for how his story could be enjoyed by younger readers, and *The Nursery "Alice"*, with its fewer and colourised illustrations, and edited, directive text, expresses that vision.

Carroll's vision is not examined here in order to merely act as a guideline against which contemporary adaptations are judged. Rather, analysis of this vision provides many insights into how the *Wonderland* story was narrated to young children in the nineteenth century, and more broadly, into how storytelling and childhood have changed over the last century, and what elements have remained the same. This creates an historical context for a discussion on how definitions of 'children' and 'childhood' are established through literature. It also seems appropriate to acknowledge Carroll's adaptation, with its intended readership and aims comparable to the contemporary adaptations. The fact that it is still in print and available for twenty-first century children creates a sense of alignment to those recently published.

What follows is an examination of *The Nursery "Alice"*, including a brief history of the book's publication, and consideration of its storytelling elements: the dream narrative, and the fairy tale. The primary focus of this examination is narrative strategy, where a strong narrative voice has replaced Alice and the child's sense of adventure, as the central figure and theme in the story. This new voice acts both as a figure of authority and as a character. The way in which the narrative works as a script for an adult to read to a child, which connects the story to *Wonderland*'s oral roots, and the removal of dialogue, considered so integral in the original story, are also explored. The final section of the chapter considers the illustrations, which remain those by John Tenniel, though enlarged and colourised. There is an explicit connection between the illustrations and text in *The Nursery "Alice"*, where almost every illustration has a corresponding reference in the narrative directing the child to it. There are elements of

this book which differentiate it from the contemporary adaptations, and clearly position it as a nineteenth century text. Yet, like the original story, there are also features which transcend time and place. One of those is the overall aim of Alice's adventure – the author's desire to entertain children.

The Nursery "Alice" was published in 1890 by Macmillan & Co., and was created by Carroll to appeal to readers younger than the original readership of *Wonderland*. Cohen (1995: 440) details how Carroll had 'thought for some time of publishing an *Alice* for the very young and wrote to Macmillan on the subject in early 1881.' However, the idea took years to develop as Carroll and Tenniel were both busy with other projects. Carroll aims *The Nursery "Alice"* at a child audience aged from nought to five, stating this clearly in the preface to the 1890 edition, which was "addressed to any mother." About his ambition for *The Nursery "Alice"* and his new younger audience Carroll (2010 [1890]: 59) goes on to say:

> To be read? Nay, not so! Say rather to be thumbed, to be cooed over, to be dogs'-eared, to be rumpled, to be kissed, by the illiterate, ungrammatical, dimpled Darlings, that fill your Nursery with merry uproar, and your inmost heart of hearts with a restful gladness!

The success of *The Nursery "Alice"* as a text for young readers has been debated amongst commentators since its publication. Beverly Lyon Clark (1986: 29) identifies *The Nursery "Alice"* as 'interesting as a document of social history and as a record of Carroll's thought, [but] as a work of art it fails.' Lyon Clark (1986: 29) cites Clark who states that Carroll 'rewrote the text completely in an embarrassingly patronising picture-show style.' Martin Gardner (1966: ix), introducing the 1966 Dover reprint of *The Nursery "Alice*", asks:

> How successful is *The Nursery Alice* when read today to an English or American boy or girl, upper or lower, age 0 to 5? I prefer not to guess. In some ways the language seems patronizing, but one must admit that Carroll has retold Alice's dream in a way that is easily understood by small children.

Further, Cohen (1983: 124) discusses *The Nursery "Alice"* in 'Another Wonderland: Lewis Carroll's *The Nursery "Alice"*', stating 'it is not a shortened or contracted version of the original *Alice*; it is rather a distillation.' Cohen (1983: 124) recognised that Carroll was aware of writing for a different audience, and made the necessary changes to the story in order for it to be appropriate for an audience 'with less experience than his earlier one.'

The Nursery "Alice" was out of print for much of the twentieth century, however in 2010 Macmillan Children's Books, with assistance from The Lewis Carroll Society and the British Library, printed a new edition of the story. According to the publisher's note, this edition 'reproduces the typesetting of the 1890 version and retains the original punctuation and spelling […] to allow the illustrations and text to be arranged as Lewis Carroll intended' (Macmillan Children's Books 2010 [1890]: i). It is this 2010 edition that is discussed here, with the exception of the front cover artwork. In this thesis I will discuss the original front cover design, which featured an illustration by the artist Emily Gertrude Thomson, rather than Tenniel's coloured illustration of Alice used for Macmillan's 2010 reprint.

One of the most significant differences to consider between *Alice's Adventures in Wonderland*, *Alice's Adventures Under Ground* and *The Nursery "Alice"* (all versions written by Lewis Carroll) are the different ages of the intended readerships. In order for Alice's story to suit an audience younger than the Liddell sisters, who, as previously noted, were aged between eight and thirteen when they first heard the story,

Carroll recognised that alterations to the original text and illustrations were necessary. These alterations are immediately apparent from the opening scene of *The Nursery "Alice"*, which differs from the original published version in 1865, and the version Carroll first wrote for Alice Liddell in 1864. These earlier editions position Alice sitting with her sister on the bank, as her sister reads what was to become one of the most well-known unknown books in literature – the one that contained no pictures or conversations (Carroll 2003 [1865]: 9). In *The Nursery "Alice"* not only does Carrollremove Alice's sister from the narrative, but he also constructs awareness in the reader, from the beginning, that Alice's adventures are a dream – a detail that is not revealed in the original text until Alice has left Wonderland. In line with the significance of this adventure now as a dream narrative, is the use of 'once upon a time' to introduce the story. In the original text Alice at one point compares her experiences in Wonderland to a fairy tale, stating 'When I used to read fairy tales, I fancied that kind of thing never happened, and now here I am in the middle of one!' (Carroll 2003 [1865]: 32-33). Carroll also used the word "fairy-tale" or "fairy story" when referring to *Alice's Adventures in Wonderland*, for example in a letter to Tom Taylor, dated June 10 1864, Dodgson (Carroll) added a postscript requesting help from Taylor in 'fixing on a name for my fairy-tale' (Cohen and Green 1979: 64-65). It therefore follows that it is necessary to explore the connection between the three *Alice* books and fairy tale tropes. The implementations of these two narrative constructions – the dream and fairy tale – are explored in the sections below. Further considerations of *The Nursery "Alice"*, including literary convention, the story as a script, oral storytelling, simplification of the text, and illustration, follow.

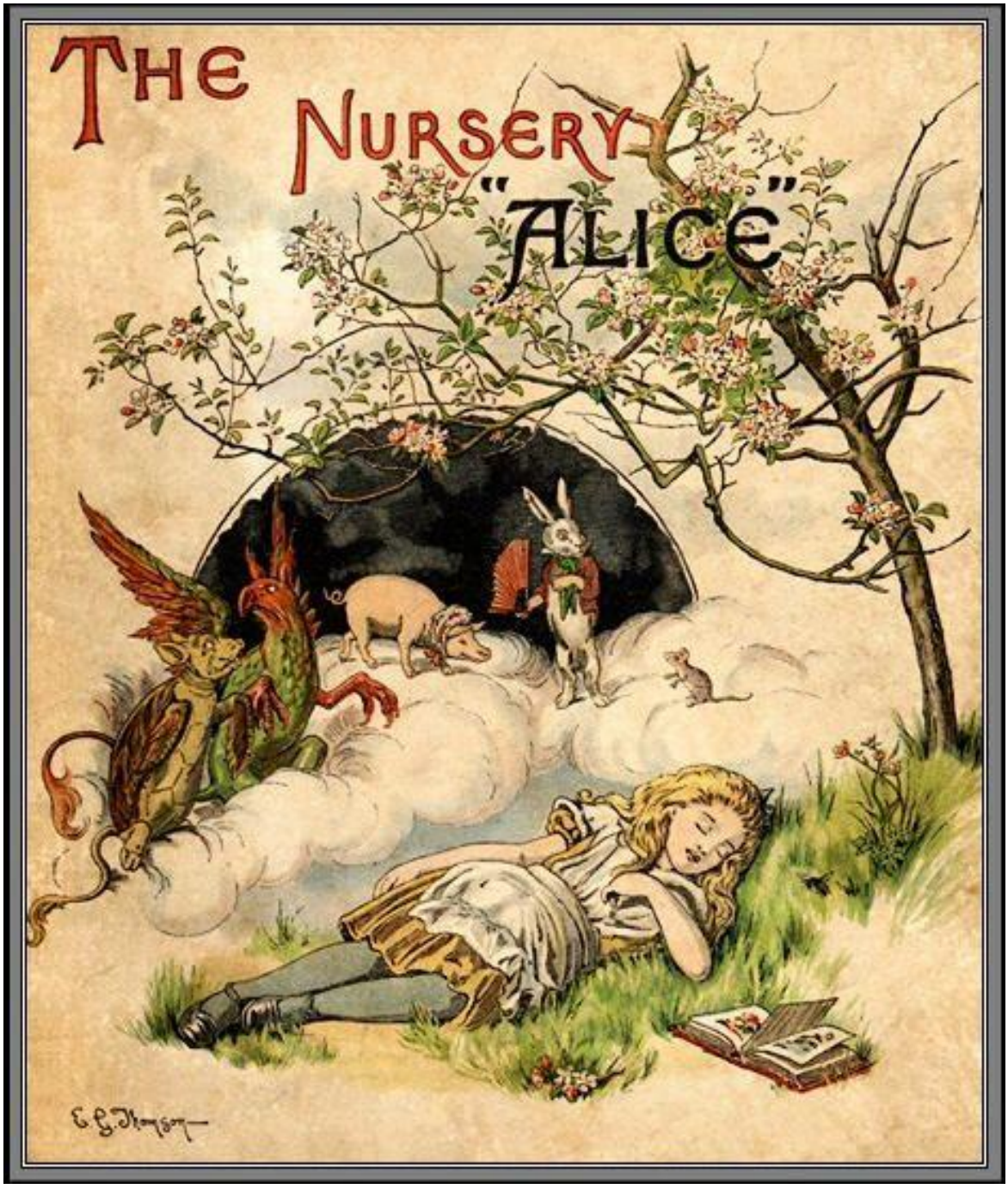

Figure 1. Front cover of *The Nursery "Alice"*, designed by Emily Gertrude Thomson.

2.1 It Was All a Dream

Carroll's adaptation of Alice's adventure from one of ambiguous connection between fantasy and reality in his original text, to a distinct positioning of the story as a dream in *The Nursery "Alice"*, is a clear reflection of the move from an older to younger readership. Shavit (1980: 84) states that the original story's 'confusion of reality and fantasy was clearly aimed toward adults and Carroll systematically eliminated this confusion in *The Nursery "Alice."*' Whether or not the blurring of fantasy and reality was 'clearly' aimed towards adults is contentious, however this issue will not be considered here. However, I do agree with Shavit's claim that Carroll did 'systematically' eliminate all allusions to the possibility of Wonderland existing anywhere other than a dream. About his original story, Carroll described his use of a dream trope in a letter to Tom Taylor, writing, 'The whole thing is a dream, but *that* I don't want revealed till the end' (Cohen and Green 1979: 65 original italics). In light of Carroll's original aim, the adaptation of this element of the narrative can now be viewed as central to the simplification of the overall text, one that was deemed necessary for its new readership. By doing this Carroll made *The Nursery "Alice"* 'a simple fantasy story, like any other fantasy story in his day' (Shavit 1980: 85). In this section I will demonstrate how the text and illustrations were used by Carroll in tandem throughout the story to clearly establish, and remind the child reader that the events of the story all occur within the context of a dream, and are not events which could happen in reality.

The shift, from ambiguity to certainty, is immediately established with the illustration featured on the original front cover. While Tenniel's original illustrations were retained throughout this new version of the story, slightly altered through their colourisation and enlargement, a different illustrator was engaged to design the front cover. Carroll approached the artist Emily Gertrude Thomson to produce a new cover

design depicting the changes in narrative. Thomson's illustration features Alice sleeping peacefully on a patch of grass, under the shade of a flowering tree, with some of the creatures of Wonderland floating above her on clouds. Susina (2011: 86) interprets this image of Wonderland's creatures floating on clouds to suggest that they are emerging from Alice's dream. The use of this kind of imagery as part of the peritext of *The Nursery "Alice"* makes a very clear connection to Carroll's new aim of ensuring that the reader is aware the story takes place in a dream – an aim that is reinforced throughout the story. The creatures shown on the front cover are the White Rabbit, the mouse (with the long, sad tale) the pig (who was once a baby), and the Mock Turtle and Gryphon. The selection of these particular characters works to achieve a sense of safety and assurance that connects to the dream narrative.

The White Rabbit is an arguably obvious choice for a front cover illustration as it is his story (and Alice's curiosity about him) which drives the narrative, in combination with Alice's desire to enter the garden on the other side of the locked door. He therefore works as a familiar point of reference for the reader, familiar from the story and as a creature, a benign animal associated with softness. Danko-McGhee and Slutsky (2011: 171) in a study on preschool children's aesthetic preferences in picturebooks found that two, three and four year old children 'gravitate towards book covers that are representational and colourful and that have images that they are familiar with.' This familiarity is achieved through illustrators focusing on endearing aspects, such as a rabbit's pink nose, or floppy ears. The White Rabbit is not the only animal positioned in this way on the front cover of *The Nursery "Alice"*. The illustration of the mouse most closely resembles the mouse Alice interacts with in the pool of tears, rather than the dormouse at the Hatter's Tea Party. The mouse, who in the original text helps create a unique piece of concrete poetry with his story of why he hates cats and dogs,

has been edited down almost to insignificance in *The Nursery "Alice"*, yet on the front cover he plays a role similar to the White Rabbit. As an animal a young reader will recognise, the mouse again provides a sense of comfort through its familiarity. The baby pig, pictured with a bonnet on his head, is one of the more fantastical characters in the story, transforming from a human baby to a pig while in Alice's arms. On the front cover, there is an anthropomorphic element to him, with the bonnet connecting him to the human baby he once was. He is a 'sweetened' familiar creature, perhaps more doll-like than animal. The Mock Turtle and Gryphon are characters only found in Wonderland and their unusual appearance makes them two of the most bizarre characters Alice meets. While they are portrayed as sensitive characters, it could be argued that their physical depictions are quite unnerving. As previously discussed, Carroll's intended audience for *The Nursery "Alice"* is children aged nought to five. Between these two ages, there are differences in how a child will approach a book, and what they prefer in terms of aesthetics.

Danko-McGhee and Slutsky (2011: 173) observe that by the age of five, 'aesthetic preferences tend to change.' One way in which this manifests is through the acceptance of subject matter that is more frightening (Danko-McGhee & Slutsky 2011: 173). On the front cover, the Mock Turtle has a calf's head and hooves on the body of a turtle, while the Gryphon is a winged, clawed creature, based on a Greek mythological being which combined an eagle and a lion. Their appearance lends an element of fantasy for the reader, necessary in a story which takes place wholly within a young girl's dream. However, when placed next to images of the White Rabbit, mouse, and pig, they are also muted in their strangeness through their proximity to other more familiar creatures.

In every adaptation of Alice's adventure discussed in this thesis, the story begins with Alice's fall down the rabbit hole. The fall is long, yet in the original text it is composed in a way which focuses on excitement and adventure, and provides Alice with an opportunity to philosophise on the world, and ask nonsense questions such as whether cats eat bats, or bats eat cats, before landing, with no harm done, upon a pile of sticks and dry leaves (Carroll 2003 [1865]: 10-11). For *The Nursery "Alice"*, Alice's fall is moderated, and used as an opportunity to reiterate that there is no chance that Alice could be harmed as she is only dreaming. Carroll endeavours to educate the child reader through a warning about what may happen if they were to fall down a well: 'If anybody *really* had such a fall as that, it would kill them, most likely', but this lesson is tempered with a reassurance that 'it doesn't hurt a bit to fall in a *dream*, because, all the time you *think* you're falling, you really *are* lying somewhere, safe and sound, and fast asleep!' (Carroll 2010 [1890]: 3 original italics). Therefore, the child reader can be comforted with the knowledge that Alice is safe, and that they can be safe also, as long as their adventures are occurring within a dream. Rather than using description to create a sense of wonder about not only the rabbit hole, but also what might come next, in *The Nursery "Alice"*, Carroll (2010 [1890]: 4) uses the phrase 'terrible fall' to define Alice's experience. This is a modification of the text which reflects literary conventions for Carroll's new readership, where those in charge of the publication of literature for children had an interest in using this literature as a method for controlling children's behaviour.

Carroll uses variations of the word 'dream' five times in the opening four page chapter. This highlights the significance Carroll attached to making the dream trope explicit, particularly at critical moments of the story. This includes the opening scene, where the need to establish an element of fantasy to act as reassurance for young readers

is paramount. Reiteration of the dream occurs in the final chapter, where on the last page Carroll states with assurance that Alice's adventures were only a dream. However, paralleling this confirmation of the dream is Carroll's encouragement of the reader to attempt to enter Wonderland via their own dreams, just as Alice did, detailing the 'best plan' to do it: 'First lie down under a tree, and wait till a White Rabbit runs by, with a watch in his hand: then shut your eyes, and pretend to be dear little Alice' (Carroll 2010 [1890]: 56). These instructions on how to enter Wonderland move away from the didactic tone which appears via the narrator throughout the story – an aspect discussed in further detail from page 55 – and instead encourages a child reader's imagination to develop with the creation of their own adventures in Wonderland.

2.2 The Fairy Tale

The examination above of how text is used to establish a dream narrative considers the opening line of *The Nursery "Alice"* for its immediacy in positioning the adventures to follow as a dream. However, the line also contains a direct connection to the fairy tale, with Carroll's use of 'Once upon a time' (2010 [1890]: 1). In 1890 when Macmillan & Co. published *The Nursery "Alice"*, the use of the phrase 'once upon a time' to begin a children's story already had a long history. Carroll's reference to fairy tales in *Wonderland,* and the poem which opens *Through the Looking-Glass* (1872) where Carroll refers to fairy tales as a 'love-gift',[10] act as evidence Carroll was aware of the common usage of the 'once upon a time' trope in fairy tales. With the use of this opening line, Carroll positioned his adaptation within a history of conventional

[10] Child of the pure unclouded brow, And dreaming eyes of wonder! Though time be fleet, and I and thou, Are half a life asunder, Thy loving smile will surely hail, The love-gift of a fairy-tale (Carroll 2003 [1872]: 117).

children's literature where particular themes reigned. Bettelheim (1976: 62) discusses how the use of 'once upon a time' or similar phrases:

> suggest that what follows does not pertain to the here and now that we know. The deliberate vagueness in the beginnings of fairy tales symbolizes that we are leaving the concrete world of ordinary reality.

This is a simple way of communicating to a reader not only the type of story they can expect to find in the succeeding pages, but also a measure of solace in that no matter what events occur, characters appear, or confrontations are had, they are occurring in a world that is not the reader's own. Therefore pleasure can be obtained, or even life questions answered, in a form that is not overtly didactic or confronting.

What is stabilising about modern fairy tales, produced from the nineteenth century onwards, is that the reader can feel assured that they will end with a 'happily ever after.' Bettelheim (1976: 63) describes the use of this treatment of a text as, 'having taken the child on a trip to a wondrous world, [and] at its end the tale returns the child to reality, in a most reassuring manner.' It is a style of storytelling Carroll utilised in *The Nursery "Alice"*, where after the 'angry' pack of cards flew up and tumbled down on top of Alice, she woke and 'found that the cards were only some leaves off the tree, that the wind had blown down upon her face' (Carroll 2010 [1890]: 56). While it is beyond the scope of this thesis to provide a history of the fairy tale,[11] in relation to the publication of *The Nursery "Alice"*, Zipes' (1997: 4) study of the changes to fairy tales which occurred during the nineteenth century is worth noting. Zipes (1997: 4) describes how the fairy tale experienced 'a split; it became schizoid,' with fairy tales being regarded as 'dangerous' because they lacked Christian teaching. The result was that,

[11] For further discussion on the history of the fairy tale, see Jack Zipes' (2012) *The Irresistible Fairy Tale: The cultural and social history of a genre*, Marina Warner's (2014) *Once Upon a Time: A short history of fairy tale*, and Ruth B. Bottigheimer's (2009) *Fairy Tales: A new history*.

during the nineteenth century, fairy tale writers learned to regulate and rationalise their tales, and to incorporate Christian and patriarchal messages into the narratives to 'satisfy middle-class and aristocratic *adults'* (Zipes 1997: 5 original italics). Evidence of these alterations can be seen in the history of Grimm's fairy tales, which formed part of Carroll's private library (Lovett 2005: 137).

Carroll was one of several writers who found themselves on the other side of the schism, producing stories for children that did not aim to teach a particular moral or lesson, but rather to entertain. However, this changed twenty-five years later with the adaptation of *Wonderland* into a picturebook. Fairy tales are an adaptable literary form, and many stories have a well-documented history of adaptation and retelling, by their original authors as well as by new storytellers. Zipes (2006: 10) discusses this malleability, stating:

> It [the fairy tale] could assume very diverse forms that were functions of social and cultural imperatives at the time […] This is the reason why it was transformed into an erotic tale, a philosophical one, or a pedagogical moral tale. It was the latter that directed itself to children.

How Carroll altered his original tale for his new, younger audience, which more closely aligned the story with conventional storytelling narratives, is discussed below. In *The Nursery "Alice"* there is a focus on teaching the child a lesson through didactic speech, which exists in the form of an authoritative narrator's voice.

2.3 Narrative and the Narrator

Many scholars have noted in relation to *Wonderland* that part of what made Carroll's text so exceptional for its time was the lack of moral lesson, or didactic tone used to indoctrinate the child reader into a particular way of thinking or acting. This lack

positioned Carroll's story outside the children's literary conventions which were developing at the time. Zipes (1997: 4) discusses how throughout the nineteenth century in Europe and North America, 'well-intentioned publishers, clergymen, educators, and parents began discussing "proper" reading material for children and setting criteria for stories that were considered beneficial.' Morality in Victorian books for children became 'explicit', by 'illustrating the bad effects of disobeying the laws and the good effects of abiding by them' (Warren 1980: 339). While Carroll was not the first author to challenge didacticism in children's literature, his *Alice* books parodied Victorian social mores, and provided an outlet for children to tease previously published stories which attempted to use fear as a method for controlling children's behaviour. About the *Alice* books, Carroll (cited in Warren 1980: 350) said: 'I guarantee that the books have no religious teaching whatever in them – in fact they do no teach anything at all.' With the origins of *Wonderland* well known, and explored in this thesis on pages 11-12, it is possible to maintain that this story *was* created for a child's entertainment. However, with *The Nursery "Alice"*, which Carroll set out deliberately to produce, as opposed to the arguably organic creation of *Wonderland*, close links can be made with conservative ideas of children's literature.

The Nursery "Alice" was published in 1890, and saw Carroll 'revert[ing] to the narrative strategy that was more conventional at the time' (Susina 2011: 90). What makes this story more conventional than the original text is, as Susina (2011: 92) highlights, 'the greater emphasis on instruction, rather than delight.' With regard to its narrative structure, a similar conclusion about *The Nursery "Alice"* was reached by Shavit (1980: 80) who states that 'when Carroll wrote the third version, which he purposefully addressed to the child, he based the text solely on the conventional model.' Shavit (1980: 80) connects this conventional model to the 'conspicuously absent'

sophisticated elements of the original text, such as conversation, riddles, poetry and word play. Susina (2011: 91) identifies a further result of this deletion, in that much of the humour has been removed. Instruction and education from the narrator (Carroll) to his readership can be seen throughout the story, and several examples are explored here, alongside instances where Carroll has 'simplified the text and adjusted it (in accordance with the prevailing attitudes toward children's literature) for the child reader' (Shavit 1980: 85).

One of the most conspicuous changes to the text Carroll made was to alter the narrative voice. In *The Nursery "Alice"* the focus shifts from conversation between Alice and the creatures she encounters, to 'one continuous monologue by Carroll' (Susina 2011: 91). This shift consequently re-places Carroll over Alice as the major character in the story. As Susina (2011: 91) observes, 'this is not a story about Alice; it is the story of Carroll telling the story of Alice.' Carroll, acting as narrator, becomes the leading voice in the story. Bal (2009: 21), when discussing narrative style, identifies two forms of narrative, beyond the 'traditional' first, second, or third person. These two forms are the external narrator and the character narrator. Bal (2009: 21) defines external and character narrators as follows:

> When in a text the narrator never explicitly refers to itself as a character, we speak of an external narrator. This term indicates that the narrating agent does not figure in the fabula as an agent. One the other hand, if the 'I' is to be identified with a character, hence, also an actor in the fabula, we speak of a character-bound narrator.

An external narrator tells the story about others, while the character narrator tells the story about him or herself. Despite these seemingly clear cut definitions of narrative agents, Carroll as the narrator in *The Nursery "Alice"* is not easy to identify. Carroll's

voice is omnipresent, and there are examples throughout the text where he addresses the reader directly, interrupts the story to speak to the characters, and places himself in the story, through the identification of himself as "I." Yet the reader does not explicitly learn anything about Carroll. He is omnipresent, yet invisible, at least when compared to the visibility of characters such as the White Rabbit, or Cheshire Cat. Carroll however is a character; he is also, as Bal describes, a character narrator. And from this position, he is able to wholly control the story, as well as the lessons and the direction of his readers' attention.

Carroll's (2010 [1890]: 1) interaction with the child reader begins on the first page, where the child is asked if they would like to hear about Alice's dream. By posing this question, Carroll establishes himself as a voice of authority in the story. The narrator's voice in *The Nursery "Alice"* is not an external one, where the story is told without a reader being able to perceive where or who the story is coming from. Instead, the reader is made aware from the beginning that the story is being told by *someone*. The identity of this 'someone' works in *The Nursery "Alice"* in two ways. The first, already acknowledged, is Carroll as narrator directing the story. The second takes the story of Alice back to its oral storytelling roots, discussed later in this chapter.

Maria Tatar (2009: 36) discusses the appeal of 'the adventure' for children in their literature, stating that 'most of the great classics of children's literature act as stimulants, presenting a vibrant world of action that quickens the child's imagination.' *Alice's Adventures in Wonderland* is one of the titles cited, alongside *The Adventures of Tom Sawyer*, *The Adventures of Pinocchio*, and *The Adventures of Huckleberry Finn*, amongst others. A book's title is the first indication of the story contained inside the covers; therefore it is significant to note the modification Carroll made to the title of his picturebook adaptation of *Wonderland*. Gone is the reference to 'adventure', replaced

with ‘nursery’, a more sedate word reflective of Carroll’s perception of the wants of his new audience, and the position the book will hold within the household. *The Nursery “Alice”* was written for the very young child, one whose life was primarily lived within the confines of the nursery. Replacing ‘adventure’ with ‘nursery’ works in a similar vein to the illustrations of the White Rabbit and mouse on the front cover, in that Carroll has used a word which would be more familiar to his readership. The assumption made by Carroll was that during this nursery period of childhood, his audience ‘needed’ a story that was engaging, but also comforting and calming.

The change in title also reflects the alterations made to the text. It would have been misleading for Carroll to retain ‘adventure’ in the title of his adaptation, as his new version does not contain any reference to Alice’s adventure. As discussed on page 49 of this chapter, Alice does not have an ‘adventure’ in *The Nursery “Alice”*; she has a ‘dream’, a change in narrative that is similarly comforting. A change was also required in relation to Alice’s role as the adventurer. The title could not remain ‘Alice’s Adventures…’ as Alice has been repositioned as a passive character. Susina’s (2011: 91) statement regarding this repositioning of Alice was outlined in the discussion on page 57 of Carroll’s new role as narrator, however it is worth reiterating it here – that *The Nursery “Alice”* is ‘not a story about Alice; it is the story of Carroll telling the story of Alice.’ Alice’s ‘dream’ is something that happens to her, rather than circumstances in which she is actively engaged. She is moved through the story by the narrator’s voice, and as a seemingly docile character she is reflective of her new readership.

Moving beyond Alice’s repositioning, and the subsequent renaming of the story, is Carroll’s use of chapter headings. Chapters are not conventionally found in picturebooks for young children. Picturebooks consist of one continuous narrative, without the need for pauses, largely because they do not feature enough text to warrant

the use of narrative techniques such as chapter breaks. Matulka (2008: 2) in an exploration of the many definitions of what makes a picturebook, states that 'most authoritative sources on picture books cite the importance of the picture-text relationship.' For the most part, emphasis in a picturebook lies with the illustrations and the text together, rather than one narrative device dominating the other. Although the relationship between illustrations and text can take different forms – for example congruency, deviation, augmentation, and contradiction[12] (Sipe 2012: 13-17) – in order to maintain a balanced relationship, and to suit the developmental needs of its readers, text is often kept relatively simple. What makes *The Nursery "Alice"* unique when positioned next to the contemporary picturebook adaptations discussed in the following chapters is not only that the text is broken into chapters, but that there are more chapters in this picturebook than in the original *Wonderland* text.

Alice's Adventures in Wonderland contains twelve chapters over approximately 100 pages of small printed text, interspersed with 41 variously sized illustrations. *The Nursery "Alice"*, at fifty-six pages of enlarged text and illustrations is divided into fourteen chapters. The headings of the majority of the chapters, ten out of the fourteen, have been simplified. Sundmark (1999: 113) describes these changes as resulting in chapter headings which are 'less mystifying, less ambiguous', although they remain easily identifiable when compared to the originals. The two additional chapters focus closer attention on two characters from *Wonderland*. One of these characters is the Cheshire Cat, whose new authority in the story, via the creation of a separate chapter,

[12] As defined by Sipe (2012: 13-17), Congruency occurs in picturebooks when the illustrations confirm what the text says. Deviation is defined in opposition to Congruency, because in this case, 'the illustrator is inspired to "veer away" from the text.' Augmentation 'applies to situations where the texts and illustrations each amplify, extend, and complete the story that the other tells (Agosto, cited in Sipe 2012: 15), and Contradiction occurs when the texts and illustrations present conflicting information (Agosto, cited in Sipe 2012: 16).

rather than being positioned at the end of Alice's experience with the Duchess and the pig-baby, is easily understood. The second additional chapter, however, involved Carroll generating a back-story for a previously minor character – the overgrown puppy.

Under the chapter heading 'The Dear Little Puppy', Carroll moves outside of Alice's story, to talk directly to his child audience. Through changes in description, narrative, and the inclusion of a personal anecdote, Carroll both amplifies and diminishes the character of the playful puppy. The amplification occurs through the expansion of the puppy's role in the narrative, which moves from a small scene at the end of Chapter IV in *Wonderland*, to its own episode as Chapter VI in *The Nursery "Alice."* At the same time, the character is diminished within the story through the addition of descriptors of its size, which are there to reassure the story's new younger readers. The amplification and diminishment operate together as evidence of Carroll's changing attitude towards both his original story, and his new intended readers. The puppy's altered role demonstrates Carroll's awareness of the fantastical and bizarre elements of his story, and the limitations this could generate amongst potential readers. The concept of a boisterous puppy in and of itself is not a challenging concept, but its size causes Alice anxiety, and this emotion translates to readers. Use of words and phrases such as 'terribly frightened', 'eat her up', 'rushed at the stick', 'dodged', 'run over', 'trampled', and 'charges' highlight the tension of the brief encounter. This tension would be misplaced within *The Nursery "Alice"*, which aims to offer a tempered retelling of Alice's adventure.

In the original *Wonderland*, the puppy appears at the end of the chapter 'The Rabbit Sends in a Little Bill', where Alice has become trapped in the White Rabbit's house (Carroll [1865] 2003: 31-39). Having escaped into the wood, Alice is formulating a plan to grow to her right size again, when a 'little sharp bark' startles her

(Carroll [1865] 2003: 37). Originally described by Carroll as 'enormous', the puppy is standing in front of Alice, and over three paragraphs the reader 'sees' Alice and the puppy playing a challenging (for Alice, due to her comparative size) game of catch with a stick. When the puppy becomes tired, Alice runs away, having never quite been sure whether to feel frightened, pitiful, or endeared towards the puppy. Tenniel produced an illustration of the scene, with Alice hiding behind a plant, holding out a stick towards the puppy, who is watching her, leaning forward on its front paws as if about to pounce. The expression on its face indicates excitement, and a desire to play, however its size in comparison to Alice means her feeling of intimidation is understandable.

In *The Nursery "Alice"*, the sweetness of the puppy's nature, as indicated in Tenniel's illustration, is enhanced through the text. Potential intimidation is underplayed, and the focus is on convincing the reader of the puppy's innocence.[13] This is achieved through reinforcement of the relative size of the puppy. The puppy is in fact small; it is simply when compared to Alice's current diminutive size that it appears enormous. This point is only alluded to in the original text, through Alice's post-experience summation that she would have liked to teach it tricks– 'if I'd only been the right size to do it!' (Carroll 2003 [1865]: 38). The reinforcement of the puppy's size in *The Nursery "Alice"* operates both overtly and subliminally. Continuous use of the word 'little', when describing both the puppy, and other features of the scene, strengthen Carroll's endeavour to create a sense of safety regarding Wonderland. As an adjective, 'little' is used ten times in the chapter, not including the chapter heading. In reference to the puppy, 'little' is used four times (therefore overtly) in *The Nursery "Alice"*, leaving the remaining six usages to be employed subliminally to emphasise (or

[13] The argument here is not to suggest Carroll's original puppy was anything other than innocent. However, the change in focus from Alice's attempt at interaction, to Carroll's emphasis on how little, and therefore harmless, the puppy is, alters the context from play to protection (of the reader).

understate) the puppy's size. Comparatively, in the original *Wonderland*, the puppy is generally referred to without an added signifier alluding to its size. Only one inclusion of 'little' is used as a descriptor, and it is after Alice has escaped, and reflects on her situation, referring to the creature as a 'dear little puppy' (Carroll [1865] 2003: 38). Yet within the context of the reflection, this 'little' refers to the puppy's demeanour rather than to its size.

Further usages of 'little' in *The Nursery "Alice"* can be found in a description of the 'little magic cakes' Alice eats to escape the White Rabbit's house, the 'little stick' Alice is holding, Alice being a 'little afraid', the 'little pet puppy' Carroll asks his readers if they have 'a little pet puppy' at home, and some 'little children' he knows who have a 'little pet dog.' This collection of phrases, all utilising the same word, results in the demystifying of the 'enormous' puppy as a regular sized dog, and also fortifies the controlling position Carroll has established for himself in this adaptation. As the narrator, Carroll is in a position to direct the story, as well as acting as a gatekeeper for that to which his young readers can be exposed, and thereby a potential 'protector' from the more extraordinary elements of his original story. This role is one which connects to Carroll operating as a teacher, explored in greater detail later in this chapter.

It is identified throughout this chapter that Carroll's intended audience for *The Nursery "Alice"* was children aged nought to five, and his preface addressed to 'any mother' highlights an acknowledgement of his new readership's level of literacy development.[14] Through this introduction, Carroll creates the impression that he views his adaptation as an object or plaything, rather than a book for the young children who

[14] See page 45 for reference.

come across it. He does not expect them to read it; rather the story will be read aloud by an adult, while children interact with the book in a physical rather than a textual-visual way. Based on Carroll's own assessment of the function of *The Nursery "Alice"* an assumption can be made that when preparing the text for publication, Carroll was at least somewhat mindful of how the edited story would sound as an oral narrative. The oral origins of the story of Alice's adventures have been well documented, particularly by Morton Cohen in his biography of Carroll (1995), and these origins suggest that Carroll was aware of how his story could work when told aloud.

Susina (2011: 87) writes that *Wonderland* is 'constructed as a literary fairy tale that is written and whose form remains fixed, while *The Nursery "Alice"* is intended to be read aloud as an oral fairy tale.' This positioning of *The Nursery "Alice"* as a script is connected to Carroll's use of emphatic language, typography, and punctuation which are not traditionally found in formal writing, but more closely reflect speech. While Sundmark (1999: 131) draws attention to the use of 'emphatic particles' in the original *Alice* books, their use becomes much more frequent in *The Nursery "Alice."* The first two chapters alone, which span eight of the fifty-six pages, three of which are at least halved through the addition of illustrations, contain six examples of emphatic language, twenty-seven further uses of italics, fourteen exclamation marks, and eleven question marks. These oral elements of storytelling continue at a similar pace throughout the book, providing a guideline for the adult reader as to how the story could be performed, and creating a level of engagement not only between the child and the story which reflects the child's level of literary competence, but also between the child and the adult reading the story.

Connections to oral storytelling reflect the flexibility of a story, and orality is an integral part of early literacy development. Children learn from watching and listening

to the world around them, and it is adults who represent the primary source of knowledge, through physical and oral engagement. In a chronology of language development and literacy needs from birth to five years, Jalongo (2004: 24-25) establishes a focus on how literacy is fostered initially through oral activities such as rhythmic language through rhymes, chants and songs, point-and-say books, answering questions, repetition of phrases, and retelling stories. While the literacy needs of Carroll's young audience change and develop, what remains the same is the emphasis on verbal processes to assist in following and understanding a story. *The Nursery "Alice"*, through its use of linguistic techniques which connect it to oral storytelling, creates a picturebook which is sensitive to the literacy needs of its intended audience.

The focus of this thesis is contemporary picturebook adaptations of *Wonderland*, and while the flexibility of Carroll's story can be immediately identified in adaptations which alter the medium of storytelling, such as film or theatre, there is a measure of flexibility in Carroll's story which operates on an intimate level with individual readers. Both Sundmark (1999: 8) and Susina (2011: 87) discuss the reader's role as storyteller of Alice's adventure, with Sundmark stating that 'Alice's Adventures is a narrative which can inspire the reader to become a storyteller (of sorts) and to reinterpret the story', while Susina identifies *The Nursery "Alice"* as being 'open to revision and improvisation by the teller, or subsequent re-tellers, who may or may not be able to read.' Offering a further connection to how Alice's story works as an oral tale, and its parallel connection to the flexibility of its narrative, is how Carroll chose to conclude both *Wonderland* and *The Nursery "Alice."* The second last scene in the original story sees Alice recounting her adventures to her sister 'as well as she could remember them' (Carroll 2003 [1865]: 109), thereby within the story there already exists the appearance of an adaptation of the story, created by the central character. At the end of the

picturebook adaptation, Carroll's (2010 [1890]: 56 original italics) leading question to his reader, '*Wouldn't* it be a nice thing to have a curious dream, just like Alice?' provides similar permission for the storyteller, whoever they might be, to take Carroll's story and use it to create their own.

As previously identified, one of the alterations Carroll made to *The Nursery "Alice"* was the introduction of a directive discourse, which was created through the use of a strong narrative voice. The reader is left with the impression that this narrative voice is Carroll's, and he operates on a level of teacher or lecturer, but also empathiser. This impression is created through Carroll's use of 'I.' Bal (2009: 21) identifies all narration as being a form of 'I', stating that even an apparently third person narrative is still 'uttered by a speaking subject, an 'I.'' Carroll's use of 'I' in *The Nursery "Alice"* is explicit. It is used to create a sense of authority, and move the story forward, but also as a method of glossing over curious or bizarre elements of Alice's story, which for the new readership required significant editing down. There are 49 references to the narrator's 'I' throughout the story which primarily fall into one or two of three categories, briefly outlined above as authoritative, plot driven, or glossing over. As all examples fall within these three categories, an examination of each individual reference here would prove superfluous. Instead, a sample from each category is considered below.

The use of the narrative voice in *The Nursery "Alice"* already establishes a level of authority; however there are instances in the story where the narrator's authority over the reader becomes more overt. When Alice is in the Great Hall, and has discovered the little bottle with the 'drink me' label on the glass table, Carroll tells the reader that they will never be able to guess what happens to Alice after she drinks the contents, stating 'so I shall have to tell you' (Carroll 2010 [1890]: 7). It is a refrain that is repeated

further down the page when Alice eats the little cake, and at the end of the story when the pack of cards rises up and tumbles down on top of Alice (Carroll 2010 [1890]: 7, 56). While there are examples in the story of Carroll encouraging a dialogue with the reader, and for children to use their imagination to place themselves in Alice's position, the use of closed statements such as 'you'll never guess' dictates a message to the reader that the narrator knows best.

It is a message that manifests at other times with a more pointed approach when Carroll admonishes his reader. When Alice participates in the Caucus-race, the Dodo's explanation of what the race involves is removed, and instead the reader is asked what they think the right way to have a Caucus-race may be. Assuming the child will not know the answer, the narrator informs the child they are 'ignorant' and the reader is told, 'Now, be attentive, and I'll soon cure you of your ignorance' (Carroll 2010 [1890]: 13). The narrator proceeds then to provide an explanation. The transference of information to the reader via the narrator also allows the removal of the dialogue between Alice and the creatures with whom she runs. A similar reprove is given after the baby Alice is carrying turns into a pig: 'Ah, I *knew* you wouldn't know it again [recognising that the pig used to be the baby], though I told you to take a good look at it!' (Carroll 2010 [1890]: 32). These didactic elements of the narrative reinforce social ideas of the child being of an inferior intellect to an adult, the role of the adult in instructing the child, and in turn the child responding in gratitude for the reprimand and lesson provided. It is a conventional formula for constructing children's literature, and while *The Nursery "Alice"* was created with a young child reader in mind, examples such as these also show Carroll had an interest in positioning himself alongside the parent or guardian who would be purchasing and reading the story.

Beyond a voice of authority, the narrator also works as a tool to advance the plot. *The Nursery "Alice"* has a readership with an as yet undeveloped level of literacy, and therefore a simpler storyline was required. Part of the simplification of Alice's story was the deletion of the plot elements relating how Alice moved through Wonderland. Rather than Alice progressing through the story along a continuing (albeit fantastical) path, *The Nursery "Alice"* arranges each new scene as a separate event, eliminating the need for the extra words and sophisticated narration required if Alice's every move is to be explained. *The Nursery "Alice"* still contains the one driving storyline – Alice's quest to enter the beautiful garden – and there are reflections and projections in the narrative which demonstrate the book is one continuous story, however the narrator's 'I', as a directive voice, is used to pace the adventure. This can be seen in Chapter Eight, 'Who Stole the Tarts?', in the court room at the trial of the Knave of Hearts. The narrator moves the plot forward by telling the reader, 'Now I'll tell you about the accident that happened to Alice' (Carroll 2010 [1890]: 51). It is a simple storytelling method, and one that reflects Carroll's perception of his new audience's capabilities.

As well as being used as a tool to advance the storyline, the narrator's 'I' is also employed as an editing technique. Susina (2011: 90) determined that to produce *The Nursery "Alice"*, Carroll reduced the original Alice text to 'about one-fourth of its original length, eliminate[d] many of the episodes, and greatly simplifie[d] the language.' *Wonderland* is well-known as a piece of nonsense literature, containing parody, word play, poetry, and a general sense of surrealism. When this text was adapted for a younger audience, much of what made the original text nonsensical was removed. To replace complicated areas of the narrative, Carroll used his newly introduced narrator to regulate the bizarre. When Alice arrives at the Hatter's Tea

Party, the March Hare is identified as the one 'with long ears, and straws mixed up with his hair. The straws showed he was mad — I don't know why' (Carroll 2010 [1890]: 37-38). It is crucial here that the narrator explicitly states that he did not know why the characters at the Tea Party were 'mad,' as the edited text eliminated all of the dialogue contained in the original. The conversation between Alice and the Hatter and March Hare is one of the more absurd scenes in *Wonderland*. However for *The Nursery "Alice"*, the interaction between these three was reduced to: 'Then she [Alice] had quite a long talk with the March Hare and the Hatter' (Carroll 2010 [1890]: 38).

A comparable use of the narrator as an editing tool is seen again in the court room scene, when Alice is called as a witness. There is no logical reason why Alice would be called to the stand, as she has no knowledge of the Knave stealing the Queen's tarts, and in *The Nursery "Alice"* the explanation given is, '[…] so why in the world they wanted *her* to be a witness, I'm sure *I* ca'n't tell you!' (Carroll 2010 [1890]: 51 original italics). Again the narrator's acknowledgement that he does not know about part of Alice's story allows for the scene to be shortened. The removal of the original sophisticated and lengthy dialogue between the characters in the room, beyond shortening the scene, also produces another example of narrative control, where a closed passage of writing prevents further elaboration of the scene.

2.4 Illustration

Thus far the focus of this chapter has been primarily on the text of *The Nursery "Alice"*, with the exception of the front cover illustration connected to the text's dream narrative. I have also examined how this written story can be linked to the oral origins of Alice's adventure. The following section on the illustrations of *The Nursery "Alice"* will build upon these discussions. One of the ironies of Carroll's narrative structure in *The*

Nursery "Alice" as a script for adults to read aloud to a child is that this focus on the oral belies the fact that, in editing the original text, the majority of dialogue between Alice and the characters she meets in Wonderland has been removed. Sundmark (1999: 129-130) even suggests that 'generally, in *Nursery* the impression conveyed is that of the narrator having a (mostly) one-way conversation with the implied reader.' It is evident that the dominant dialogue in *The Nursery "Alice"* is between the narrator and the implied reader and, as previously discussed, the narrator's voice governs the narrative. However, the text contains too many examples of Carroll's attempts to interact with his reader to suggest that the conversation is one-sided. One of the longest examples of this interaction is the chapter 'The Dear Little Puppy', where for half the chapter Carroll breaks the narrative in order to tell the reader about some children of his acquaintance who owned a puppy, asking the reader, '[h]ave you got a little pet puppy at *your* home?' (Carroll 2010 [1890]: 22 original italics).

Dialogue, or 'verbal duelling' as described by Sundmark (1999: 86-90), is an important element in the original story, seen in Alice's meeting with the Frog-Footman, the Duchess, the Cheshire Cat, and Tea Party attendees amongst others. Sundmark (1999: 103) goes on to identify the original *Alice* books as having a text that 'mainly consists of conversations that propel the action forward.' The story of the *Alice* books is Alice's adventures in Wonderland. In the original story, where there is not a primary focus on description of place, Alice's story is created through her interactions with the characters she meets in each part of Wonderland. In *The Nursery "Alice"*, the removal of this interaction and dialogue between characters has meant that the creation of Alice's adventures now lies primarily with the narrator's voice, combined with the direction of the reader's attention to the illustrations, via the narrator's script.

The Nursery "Alice", as does any well-considered picturebook, uses two different sets of languages. Sipe (2012: 5) identifies these two languages as 'the language (in the usual sense) of the sequence of words and the language of the sequence of pictures.' There is a long history of illustrated books, for both children and adults. In terms of children's literature, Nodelman (1988: 2) observes that even the earliest books were illustrated, 'simply because they were informational', and when non-informational children's books appeared, they were illustrated also 'presumably because most books were illustrated', including books for adults such as those by Charles Dickens. These early books, and others such as those illustrated by Kate Greenaway and Randolph Caldecott, both working during the nineteenth century, became the 'foundation of a whole genre of storytelling simply because they were so immensely popular that other writers and artists were led to produce similar books' (Nodelman 1988: 2). By 1890 when *The Nursery "Alice"* was published, 'the tradition of illustrated books and magazines for children was already firmly established' (Sundmark 1999: 104). Through the impact of this tradition, 'Carroll understood that many young children construct meanings in picture books by creating a narrative based as much on the illustrations as the text' (Susina 2011: 87).

As previously explained on page 49, Carroll retained Tenniel's illustrations for *The Nursery "Alice"*; however he asked that they be altered. The total number of illustrations was reduced to twenty, they were colourised and enlarged, and other slight changes were made. Previous discussions on *The Nursery "Alice"*, have positioned Tenniel's illustrations as the dominant narrative, suggesting that the book is more Tenniel's than Carroll's. Goldthwaite (1996: 88) questions this ownership of *The Nursery "Alice"*, referring to Carroll as 'like the projectionist at a magic-lantern show, his only role is very sweetly to explain the picture,' further suggesting that Carroll's text

acts as ‘little more than a series of captions to Tenniel’s pictures’ (Goldthwaite 1996: 79). I propose here that this is an unfair assessment of Carroll’s work, because while, as Susina (2011: 90) points out, the ‘visual elements [do] compose about one fourth of the book’, *The Nursery “Alice”* still contains an extensive amount of text.

One of the arguments for Carroll’s text being secondary to Tenniel’s illustrations is Carroll’s use of the text to direct the reader’s attention to the images. Nineteen of the illustrations have a direct reference in the text, and the remaining illustration has an indirect reference. The illustrations, and the references to them, are used by the narrator as a further method of conveying authority over the reader. As identified on page 67, the narrator as a voice of authority in *The Nursery “Alice”* advances the plot. The narrator’s control over direction means the story moves when and where “he” declares. And a similar level of control is maintained with regard to instructing readers on how to interpret the illustrations. However this narrative technique is perhaps not surprising, given Carroll’s working role as a teacher at Oxford University. Cohen (1995: 441) describes *The Nursery “Alice”* as 'Charles [Carroll] the teacher at work, and we also have Charles trying to get into the child’s mind, getting close to what he lovingly thinks of as “child nature.”' The story contains subtle examples of Carroll’s attempts to teach his child readers a lesson, seen in the following passage from Chapter Three, ‘The Pool of Tears’ (2010 [1890]: 11 original italics/formatting):

> Now look at the picture, and you’ll soon guess what happened next. It looks just like the sea, doesn’t it? But it *really* is the Pool of Tears ——— all made of *Alice’s* tears, you know!

There are also times when Carroll’s desire to teach is unconcealed (2010 [1890]: 34-35):

> There's a little lesson I want to teach *you*, while we're looking at this picture of Alice and the Cat. Now don't be in a bad temper about it, my dear child! It's a very *little* lesson indeed! Do you see that Fox-Glove growing close to the tree? And do you know why it's called a *Fox*-Glove? Perhaps you think it's got something to do with a Fox? No indeed! *Foxes* never wear Gloves! The right word is "*Folk's*-Gloves." Did you ever hear that Fairies used to be called "the good *Folk*"?

In these ways, the story 'emerges out of the illustrations' (Susina 2011: 91). With references to each of the illustrations in the story, *The Nursery "Alice"* is an example of a distinct collaboration between image and text. And Carroll's aim for his adaptation to be a successful amalgamation of image and text can be seen in the book's recorded publication history. Carroll declared of the first print run, that the illustrations were 'too gaudy' (Susina 2011, Cohen 1995, Gardner 1966) and a second print run of ten thousand copies was ordered.

As stated by Gardner (1966: vii), 'exactly what happened to all ten thousand copies of the first edition is not known.' However, the illustrations in the second edition featured predominantly the primary colours of blue, yellow and red, with the addition of green and brown, as many of the illustrations are bordered by foliage. Susina (2011: 93) argues that in these new illustrations, 'much of the original detail is lost.' As these illustrations are based on Tenniel's original black and white line drawings, comparisons between the two are inevitable. However, when the two sets of Tenniel's illustrations are placed side-by-side, it is clearly apparent that much of the original detail does in fact remain. The illustration of Bill the Lizard demonstrates this, with the retention of the cross-hatching – alongside colour – to create shade on the chimney from which he has been evicted, and the smoke which surrounds him (Carroll 2003 [1865]: 36, Carroll 2010 [1890]: 19). Tenniel's detail on Bill's body, to produce an impression of a lizard's

scaly skin similarly remains visible, overlaying the colour. The overall effect of the illustrations is that if the colour was removed, there would be minimal difference between the two.

The addition of colour to the illustrations provided Carroll with an opportunity to include references to colour in the text, which were absent in the original story. There is a new focus on the White Rabbit's 'pretty pink eyes', his 'nice brown coat […] red pocket-handkerchief […] blue neck-tie and […] yellow waistcoat' (Carroll 2010 [1890]: 2). The reader's attention is also drawn to Alice looking 'pretty' in her 'blue stockings' as she is swimming in the pool of tears (Carroll 2010 [1890]: 11). The Caterpillar is now the 'Blue Caterpillar' (Carroll 2010 [1890]: 27), and the Hatter wears 'such a lovely yellow tie, with large red spots' (Carroll 2010 [1890]: 40). Colour plays an important role in picturebooks, with the sensory channel of vision assisting in the development of a child's aesthetic response (Schiller cited in Danko-McGhee & Slutsky 2011: 172). Colour research by Danko-McGhee and Slutsky (2011: 173) identifies that bright colour in art appeals to children from ages two to six. They link their research to Lindstrom's (cited in Danko-McGhee & Slutsky 2011: 174-175) study which showed that 'humans have 30 times more visual nerve fibres when compared to auditory, and that 30 per cent of the brain's cortex is devoted to visual processing.'

Beyond the use of colour in the illustrations, Carroll also used the illustrations in an innovative way to make the book interactive, further appealing to his young audience. There are two examples of this in the text. The first occurs with Carroll's description of the White Rabbit's fear of being late to visit the Duchess, asking the reader, '[d]on't you see how he's trembling?', and following with the instruction to '[j]ust shake the book a little, from side to side and you'll soon see him tremble' (Carroll 2010 [1890]: 2-3). The second is found in Alice's meeting with the Cheshire

Cat. On page 34, there is a full-page illustration of Alice looking up at the Cat in a large tree. On page 36 the illustration is halved, with only the top half used, mirroring the position on page 34. In this illustration however the Cheshire Cat is largely invisible, with only a faint outline and his famous grin. The reader is advised to 'turn up the corner of this leaf' in order to connect the illustration of Alice on the previous page, with this new depiction of the Cat. In this manner, Alice is now looking up at the grin without a Cat, and Carroll can assure the reader that 'she doesn't look a bit more frightened than when she was looking at the Cat' (Carroll 2010: 34-36). This method of interactive storytelling anticipated future developments in the children's book industry, such as the popular lift-the-flap style books.

Studies of human neurological development, such as those cited above by Lindstrom and Danko-McGhee and Slutsky, were carried out decades after the publication of *The Nursery "Alice"*, however they demonstrate that Carroll and Tenniel's work on the illustrations for this picturebook was already mindful of what we now know is important for contemporary children's aesthetic development. The connections Carroll made between image and text throughout the story were effective in attracting a child's attention, but worked further as a method of teaching children how to identify and name these basic colours. By adapting his illustrations to appeal to the younger audience of *The Nursery "Alice"*, Carroll became part of the movement within children's literature which aimed to encourage a child's desire to explore books, and create positive connections to literature.

This chapter, with its focus on *The Nursery "Alice"*, provides an introduction to two interconnected dialogues. *The Nursery "Alice"* was the first literary adaptation of Alice's adventures which moved the story into another realm of children's literature – that of pre-readers. From this standpoint, as well as being an adaptation created by

Lewis Carroll, the story's position is an important one in terms of adaptation studies of *Wonderland*. Therefore, for this thesis, *The Nursery "Alice"* works as a valuable entry point for the examination of adaptations, particularly contemporary adaptations, as a signifier of what came before. However, Carroll's adaptation also shares the privilege enjoyed by the two previous *Alice* books in that it remains in print and available for contemporary readers. This creates a duality of readerships, the same age, but spanning across a century. *The Nursery "Alice"* offers areas of inquiry which are shared with contemporary adaptations, including alterations to both the text and illustrations, resulting in the creation of an abundance of new versions of the same story. Carroll's new use of text to clearly position Alice's adventure as a dream, the story's connection to traditional fairy-tale tropes, the possibility for the story to act as a storytelling script for an adult to read to a child, Carroll as the omnipresent, didactic narrator, and the reworking of Tenniel's illustrations have all been discussed in this chapter. The following chapter also focuses on narrative, but the kinds of narratives which can be created from looking at a book's cover, rather than at the story within.

3. Aesthetics in Front Cover Design

A young child might not understand Picasso, but if I draw a circle and add a short line at the top for a stem, even a two-year-old will see it's an apple.

– Mitsumasa Anno, *Show Me a Story!*

Discussion on visual aesthetics has often been dominated by its relation to art or nature. Bradley (1905: B) states that nature, 'of course, is the source of beauty, and this natural beauty affects something within us which has or is the faculty of reproducing the cause of its emotion in a material form.' However, as noted by Irvin (2008: 29), 'unless art and nature are construed quite broadly, they play a comparatively small role in many of our everyday lives.' Irvin (30) goes on to suggest that 'our everyday lives have an aesthetic character that is thoroughgoing and available at every moment, should we choose to attend to it.' It is this contemporary consideration of aesthetics in everyday experience that leads to a discussion on aesthetics in children's book design. The aim of this discussion is to highlight how visual design decisions determine narrative as well as readership. These narratives provide insights into how contemporary childhood is constructed through children's literature via decisions made about colour, illustration, and typography. Working together, these three elements establish parameters for the story they represent, parameters which determine the age and gender of its potential readers. A book's front cover operates as a powerful tool to construct readerships, and in turn, ideas of childhood, by framing the stories we present to children. Stanton (2005: 15) argues that 'the children's picture book is, in certain respects, one of

society's most valuable forms of art,' highlighting the sophistication that goes into their creation. Interpreting Stanton's comment literally, it is true that children's books can be found in art-infused domains such as museums or galleries, however the greater sum of interaction comes via the hands-on reading experience, and these books are no less sophisticated for their role here. The majority of children's books can be found in bookstores, libraries, and personal collections. This everyday relationship with children's books, combined with contemporary Western culture's increasing emphasis on the visual, and the popularity of tactility in books for young children, provides the rationale for an investigation of aesthetics in contemporary picturebook adaptations of *Wonderland*.

Analysing aesthetics in children's book design is a multi-layered process, considering psychological response, design, affect, emotion, readability, appropriateness, and beauty. Aesthetics can be created through a combination of typography, image, and layout, and the ability to read these elements of a book means a new narrative within the story can emerge. This new narrative can provide, even from an initial study of a book's front cover, clues for the reader about aspects of the story – aspects such as expression, characterisation (of the reader as well as the story's characters), and genre. Cowley and Williamson (2007: 221) state that the role of the book is to communicate and that 'while the words and images form the messages to be conveyed, graphic design is the vehicle by which this is done.' In this chapter I will examine the aesthetic elements of contemporary picturebook adaptations of *Wonderland* and how they operate as a communicative vehicle.

There are opportunities throughout *Wonderland* for authors, artists and publishers to play with aesthetics; however the first opportunities lie with the front cover and spine. The front cover can be a reader's first encounter with a book – 'the consumer's initial

reading of the text' (Yampbell 2005: 348), an encounter which may become increasingly important as book buying moves online and the physical proximity between book and consumer is diminished. However, when viewed in a bookstore or library, a book's spine will most likely be a reader's first encounter with a book– an area often overlooked in the scholarly literature on book aesthetics. Both these elements are part of the selling point of a book, part of what gets a book noticed in the marketplace. In his examination of book spine design, Berry (2007: 97) highlights the importance of effective design, stating 'the spines of books ought to be pleasing, so that book buyers can stand to have them on their shelves once they've read them; but the first thing a book's spine has to do, in the real world, is to attract the reader.' In the world of *Wonderland* literary adaptation, where a potential reader could, realistically, be faced with an entire shelf, or several screens worth of retellings, a book's aesthetics will provide the initial connection. What follows here is a discussion of the use of typography, illustration, colour, and design on the front covers and spines of five adaptations of *Wonderland*:

- Robert Sabuda's *Alice's Adventures in Wonderland: A Pop-up Adaptation of Lewis Carroll's Original Tale* (2003).
- Robert Ingpen's *Alice's Adventures in Wonderland* (2009)
- Libby Hamilton and Richard Johnson's *Alice in Wonderland: A classic story pop-up book with sounds* (2010).
- Harriet Castor and Zdenko Bašić's *Alice's Adventures in Wonderland: "Open Me for Curiouser and Curiouser Surprises"* (2010).
- Amanda Gulliver's *Alice in Wonderland* (2010).

In this chapter I will undertake a study of front cover design in contemporary picturebook adaptations of *Wonderland*, for the purpose of demonstrating how stories, and readers, are created and identified through decisions made about illustration, typography, and colour. Examining the front covers and spines of picturebooks exposes the sophisticated methods of persuasion utilised by publishers to market a story – creating visual narratives which not only establish for the reader what the story is about, but also who is 'supposed' to be reading the book. As Nodelman (1988: 49) explains, 'we can and do tell books by their covers; we use the visual information we find there as the foundation for our response to the rest of the book.' Through examining the front covers and spines of the above adaptations, evidence emerges as to the number of narratives which can be produced for the potential reader from their initial encounter with a book. For each of the design elements there is an emphasis on the visual, even when the element is textual (as in typography). This highlights the fact that the meaning of words is not the only method of disclosing a narrative, as each adaptation of *Wonderland* contains essentially the same three words – Alice, Adventures, and Wonderland – with only slight variation.

This focus on the design elements of a reader's first encounter with these books is important as the development of visual literacy skills in young children is considered vital by academics and educators, particularly in the visually-dominated West. Matulka (2008: 142) discusses how visual literacy 'allows people to actively participate in making meaning of images instead of being passive receptacles.' Meanings and messages are embedded in images, and as identified by Giorgis et al. (1999: 146), readers of picturebooks look at 'individual components of the art in order to gain an understanding of how each artistic element works in conveying meaning.' These components can include 'the artists' use of line, color, space, shapes, and properties of

light and dark' (Giorgis et al. 1999: 146). While Giorgis et al. are referring specifically to the illustrations within a picturebook, the same principles can be applied to the front cover, perhaps to an even greater extent because the amount of written text is minimal, and is not necessarily part of the story's internal narrative.

The front cover and spine of a book act as frames for the entire story. Both play a part in the 'playground of the peritext', which in picturebooks is considered 'a more conscious part of the book' than in adult literature, where the body of the book is the printed text (Higonnet 1990: 47). The front cover and spine have a dual role in picturebooks, acting as features which work to enhance the book's existence as an object, as well as a frame, to emphasise and present the intended agenda of the story. As defined by Entman (1993: 52), to frame is to:

> Select some aspects of a perceived reality and make them more salient in a communicating text, in such a way as to promote a particular problem definition, casual interpretation, moral evaluation, and/or treatment recommendation.

Using this definition, it becomes clear how the front cover and spine of a picturebook function as a frame for the enclosed story. As will be discussed throughout this chapter, the front covers of *Wonderland* adaptations – themselves a frame for all contemporary literary adaptations of the story – use certain aspects of the narrative, interpreted differently, to promote messages similar to those listed by Entman (1993). This is achieved through choices in illustration such as which scene from the story is going to represent all other scenes combined; through colour choices related to what kind of audience the book seeks to attract, and through typography - does this story need to speak for other stories, or only reflect this one? Answers to these questions determine the design of a book's front cover, and are considered throughout this chapter.

The adaptations listed on page 79 were chosen because as individual books they each offer a distinctive way of introducing *Wonderland* to readers, yet when viewed as a collective there are similarities which tie them to the tradition of *Wonderland* adaptation. Each book approaches the consideration of aesthetics differently, through the choice of illustration, the style of font and the relationship between image and text on the cover. As with all of the picturebook adaptations examined in this thesis, each tells the same recognisable story, however each tells it differently, and one of the first ways a literary adaptation can be differentiated from previous and other current adaptations, is through an awareness of aesthetics with regard to the design elements on the front cover.

The value of a book's cover should not be underestimated by readers, or publishers. Yampbell (2005: 348) discusses how the 'materiality of a text is often taken for granted.' She goes on to explore the idea that what is considered valuable or significant about a book, is the inner text, the 'kernel', leaving the cover to be viewed 'merely as a protective husk' (Yampbell 2005: 348). The value, a consciously chosen monetary description, of a book's cover is well understood by the publishing industry, which takes advantage of a multitude of opportunities during a book's lifespan to modify its cover. When a new edition of a book is published, the cover will change, when a book is adapted into a film, the cover will reflect this, and as a story's cultural significance, or readership transforms, so will the cover. With the publication of each new retelling of a story with as lengthy a history as *Wonderland*, an opportunity for new authors and artists to visually, as well as textually, re-create Alice's adventure is possible. But what happens to the front cover of a book that has already been adapted hundreds of times? And how does the presentation of the front cover work to reflect the story inside, and its readers? What is interesting when studying these particular

adaptations of *Wonderland* is how, through the use of typography, colour, and illustration, a new identity for the story, as well as the identity of the intended reading audience is created.

3.1 Illustration

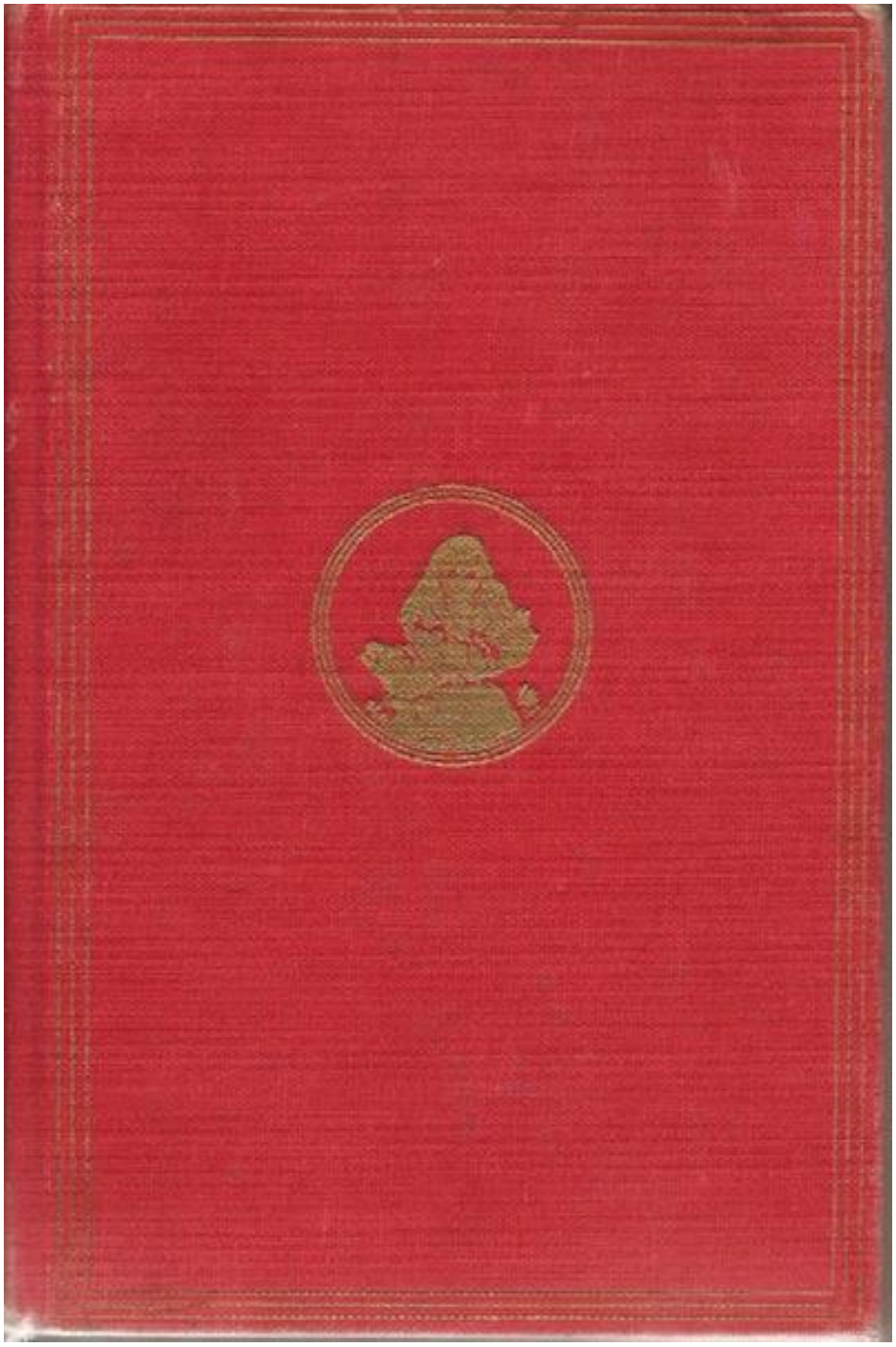

Figure 2. Front cover of *Alice's Adventures in Wonderland* by Lewis Carroll and John Tenniel.

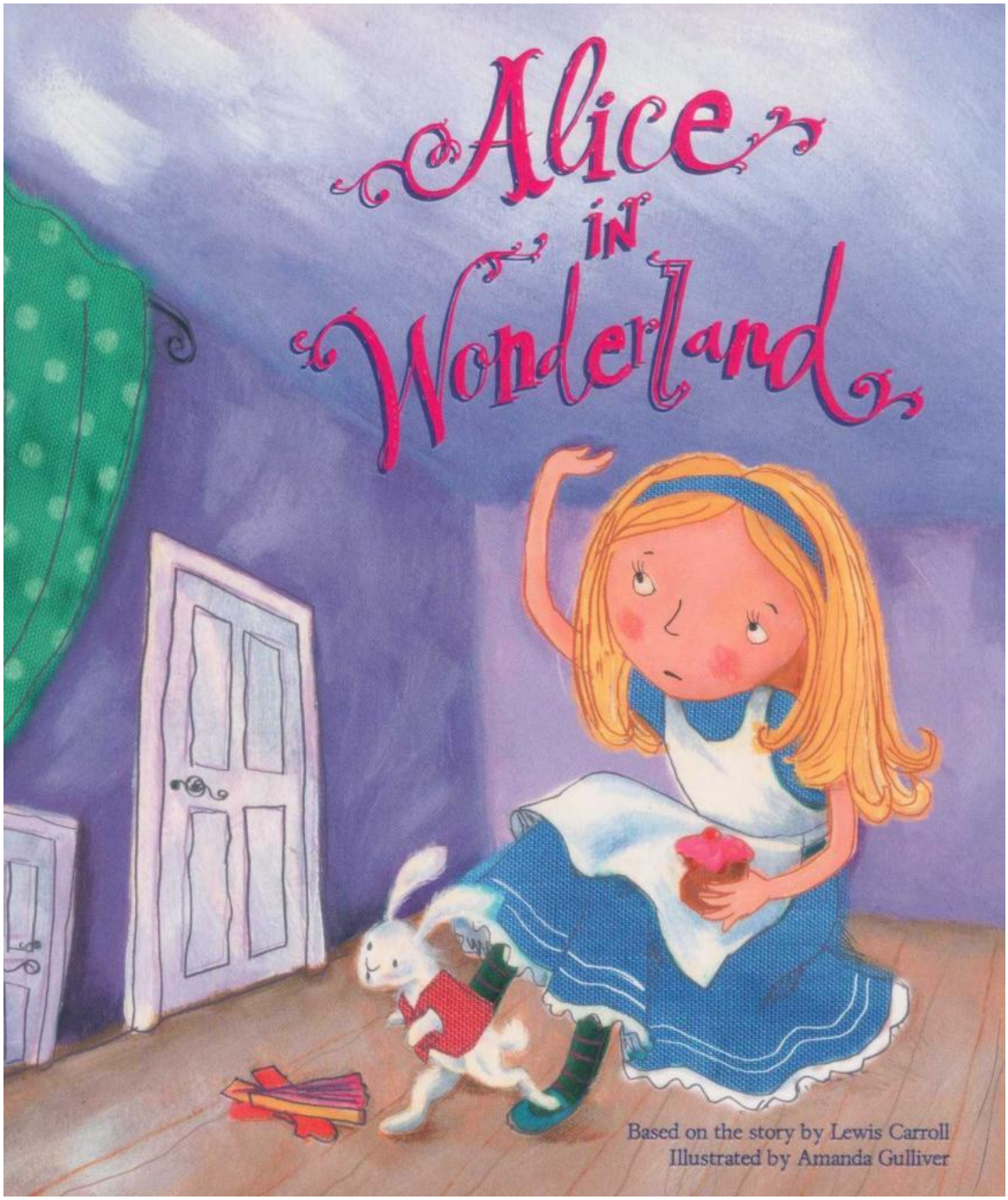

Figure 3. Front cover of *Alice in Wonderland* illustrated by Amanda Gulliver.

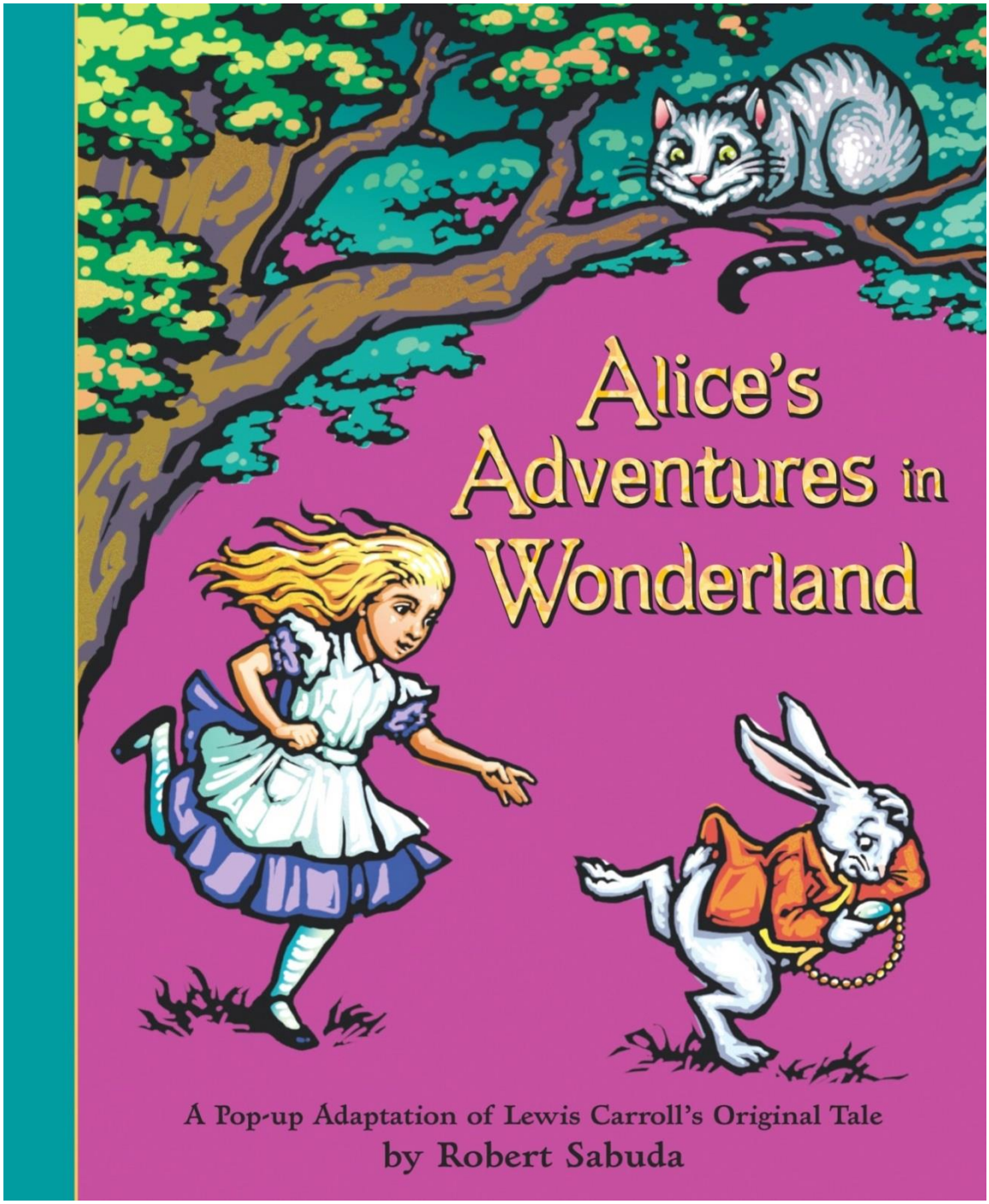

Figure 4. Front cover of *Alice's Adventures in Wonderland* by Robert Sabuda.

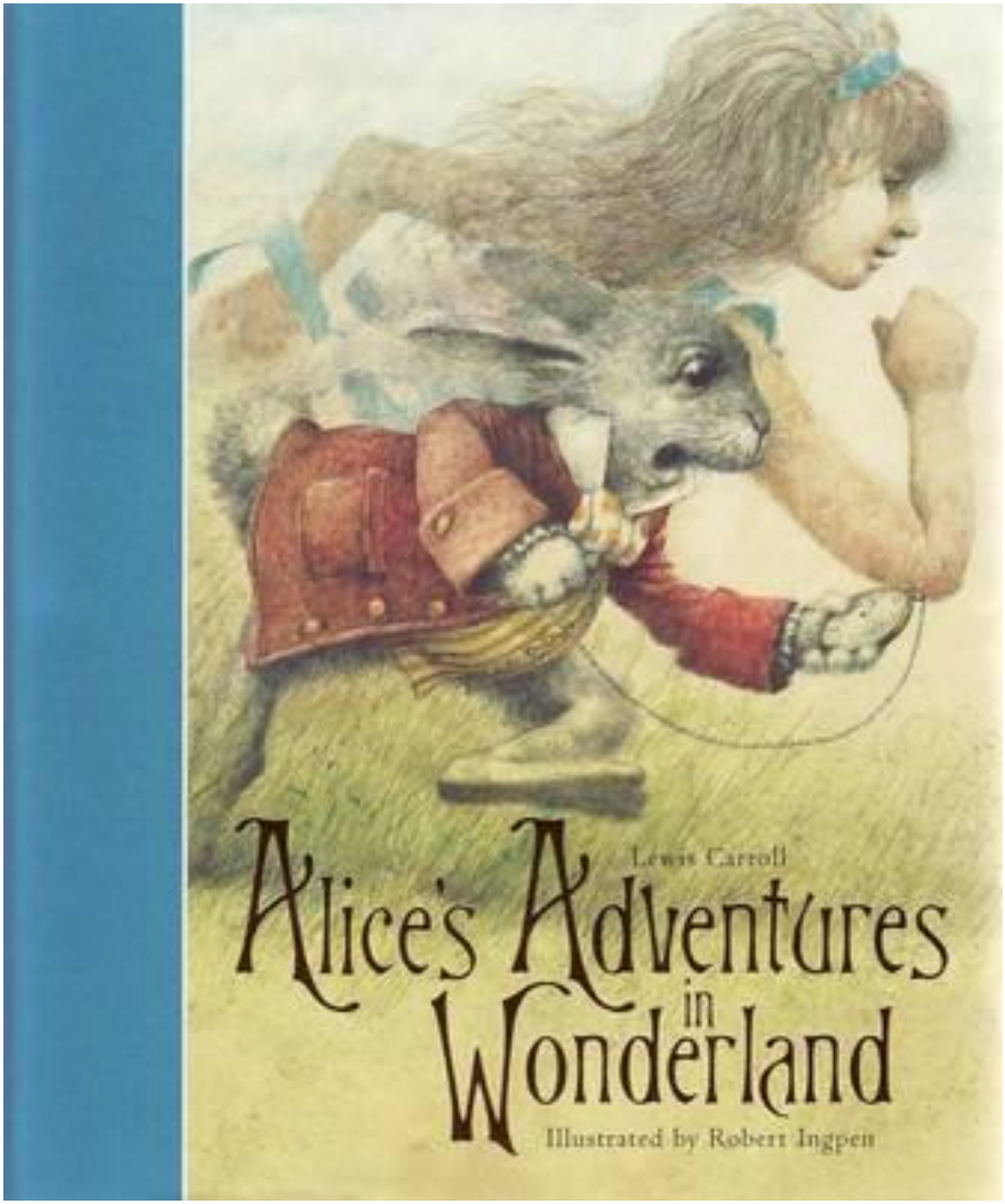

Figure 5. Front cover of *Alice's Adventures in Wonderland* illustrated by Robert Ingpen.

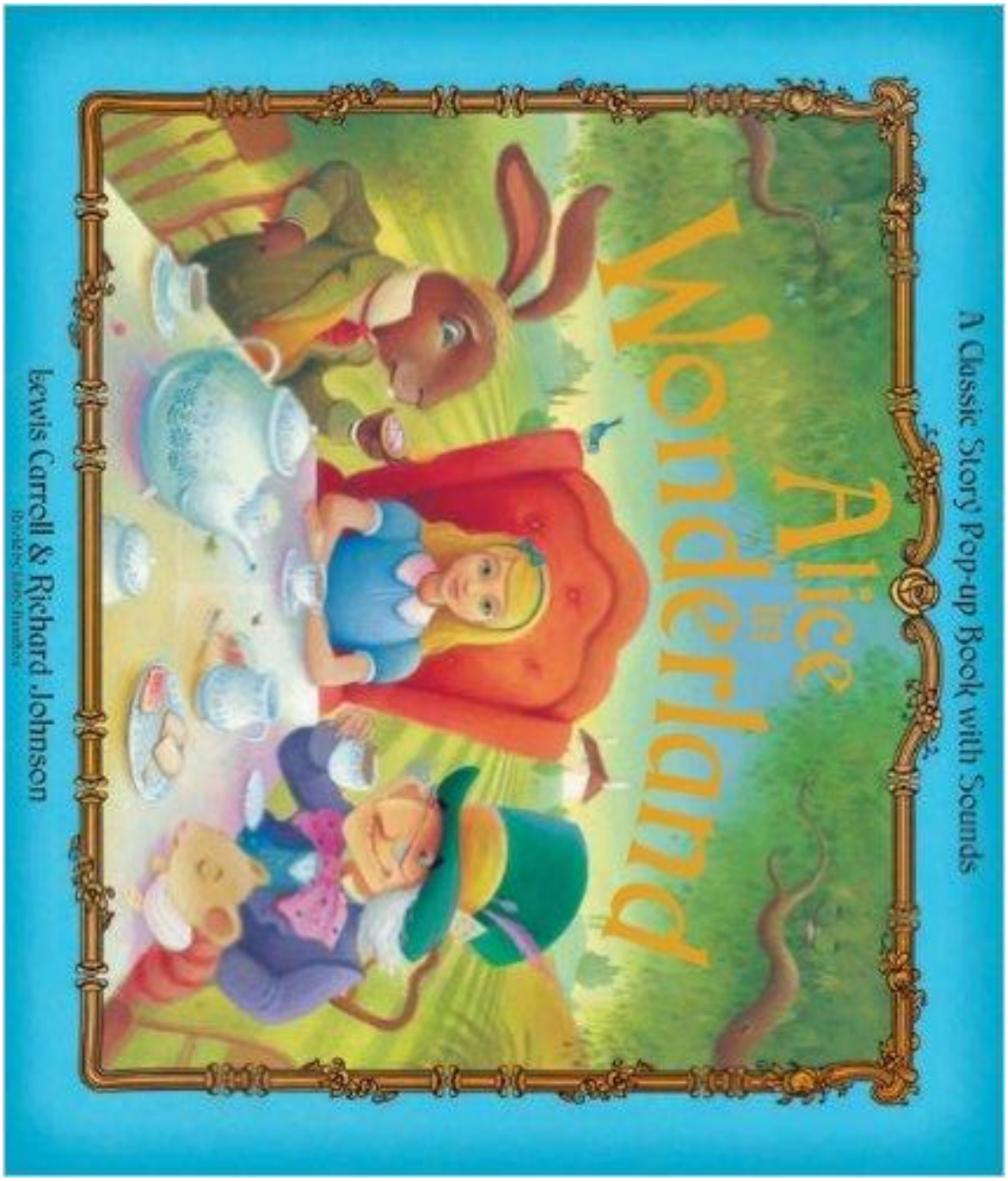

Figure 6. Front cover of *Alice in Wonderland* by Libby Hamilton and Richard Johnson (Illustrator).

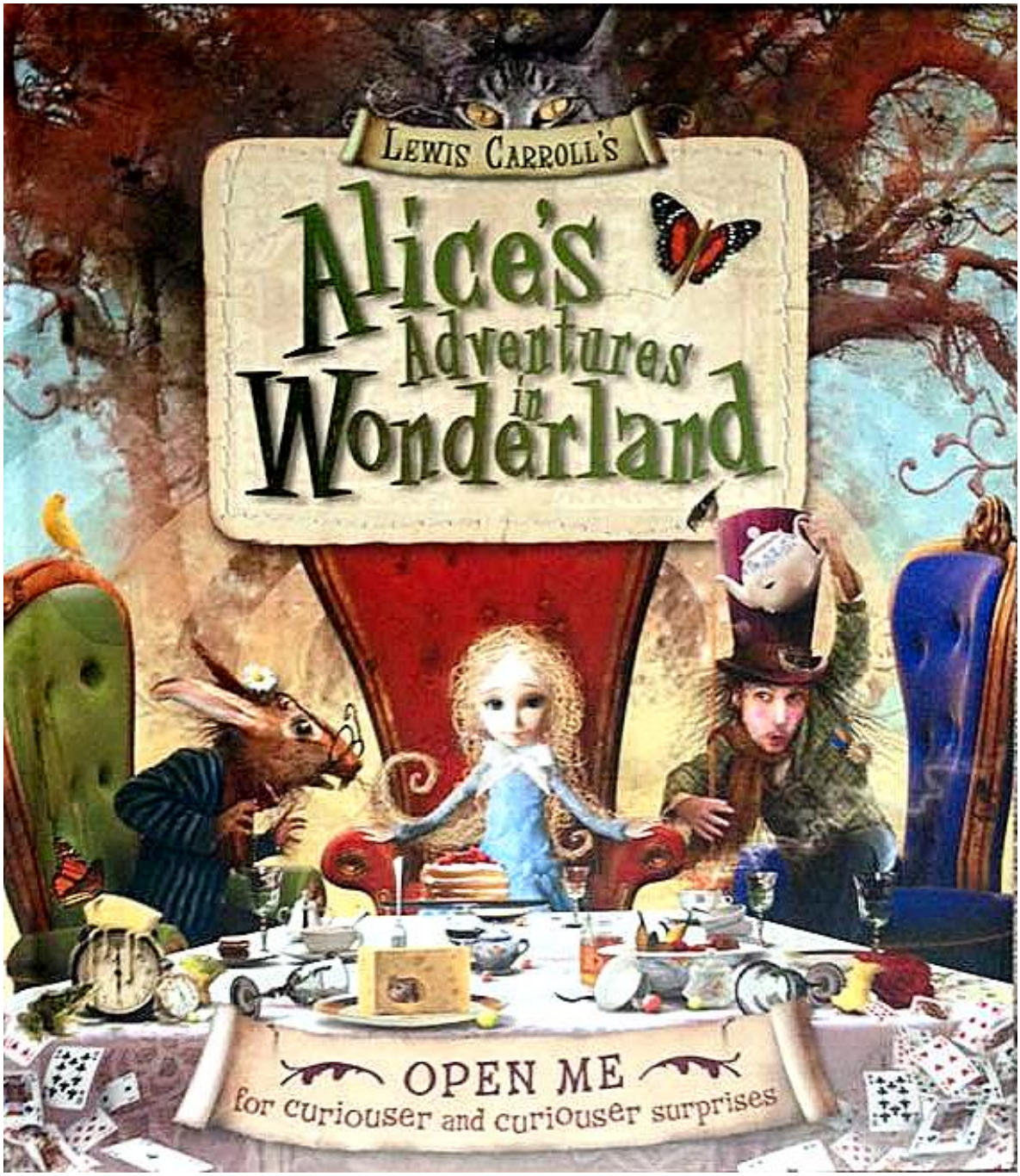

Figure 7. Front cover of *Alice's Adventures in Wonderland* by Harriet Castor and Zdenko Bašić (Illustrator).

The popularity of *Wonderland* with readers and academics around the world is well known, and well indicated by both the variety of adaptations, and the volume of scholarly papers published each year. However, it is perhaps because of this scale of discussion and interpretation that the story can be easily diluted into a number of "key" scenes, and the identification of these key scenes is supported through their inclusion on the front covers of literary adaptations. Dyckhoff (2001) discusses this idea, stating that new editions of a book which has sold well 'may highlight particularly popular themes on the cover, which, in time, become reinforced.' Dyckhoff's (2001) analysis of the potential for this uniform highlighting of limited themes can be seen in the picturebook adaptations of *Wonderland* chosen for this aesthetic study. The original cover of *Wonderland* uses a version of Tenniel's illustration of Alice holding the Duchess' baby who has turned into a pig. This particular image, whether adapted by new artists or not within the text, does not feature on any of the front covers of the selected adaptations. The chapter which contains this illustration is 'Pig and Pepper', and at ten pages, including illustrations, it is actually one of the longer chapters in the original text. Yet considering the significance of a book's front cover design, Alice's encounter with the Duchess, her baby, and the cook has not been marked by contemporary adapters as being as meaningful to the story, nor the reader, as Carroll understood it to be.

In a discussion of 'rhythm' in narrative, Bal (2009: 98-99) highlights the difficulty in calculating the narrative rhythm, or passing of time, within a text, and suggests that a similar method be employed as that which is used to calculate speed in traffic. This amounts to the time covered by the fabula being juxtaposed with the sum of the space in the text each event requires – the number of words, lines, or pages. Bal's proposition may be appropriated for an examination of the significance of a character to a story, to explain how particular characters or scenes in *Wonderland* have come to be

seen as more significant than others. This is a useful method for analysing the change in focus from Alice and the baby pig on the original cover, to contemporary covers which predominantly feature, beyond the choice of Alice – the White Rabbit, Hatter and March Hare.

In the following section I will explore these issues by focusing on the use of the White Rabbit. Of the five adaptations discussed in this chapter, three feature the White Rabbit on the front cover – Gulliver, Sabuda, and Ingpen. In terms of frequency of appearance, after Alice, the White Rabbit is the central figure in *Wonderland*. As suggested on page 50, it is Alice's curiosity about the White Rabbit which drives the narrative. Alice would arguably have remained seated next to her sister on the riverbank had the White Rabbit not run past that day, and even if Alice had become sufficiently tired of having nothing to do (Carroll 2003 [1865]: 9), she likely would not have thought much of the rabbit-hole (assuming she had noticed it at all), had she not seen the White Rabbit 'pop down' it (Carroll 2003 [1865]: 10). Alice's relationship with the White Rabbit, while not close – in Carroll's text the two characters do not converse with one another until Chapter Eight (not including their encounter in Chapter Four, where the White Rabbit mistakes Alice for his maid Mary Ann) – is the primary relationship of the narrative. The White Rabbit appears across six of the twelve chapters, including the first and final, making him the character with whom Alice has the greatest interaction.

Beyond his relationship to Alice, the White Rabbit has characteristics which are appealing to children. Carroll's description and Tenniel's illustration of a white rabbit with pink eyes, wearing a waist-coat and carrying a pocket watch is an amusing introduction for the reader as to the type of fantastical characters which will emerge out of *Wonderland*. The White Rabbit is physically positioned in similar ways on the cover

illustrations by Gulliver, Sabuda, and Ingpen, and this similarity manifests in the colour choices for the White Rabbit's clothing. Carroll did not stipulate colour in his original description, (remembering in *The Nursery "Alice"* the jacket was brown) leaving this area open to interpretation (Carroll 2003 [1865]: 10), which makes it interesting to consider how similar decisions regarding colour are made across different adaptations.

All three covers position Alice and the White Rabbit either physically close to each other and/or interacting, depending on Alice's characterisation as active or passive. On three covers the colour of the White Rabbit's waist-coat runs across the red spectrum – Gulliver's rabbit wears red, Sabuda's orange, and Ingpen's maroon. Using red shades for an illustration of the White Rabbit, who is positioned as an active character draws on well-documented connections between the colour red and activity. In a study on colour decisions to create an optimum study environment in schools, red was allocated as the soundest choice for areas such as the gymnasium, athletic facilities, and drama and art spaces, because of its association with vitality, passion, and activity (Daggett, Cobble, & Gertel, 2008: 2-3). The choice of variations of red will also appeal to the young readers of these adaptations, as research has shown that red – along with blue, green and yellow – compose a 'fourfold color-name organization of the spectrum' first mastered by children (Bornstein, 1985: 73). By using colours that will be familiar to a young child, these covers create a sense of joy which stems from recognition. Recognition is identified by Hutcheon (2004: 111) as 'part of the very real pleasure' of adaptation, but beyond this, the use of these colours also assists in positioning the White Rabbit as a potential favoured character through the child's recognition of the colour of his waist-coat.

Gulliver's White Rabbit displays the more juvenile features of a bunny, rather than the traditional adult, serious figure found on the other adaptations discussed in this

chapter. Despite his nervousness and concern about being late, the original narrative presents the White Rabbit as a figure of some authority and importance through, for example, the depiction of his house (Carroll 2003 [1865]: 31), his having a maid to whom he can quickly dictate (Carroll 2003 [1865]: 31), and his role in the trial of the Knave of Hearts who stole the Queen's tarts (Carroll 2003 [1865]: 96). On Gulliver's cover the White Rabbit is physically small, appearing no taller than Alice's knee. His lack of stature and the basic depiction of his face – two black circles for eyes, and another of the same size for his mouth – reflect his lack of stature in the narrative of this adaptation, where he appears only very briefly, and with no characterisation, at the beginning and end of the story (Gulliver 2010). His appearance on the cover at all, despite his absence throughout the narrative, can be explained however by considering the intended readership of Gulliver's text. Of the five adaptations, Gulliver's is the most 'child-like' in terms of the simplistic illustrative style, and the extent to which the text has been abridged. The White Rabbit served as a source of comforting recognition for the young readers of Carroll's *The Nursery "Alice"*, and on the front cover of Gulliver's picturebook, the White Rabbit functions with the same purpose.

Sabuda and Ingpen's White Rabbits are depicted on the front covers as active, clearly in motion. While not necessarily aware of Alice, they are nonetheless interacting with her – Sabuda's rabbit is being chased by Alice, and Ingpen's is running beside her. The position of the White Rabbit here makes Alice's position interesting too. Labbe (2003: 21) argues that 'Alice functions as a palimpsest upon which Carroll's and his illustrator's assumptions about femininity and the development of female identity are inscribed.' This is a proposition which can also be put to any adaptation of the text, but beyond a single author or illustrator's individual interpretation, *Wonderland* adaptations 'seem to channel a broader way of seeing and responding to the book and its

central character' (Brooker 2004: 201-202). Included in this broader way of seeing and responding are cultural ideologies. These adaptations do not exist in a vacuum; rather they are products and representations of the experiences and beliefs of their author, illustrator, and publisher. Alice begins her adventure 'with gusto and independence; bored with being still […] she takes the first opportunity of escape' (Labbe 2003: 23). She chooses to run, and to fall, and by doing this Labbe (2003: 23) identifies her 'reject[ion] of the most common feminine accomplishment of her century – doing nothing attractively.' Alice, now a twenty-first century girl in these adaptations, is not quite so restricted by these particularly rigid feminine ideologies, however she is still bound by certain gender stereotypes surrounding the female body. Young (1980: 153) outlines these boundaries, describing the kinds of messages young girls are taught to internalise: 'that she must be careful not to get hurt, not to get dirty, not to tear her clothes, that the things she desires to do are dangerous for her.' Young states that young children of both sexes 'categorically assert that girls are more likely to get hurt than boys, and that girls ought to remain close to home, while boys can roam and explore.' With these cultural messages in mind, it is interesting to compare Alice's active position on Sabuda and Ingpen's cover, with Gulliver's passive Alice.

It is only on Sabuda's and Ingpen's covers that Alice is active. On the remaining three, she is seated, either on the floor (Gulliver), or in a chair (Hamilton and Johnson, and Castor and Bašić). Alice's active characterisation on Sabuda's cover is shown through the position of her body. Alice is leaning forward, rather than standing upright, one leg is on the ground and the other is lifted behind her, and her long blonde hair is fanned out behind her head. These actions work together to indicate that Alice is depicted mid-stride in her attempt to catch up to the White Rabbit. It is also reflective of my earlier claim that the White Rabbit is the driver of the narrative through Alice's

curiosity about him. Ingpen's White Rabbit is pictured similarly to Sabuda's. He is running, but he is also looking at his pocket watch, which creates the impression that he is not aware of Alice's presence - this is despite Ingpen's cover moving Alice forward so that she is running beside the White Rabbit. Again, movement is depicted through the body – Alice is leaning forward, with one arm bent upward in front of her, and the other bent downwards behind. Alice is the most active in this illustration, and she is leading the White Rabbit, and is seemingly as oblivious to his presence as he is to hers. For the reader, the idea created with this cover is that of Alice's subjectivity. This is, of course, the story of her adventure, and it is Alice who will lead the reader through. Rather than the White Rabbit being the source of her curiosity and the driver of the narrative, it is Alice's sense of adventure which will shape the story to come.

As already noted, Alice is depicted as passive on the front cover of Gulliver's adaptation. The passivity of Gulliver's Alice is highlighted over Castor and Bašić, and Hamilton and Johnson's potentially passive Alices because although Alice is depicted as sitting on the front cover of these two texts, (as she is on Gulliver's), and therefore physically inactive, she remains a participant in the scene through her character's role in the Tea Party. Gulliver's Alice is seated on the floor of the great hall and, having grown through her consumption of the cupcake in her hand, is unable to leave. Alice looks worried, and she has been captured in the moment before she begins to cry, flooding the hall which inadvertently leads to her escape. It is a similar image to that which is used on the title page of the book, with the difference being that in the second image Alice has already begun to shed tears. It is worth noting that this particular illustration is of the first moment in the story where Alice appears vulnerable, having previously demonstrated an adventurous and eager spirit through her quick decision to follow the White Rabbit down the rabbit hole, and accepting her subsequent long fall with little

concern. This Alice is in direct contrast to the Alice on Ingpen's cover, and consequently a different narrative develops as to who this Alice is, as well as the tone of the story to come. Alice may still be having an adventure here, but she does not look happy about it.

Nodelman (1988: 50) observes that 'many picture books have covers which merely contain duplicates of pictures also found inside.' This is the case in Gulliver's adaptation, and Nodelman (1988: 50) goes on to explain how 'those pictures still often seem to have been chosen to convey the essence of the story inside and thus to set up appropriate expectations for it.' The message created by selecting this illustration for the front cover connects, to some extent, with Carroll's aim in *The Nursery "Alice"*, to use the narrative to establish not only a safe space for young children to enjoy Alice's story, but to offer subtle warnings as well. The section of narrative in *The Nursery "Alice"* discussed on page 52 highlights how Carroll assures readers of their safety in having adventures, when they occur in a dream (like Alice). And while Gulliver's front cover operates as a visual narrative, the message has the same effect. If readers are to identify with Alice, how are they to interpret this vulnerable young girl and what are the implications for their own subsequent interpretation of the story? On the cover, Alice sits underneath the elaborate title and therefore a direct connection is made between who Alice is, and what Wonderland is. The message on Gulliver's front cover is that this seemingly helpless girl is Alice, and that Wonderland is not a place of adventure (although notably the word 'adventure' has been removed from the title), but rather a source of potential anxiety. It is an image and message which is in direct contrast with the empowered Alice found on Ingpen's cover.

The Tea Party scene is captured on the front cover of several adaptations, and in this section, Hamilton and Johnson and Castor and Bašić's adaptations are discussed.

Two rationales for why this scene works as a representation of the entire story are discussed below. The first relates to how the characterisation of the Hatter and March Hare as 'mad' has functioned in a positive way to endear them to readers. Following on from this is how the use of these male-identified characters on the cover operates to 'even out' a perceived gender imbalance, when considering how young children identify 'girls'' and 'boys'' books. Employing Bal's theory of rhythmic narrative (2009: 98-99), the Hatter and March Hare may not initially appear to be significant characters, appearing in only two out of twelve chapters. However, their role in Alice's adventure has created one of the most iconic scenes in the story, and Bal's (2009) examination, this time of characters, lends a useful criterion by which to consider the Hatter and March Hare's well-recognised role in *Wonderland*. Bal (2009: 113) states that characters do not exist: 'they are fabricated creatures made up from fantasy, imitation, memory: paper people, without flesh and blood.' How the reader comes to think of the character as real comes via the narrative producing 'character-effects' (Bal 2009: 113). These character-effects enable the reader to identify or empathise, and laugh or cry with a character – to, in essence, forget that they are fabricated figures. Whatever the semantics of a character, 'repetition is an important principle of the construction of a character' (Bal 2009: 126). When looking at the qualities of the Hatter and March Hare, it is the continuing reference to them being 'mad' which creates the most memorable aspect of their character.

The reader can come by their information about a character in several ways. Bal (2009: 131) states that 'characteristics are either mentioned explicitly by the character itself, or we deduce them from what the character does.' This is not the case for the Hatter and March Hare however, as the content of their character is established by Carroll before they enter the scene, even before the story begins. The chapter in which

these characters appear is entitled ‘A Mad Tea-Party’ (Carroll 2003 [1865]), and in the previous chapter when both characters are introduced by name, the Cheshire Cat provides Alice with two options (Carroll 2003 [1865]: 56-57, original italics):

> “In *that* direction,” the Cat said, waving its right paw round, “lives a Hatter: and in *that* direction,” waving the other paw, “lives a March Hare. Visit either you like: they’re both mad.”

Without yet having met these characters, Alice begins to also stress their mad dispositions. In a discussion with herself about which direction to take, she states, “[T]he March Hare will be much the most interesting, and perhaps, as this is May, it wo’n’t be raving mad – at least not so mad as it was in March” (Carroll 2003 [1865]: 58). And on the following page, “Suppose it [the March Hare] should be raving mad after all! I almost wish I’d gone to see the Hatter instead!” (Carroll 2003 [1865]: 59). The Hatter and the March Hare appear unaware of their characterisation as ‘mad’, until the Hatter comments to Alice about when it was the March Hare went mad, confirming Alice’s suspicion that March is the Hare’s month for madness (Carroll 2003 [1865]: 63). This characterisation of ‘mad’ does not work against the characters in terms of their popularity with readers and popular culture. ‘Mad’ is not employed in the narrative as an offensive term, and instead makes the characters intriguing and therefore memorable to the reader.

Highlighting the Tea Party on the front cover of an adaptation is a measured decision when it comes to potential young readers. Dutro (2002: 377) explores how boys’ rejection of the feminine is documented by researchers who suggest that ‘early in life boys realise that things associated with girls and women are devalued by society and thus, it is important that they define themselves against these things.’ Reading is one of the most vital ways children learn, therefore an effective and common way

young boys learn to define themselves as separate to girls and women is through reading books about other boys and men, and discarding those books with narratives dominated by female characters. As stated on page 78, a book's cover is heavily indicative to the potential reader of details about the story inside, including style and genre, and who the publisher has determined should be reading it. Who a book is aimed at is divided along age and gender lines, and in terms of gender is a practice which continues into adulthood and its associated literature. Therefore it is easy to see how the ideas and processes of performing gender are passed from one generation to the next and how these messages become internalised.

In her study, Dutro (2002: 382) interviewed a mixed class of fifth graders, and asked 'what makes a "girls' book"?' Dutro (2002: 382) reports that 'all of the children are adamant that the presence of girls on the cover marks the book as a girls' book.' The use of pink is also cited by the children as a way of identifying a girls' book (Dutro 2002: 382). These markers, of colour and character, are part of the socialising process of constructing gender binaries, and one result of this construction is the revealing ways children learn to interpret and divide literature into books they 'can' read and books they 'shouldn't', based on conventional gender lines. Using the Tea Party scene on the front cover is a clear way of evening out the gender imbalance. The Hatter and March Hare are male, identified as 'he' during the Tea Party scene (Carroll 2003 [1865]: 60-62), and while the Dormouse remains unassigned, referred to as 'it' (Carroll 2003 [1865]: 61), it remains a safe character in terms of its lack of specified female identity. With the Hatter and March Hare's presence on the cover, the gender split is now 2:1 male. This alteration to the gender ratio creates a 'safer' space for boys who are under pressure to avoid being labelled a 'girl.' Results from classroom research conducted by Merisuo-Storm (2006: 114) compliments that of Dutro (2002), finding that 'a big part of

the problem is that many groups of boys have come to regard school literacy as ‘‘un-masculine’’ and thus undesirable, a threat to their masculinity.’ Merisuo-Storm (2006: 113) emphasises the long-term effects this kind of pressure can have on boys, stating that ‘boys are easily caught in a harmful cycle. Peer pressure discourages a boy from reading, an activity that is not considered ‘‘cool.’’ His reluctance to read leads to a decline in his reading skills.’ There is an ideological bias in children’s literature which has gained wide acceptance, that boys will not read books which feature female protagonists. If a boy manages to overcome the peer pressure to avoid reading, he then faces a further challenge in ensuring that the books he chooses are suitably masculine. Selecting a book with a male hero/protagonist is not the challenge here, as Western literature is dominated by male characters. Rather, it is this marginalisation of female characters that exist outside of a relationship with a male character, which contributes to the pressure on young boys to avoid these uncommon narratives.

Author Shannon Hale, in an interview with the *Chicago Tribune* (Stevens 2015) discusses this issue, and the assumption that her books are only suitable for girls. Hale discusses the belief that:

> Boys won’t like books with female protagonists, the shaming that happens – from peers, parents, teachers – when they do, the idea that girls should read about and understand boys but that boys don’t have to read about girls, that boys aren’t expected to understand and empathize with the female population of the world […] It’s not fair to boys. We’re asking them to grow up in a world with 50 per cent girls and women, and we’re setting them up for failure.

Although the solution to these issues involves changing social ideologies surrounding gender so that reading can become an inclusive activity for all young children, a starting point could be the marketing of existing stories to a wider audience, thereby shifting conventional thought processes. Ultimately, while the best outcome would be for boys,

and parents and guardians of boys, to feel confident in selecting *Wonderland* as a story, regardless of how it is positioned, by introducing two significant male characters on a front cover illustration, *Wonderland* becomes a more likely contender to be chosen by young, male readers.

3.2 Typography

Steve Jobs is credited with being the instigator of contemporary interest in typography, introducing his first Macintosh computer to the newly digitised Western world. The technology on offer within this computer included a range of original fonts, each distinct from the other. Cano and Serrats (2007: 6) state that the appearance of the computer 'brought with it a greater sense of freedom, and it allowed the graphic design world in general to explore the apparently non-existent limits of this new technology', creating what Simon Garfield (2010: 12) described as a 'seismic shift in our everyday relationship with letters and with type.' Font became a term used in everyday language, and its role in aesthetics shifted from functioning simply as a by-product of written communication, with an emphasis on functionality and invisibility (as long as the message was clear, the aesthetics did not matter), to an invaluable part of the discussion on design and attractiveness. McLuhan (1994: 157) discusses how the 'art of making pictorial statements in a precise and repeatable form is one that we have long taken for granted in the West.' In an exploration on how typography expanded our ability to express ourselves in the written form, and changed how we taught knowledge, McLuhan (1994: 174) states that 'typography revealed and greatly extended the structure of writing.' Individuality and self-expression became possible: 'Boldness of type created boldness of expression' (McLuhan 1994: 178).

Typography plays an important role in children's literature, more so than adult literature, where the focus of a book is the story the words create as a whole, and type is, for the most, part conventional and consistent. This is not to suggest that there is no consideration of typography in adult literature, or to dismiss the work of designers in creating these books. However, the literature produced for adults has the capacity, through the volume of words permitted, to literally spell out for its readers every facet of the story. In an industry where the intended readership is pre or early readers, who are very close to the crux of the relationship between image and text, it stands to reason that within children's literature typography becomes part of a trilogy of significance – alongside illustration and written narrative. The question to ask then becomes, 'when we choose a typeface, what are we really saying?' (Garfield 2010: 14). Bellantoni and Woolman (cited in Leeuwen 2006: 142) explain that the printed word has two levels of meaning, the '"word image", that is the idea represented by the word itself, constructed from a string of letters, and the "typographic image", the holistic visual impression.' These two levels of meaning imply that words can perform more than one function: to impart information via two channels, both visual, yet one is concrete and the other abstract and determined through an understanding of image.

When looking at picturebooks, it becomes clear that the design and placement of words are integral to the storytelling process. Matulka (2008: 46) states that 'typography helps designers capture the essence of the story; when the right combination of typeface, size, and arrangement is achieved, typography becomes art.' It would therefore be remiss in any examination of narrative, to omit an analysis of the medium through which the message is conveyed – to paraphrase McLuhan (1994). The following examination of typography disputes the 'overriding principle' about typography outlined by Garfield (2010: 32-33):

> Typefaces should mostly pass unrecognisable in daily life; that they should inform but not alarm. A font on a book/jacket should merely pull you in; once it has created the desired atmosphere it does well to slink away, like the host at a party.

Indeed, I would contend that typography functions as its own narrative. In the following sections, the use of typography on the covers of Castor and Bašić (2010), Gulliver (2010), and Hamilton and Johnson's (2010) front covers are considered.

The typography used on Castor and Bašić's (2010) cover is an exaggerated classic font. The exaggeration can be seen in the elongated serifs found on characters such as the uppercase 'A' and 'W', as well as lowercase 'd' and 'n.' What makes this font unusual is the inclusion of serifs on characters which do not traditionally have them – seen on the lowercase 'c' and 'v.' The elongated serifs on the bottom of the characters create the illusion that the stems act as legs, and the serifs as feet. This impression is emphasised by the placement of the characters, which is uneven and askew. There is no distinct baseline with this font, instead the characters appear as if they are in mid-step or hop. Creating the effect of the letters as living entities suits the style of Castor and Bašić's cover, where the illustration features other inanimate objects brought to life – such as a pencil with butterfly wings, and a teapot which has a face being raised by the Hatter.

Zdenko Bašić, the illustrator of the text, was not involved in the font design; however the style is in keeping with the illustration, which has a multi-dimensional appearance due to the different methods used in its creation, including photography, digital manipulation, and fabric. Bašić (cited in Hustic 2010) describes his illustrative style as 'graphic art', and the multi-layered approach generates a strange and other-worldly atmosphere on the cover. The randomness of the placement of the characters in

the book's title reflects the out-of-the-ordinary *Wonderland* established in the illustration. In combination with the elongated serifs and the angles at which the characters are placed is the sharpness which appears on conventionally rounded characters. Characters with closed bowls, such as lowercase 'd' and 'o' retain their round shapes, however the opportunity is taken with the lowercase 'n' and 'r' to further highlight the amplification of the font style by creating points at the top of their otherwise rounded arms.

Alice's name has the largest body size in the title, followed by 'Wonderland', and then 'Adventures in.' Alice is literally central to the front cover of this adaptation, directly below the title, which has also been centralised. To have Alice's name in the largest font size then further emphasises her key role in the story. It is worth noting the significance given to Alice, physically with her direct gaze at the reader, and by name, on Castor and Bašić's cover and in their story, because as can be seen in other adaptations of *Wonderland*, most significantly Carroll's picturebook, Alice does not always remain the central figure.

Although not identified by Bašić as 'gothic', his style of illustration is reminiscent of gothic-style typography and gothic architecture, and connections can be found between these styles and the font used on the *Wonderland* front cover. One of the characteristics of gothic architecture is the pointed arch, for example, those found in Malbork Castle, Poland. The arch has rounded sides, leading to a top point, and a replica of this shape can be found in the arc of the stem in the characters 'u', 'n', and 'r', where the stem and the space in-between rise (or fall in the case of 'u') to a point. In an interview for the blog *body pixel*, Bašić (cited in Hustic 2010) discusses how he is drawn to established narratives, saying, 'I don't have a need of inventing new stories, I like to re-adapt old, already existing stories. So it's about a new way of seeing old

things', and goes on to state that in literature, his major influence is fairy tales. This preference to re-create illustrations for existing stories establishes a further connection to the historical impression created by the font for his *Wonderland* adaptation.

The font used by Hamilton and Johnson (2010) is copyrighted by The Templar Company, the publisher of the text, and used on the covers of all their Novelty Classic books. Other titles in this series, besides *Alice in Wonderland* are *Aladdin and the Magic Lamp*, *Pinocchio*, *Wizard of Oz*, and *Peter Pan*, and all feature pop-ups and sounds which switch on as the pages are turned. The title is printed in gold foil, and the entire cover is wrapped in spot UV varnish, which creates a high gloss finish (Templar Publishing 2013).

When considering the stylistics of Hamilton and Johnson's (2010) font, the characters most distinguishable are the uppercase 'W' and 'A', and lowercase 'o' and 'e.' The uppercase 'W' features double serifs on both vertex, and on its left stem, however the right stem ends in an upside down tear drop, a feature mimicked in the lowercase 'r.' The uppercase 'A' is also marked by double serifs on the bottom of both stems. There is not much contrast in terms of thicker and thinner sections of the characters, except in the uppercase 'A', where the left stem is approximately one-third the width of the right stem, which at the pointed apex, crosses over into a curved serif. Both characters extend above and below the baseline of the lowercase characters. The lowercase 'o' is emphasised through its placement on a north-west/south-west angle, when looking at where the thinnest part of the bowl is tilted, and the bar of the lowercase 'e' is not straight, rather is drawn at a 45° angle.

The overall resonance of the font is that of convention, a font which would be considered well-suited and appropriate for the re-telling of classic stories. As described

above, there are flourishes on particular letters, and these minor modifications operate as a nod to the fact these classic stories, which appear in Templar's series, have been adapted. They also suit the unconventional aspects of *Wonderland*, which itself is a spin on classic storytelling. These flourishes do not impact on the readability of the font, and the cover has a high legibility rating, demonstrating a consideration of the potential reading skills of the intended audience. Legibility in this case is determined by considering the ease with which a reader can discern the characters on the page, how the lettering works in relation to the background, and how the individual characters work in relation to each other. Spacing is one way of considering the relationship between characters, and on Hamilton and Johnson's (2010) cover, a proportional font is used, so that the width of each character varies while the space between each character is constant, with enough space in-between to avoid overlapping shapes.

Beyond their legibility in terms of individual characters, this typography works as an integrative part of the illustration, with 'Wonderland' interacting with the foreground illustration below it. 'Alice' and 'in' are straight, while 'Wonderland' is curved as a loose contour of the March Hare, Alice, and the Hatter, acting as a form of framing. The height of these characters is similarly curved, with Alice in her large chair, the tallest in the centre. Early in this chapter, front covers were positioned as 'frames' for the story. This position is a metaphorical description for how an entire story can be encapsulated on one page, however the literal appearance of frames on the front covers of children's literature is not an uncommon practice, and Hamilton and Johnson's front cover clearly utilises literal framing. Nodelman (1988: 50) discusses how a frame around a picture 'makes it seem tidier, less energetic.' Hamilton and Johnson's cover features a golden yellow elaborate border around the illustration of the March Hare, Alice, and the Hatter, separating the illustration from the blue background

of the cover. Again connecting to the 'classic' atmosphere of this adaptation, part of a classic adaptation series, a traditional frame suits this cover. And when considering Nodelman's idea of tidiness, and further discussion of the conventional aspects of this adaptation in other chapters of this thesis, the use of a frame is unsurprising.

Gulliver's font differs from the typographical styles examined in the above two adaptations. The font of the title on Gulliver's book is a combination of script and cursive characters. This combination of joined and separate characters produces a connection to handwritten, child-like writing. The handwritten effect is enhanced by the placement of the characters which does not follow a straight baseline, particularly in the arrangement of 'Wonderland.' A bouncing technique is used for Wonderland, where the characters follow an alternating pattern of one up, one down, accentuating the playful aspects of *Wonderland* as a story. This handwritten and playful aspect of the typography can also be seen in the subtly altered formation of two characters which appear more than once – 'e' and 'n.' Particularly noticeable is the closed counter space of the 'e.' The 'e' used in 'Alice' has a large counter, with the purple watercolour background of the cover clearly visible through it. Comparatively, the 'e' in 'Wonderland' has a much smaller counter, reflecting the type of inconsistencies to be expected in writing that was produced via hand rather than computer, and as this font style is appearing on a picturebook, a further connection is made to the early learning writing skills of its readership.

The characters at the beginning of the two primary words – Alice and Wonderland – are swash capitals. The left stem of the uppercase 'A' extends into an elaborate flourish which splits in two and curls back on itself, and the tops of the two outer stems of the uppercase 'W' are enhanced with the same style. These flourishes extend to the lowercase characters at the end of 'Alice' and 'Wonderland', where the 'e'

and ‘d’ finish similarly, but across the four flourishes, there remains the handwritten quality of the characters – they are not heavily stylised or flawless. Imperfections and inconsistencies with the distribution of the colouring of the characters paired with the child-like scrawl of the font, creates a connection between the design of the book and the intended readers. Similar to the effect of altering repeated characters to imitate the flaws which can be found in the writing of young readers such as those who would encounter Gulliver’s adaptation, is the uneven use of colour, where sections of each character remain uncoloured and the background exposed. This technique of ‘handwritten’ style of typography, while exaggerated on Gulliver’s cover, has a history of design that remains conscious of a child’s reading ability. A 1980s study conducted by Sassoon (Walker 2005: 12) found that children between the ages of eight and thirteen ‘favoured typefaces that included characteristics of handwriting such as slant and other cursive qualities.’ Overall, the impression left by this style of typography is one that connects most strongly to its child readership. While the other adaptations discussed above made connections between their story and classic book publishing, Gulliver’s adaptation focuses on connecting with its potential audience.

One finding that stands out in this brief examination of typography on the front covers of these *Wonderland* adaptations is the determination by designers that the choice of font should be representative of the story rather than ‘slink away’ from the limelight. While these books may all tell the same basic story, it can be demonstrated that the plurality of *Wonderland*s today fits within the intent of typography, which demonstrates that even similar stories have different messages to convey. The variances in typography also connect to findings by Walker (2005: 19) which show that children ‘can be very tolerant of a wide range of typographic variants.’ This means designers

have the opportunity to be bold in their choices for children's books, with digital programs only enhancing the possibilities. As Cano and Serrats (2007: 6) state:

> Anyone creating new fonts these days is doing much more than merely creating attractive shapes. In the words of Paul Renner: "Heed this professionals: Typeface design is technology, and it is art."

3.3 Colour

In his book, *Reading Pictures*, Manguel (2001: 32) discusses the history humans have with colour in terms of pleasure and symbolism. Manguel (2001: 32) states that colours are 'emblems of our emotional relationship to the world', and looks back to the Middle Ages for the attribution of symbolic values to different recognised colours. Today, this connection between colours and symbolism has been 'largely forgotten or replaced by the superficial and transitory jargon of commercial and political advertising' (Manguel 2001: 34). However, there does remain, to a certain extent, an understanding of and connection between particular colours and particular cultural ideologies. These different ideologies are briefly outlined by Daggett, Cobble, and Gertel (2008: 7-8) - red can initiate feelings of danger (U.S.), aristocracy (France), death (Egypt), creativity (India), anger (Japan), or happiness (China). Blue can mean masculinity (U.S.), peace (France), faith (Egypt), and villainy (Japan). Green can mean safety (U.S.), criminality (France), fertility (Egypt), prosperity (India), and youth (Japan). Yellow can mean cowardice (U.S.), temporary (France), happiness (Egypt), success (India), and nobility (Japan). White can mean purity (U.S.), neutrality (France), joy (Egypt), and death (India and Japan).

The following section will consider the use of colour on the front covers of the adaptations, as well as the original cover for the story, designed by Carroll. As highlighted above, the meanings of colour change across cultures, therefore it is worth

noting that the adaptations considered throughout this chapter and thesis were all published in Western countries, primarily the United States and the United Kingdom, with Australia as the country of purchase. As with any culture which produces objects, that object's origins will most often reflect the dominant discourse of its culture, what Nodelman (1988: 59) refers to as being 'culturally coded.' Whatever the culture may be, 'all pictures in color […] evoke a code of signification and speak either satisfyingly or disturbingly of matters beyond meaning or intention' (Nodelman 1988: 59). Therefore while it is acknowledged here that a similar study conducted in a different culture would likely yield different results, it is a deliberate choice of the researcher to focus the examination from a Western perspective only.

Carroll's relationship with his publisher, Alexander Macmillan, has been well chronicled by Morton Cohen and Anita Gandolfo in their text *Carroll and the House of Macmillan* (1987). It was, as records show, a sometimes tumultuous relationship often attributed to Carroll's perfectionism and the level of his involvement with the production of his books. As detailed by Susina (2011: 61), under his contract with Macmillan, Carroll was financially responsible for 'the full cost of producing, illustrating, and advertising the text [*Wonderland*]', while Macmillan's responsibility lay with distributing the books. Under these circumstances, Carroll's insistence on high standards appears quite logical. This doggedness in only allowing copies which met with his approval to be distributed also made sense within the context of the publishing industry, which during the Victorian period was undergoing change, in combination with the rise of consumer culture, and the changing position of the child in Western society (Denisoff 2008: 2). Within this context, Carroll's choice of design for the first edition of *Alice's Adventures in Wonderland* was made deliberately to specifically attract children. On November 11, 1864, Carroll wrote to Macmillan, stating that he

had been 'considering the question of *color* for *Alice's Adventures*' and had 'come to the conclusion that *bright red* will be best – not the best, perhaps, artistically, but the most attractive to childish eyes' (Cohen & Gandolfo 1987: 35 original italics). Carroll suggests a 'smooth, bright cloth' that Macmillan had in green, questioning whether the same cloth could be managed in his suggested red (Cohen & Gandolfo 1987: 35). Cohen and Gandolfo suggest it is likely that Carroll was referring to the cloth which covered Charles Kingsley's *The Water Babies* (1863). To be certain of the shade of red Carroll was requesting, Macmillan suggested Carroll look to *The Children's Garland from the Best Poets*, first published by Macmillan in 1861, which featured a red cloth cover (Cohen & Gandolfo 1987: 36). Lovett (2005: 233) identifies an 1863 edition of *The Children's Garland* as being included in Carroll's private library, suggesting that Carroll likely acquired the edition when he was considering the cover of *Wonderland*. Lovett identifies similarities between the two books, with regard to the cloth cover and general design.

Discussing the first edition of *Wonderland* is problematic because the majority of "first" editions in circulation today are the result of a second-print run – at Tenniel's insistence, Carroll scrapped the first edition due to its perceived inferior quality (Cohen 1995: 130). Fifty of these originals were printed before the run was stopped, and there is no concrete consensus on how many remain in existence, although the number has been estimated at twenty-three (Schiller, cited in Lewis Carroll Society 2010). Therefore references to the "original" cover in the following discussion refer to the second (first published) edition. As stated above red was the colour chosen by Carroll for the cover of *Wonderland*. The edition was covered in solid red cloth, and featured a gilt border of three lines. The illustration, placed in the centre of the front cover is of Alice holding the baby pig, contained within three circular lines, all of which are also

depicted in gilt. The title does not appear on the front; rather it is typed in gilt on the spine, with the three line border running across the head and foot. The back cover features a gilded illustration of the face of the Cheshire Cat, surrounded by the same style of border which encompasses Alice on the front cover.

Coloured book plates for illustrations were still relatively rare, and expensive, when Carroll was publishing *Wonderland* for the first time. Reese (1999) discusses how at the end of the 20th century [and now in the twenty-first] we are accustomed to seeing colour in every publication, and accordingly it may be 'easy to forget how expensive, and consequently how sparingly it was used […] just a generation ago. [I]n the 19th century color in books represented luxury.' Luxury was not a priority for Carroll. As Susina (2011: 131) points out, 'throughout his career as a children's author, Carroll consistently sought to produce a quality product at a reasonable price.' It can be assumed that this way of thinking, in combination with Tenniel's previous work as an illustrator, led to the illustrations in *Wonderland* being black and white line drawings. Thus the sole display of colour in the book came from the cover – with the exception of the endpapers which were either light blue or dark green (Lewis Carroll Society 2010).

Carroll's decision to use bright red cloth for the cover of *Wonderland* in order to attract the child's eyes aligns well with recent research on young children's preferences for colour. In a study on how 127 children between the ages of three and four detected relationships between colours and facial expressions of emotions, Zentner (2001: 393) found that the majority of these young children made connections between a happy emotional expression and bright colours (yellow, red, green), and dark colours (blue, brown, black) for a sad emotional expression. Red was the favoured colour with the children to represent happiness (Zentner 2001: 393). Overall, three times as many children chose this particular pattern as the opposite pattern (dark colours for a happy

emotional expression). Zentner (2001: 389) completed this particular study because: 'surprisingly little is known about the early development of perceptual attractiveness and emotional connotation of colours.' Previous research had looked at connections in children from school age onwards.

What makes this study particularly relevant to *Wonderland* is the findings for the overall preferred colour. Zentner (2001: 390) factored in gender differences, considering the social meaning in Western culture behind the gendered stereotype that pink is for girls and blue is for boys, and found that overall both boys and girls preferred the colour red (2001: 394). Earlier studies (Bornstein 1975, Adams 1987) are cited as showing results with infants as being consistent with this study (Zentner 2001: 394). A similar investigation of the connections 330 older children (between the ages of four and eleven) made between colour choices when colouring drawings of affectively characterised images was conducted by Burkitt, Barrett, and Davis (2003). This study found that 'children can and do use colour symbolically from a young age… [and]… children do tend to use darker colours [brown, black] for negative topics (Burkitt, Barrett & Davis 2003: 453). It is also worth noting that in this study there was no evidence of 'any significant differences between the boys and girls in their actual choice of colours for the various tasks' (Burkitt, Barrett & Davis 2003: 453). Children were asked to use colour choices to represent the following emotions - 'nice', 'nasty', and 'baseline', in order to determine the child's preferred colour. From the colours available - red, orange, yellow, green, blue, purple, pink, white, brown, and black - the primary colours of red, yellow, and blue were associated with 'nice' or chosen as the 'baseline' preferred colours (Burkitt, Barrett & Davis 2003: 451-452). These two studies demonstrate that children between the ages of three and eleven are attracted to bright colours, and associate these types of colours with positive emotions, such as

happiness or niceness. Red was distinguished in both studies as both a bright and popular colour. The popularity of red amongst children in Western culture can also be seen when describing colours in terms of 'temperature.' Colours in the red range of the spectrum are subjectively known as 'warm' colours (Ballast, cited in Daggett, Cobble & Gertel 2008: 4), and studies have demonstrated that 'young children are attracted by warm, bright colors' (Daggett, Cobble & Gertel 2008: 1). The brightness of the colour, and therefore its connection to positivity (compared to sadness, anger, or nastiness) amongst young children living in the West in the twenty-first century, demonstrates the timeless quality of Carroll's carefully considered red cover for *Wonderland* in 1864.

As discussed on pages 110-111, Carroll's cover featured gilt borders and two gilt images – on the front cover Alice holds the baby pig, and on the back cover is the face of the Cheshire Cat. The use of gold in the production of books has a long history. Cowley and Williamson (2007: 14) discuss how gold was used in manuscript production during the Middle Ages, and flourished in centres around Europe during the fourteenth and fifteenth centuries, particularly seen in Books of Hours, which typically contained adapted devotional texts. Bradley (1905: 27) similarly identifies the Middle Ages as a significant period in the 'art of illumination', describing how 'plates of beaten gold, studded with gems, formed the covers of the Gospel-book of Hormisdas.' The use of silver and gold became associated with religious texts, with such decoration interpreted as 'lighting up', or 'illuminating the sacred Word of God.' And while not solely limited to the use of these glowing decorations, it was in part this interpretation which led to the term 'illuminated manuscripts' (Cowley and Williamson 2007: 9). Bradley (1905: 3) explains that it was in the twelfth century 'as far as we know,' that the word illuminator was first applied to 'one who practiced the art of book decoration.'

It can be argued that a relationship exists between illuminated manuscripts, Carroll's religious beliefs, and the use of gold on *Wonderland*'s cover.

Carroll's father was the curator of the parish of Daresbury in Cheshire where Carroll was born, and religious responsibilities directed the day to day life of the household (Cohen 1995: 3-6). Carroll, while ultimately declining to go into the priesthood, was ordained Deacon in 1861, and over his lifetime developed 'his own brand of Christianity' (Cohen 1995: 347). The nineteenth century was deeply concerned with religious questions (Cohen 1995: 343), and Carroll's library contained copies of religious (as well as scientific) texts, the covers and contents of which would have been well known to him. The tradition of using gold in religious texts, combined with what we know of Carroll's private library,[15] supports the contention that these designs influenced Carroll in designing the cover of *Wonderland*.

Beyond the influence of religious texts on his cover choice is the conceivable influence of two prominent nineteenth century authors – George MacDonald, who was also a good friend of Carroll's, and Charles Kingsley, author of *The Water Babies*. It was the encouragement of George MacDonald, and particularly his wife, which led to Carroll publishing his newly drafted Alice story (Cohen 1995: 126). Cohen (1995: 126) suggests that upon reading the draft, the MacDonalds may have recognised elements of MacDonald's *Phantastes*, his fairy tale which was published in 1858, a story Carroll purportedly knew well. The 1858 edition of *Phantastes* was covered in olive green cloth, and featured gilt decoration and title on the spine. The front cover contained a scalloped border, and a central decorative image. Although the design of the border was altered for Carroll's book, the two texts share a similar style, and it is possible that

[15] See Charlie Lovett's (2005) *Lewis Carroll Among his Books*.

MacDonald, beyond convincing his friend to publish his story, may have also offered suggestions on the cover design.

Charles Kingsley was not personally known to Carroll, however Kingsley's *The Water Babies* was published by Macmillan in 1863, and Cohen (1995: 126-127) proposes that Carroll may have approached Macmillan to publish his story on the basis of their recent publication of Kingsley's book. Beyond this, Susina (2011: 28), as part of his argument for viewing *Wonderland* as a fairy tale, lists titles from Carroll's personal library, and both Kingsley's and Macdonald's books feature on this list. Their inclusion in Carroll's library is also noted by Lovett (2005: 181. 200). Macmillan's first edition of *The Water Babies* featured a green cover, with gilt title on the spine, as well as gilt tooling. As with *Phantastes* and the soon to come *Wonderland*, *The Water Babies*' title does not feature on the front cover, which instead shows an elaborate, yet abstract, gilt outline of a pond, water lilies and two fish, surrounded by a thin gilt border close to the edges of the cover. Cohen and Gandolfo (1987: 35) suggest that with Macmillan's publication of *The Water Babies* only a year before Carroll was seeking publication of *Wonderland*, it is likely Kingsley's cover was offered to Carroll as a design idea for Alice's adventure.

Cohen and Gandolfo (1987: 36-39) refer to letters written by Carroll to Macmillan in May and November 1865, initially expressing Carroll's reluctance to include gilt edging on his book, declaring instead, 'I fancy it would look better with the edges evenly cut smooth, and no gilding.' By November, Carroll had conceded to Macmillan's suggestion for gilding, stating 'I think you are right about the gilt edges.' However, the reason for Carroll's change of mind may extend beyond his own ideas of aesthetics, as in the same November letter, Carroll goes on to state, 'I am much pleased by the Eversley verdict on the book.' This refers to Eversley Church in Hampshire,

where Kingsley served as curate and then rector from 1842 (Mundhenk & Fletcher 1999: 273). Cohen and Gandolfo (1987: 40) interpret this remark by Carroll to mean that Macmillan 'must have sent a copy of Alice to the author of the earlier fantasy.' All three books, *Wonderland*, *The Water Babies*, and *Phantastes*, are clearly products of their time, and influential in their own ways. MacDonald and Kingsley's previously published stories have been cited as a stimulus for Carroll's *Wonderland*, and it is likely that if the plots were influential, their cover designs were as well.

Of the five adaptations of *Wonderland* chosen for this examination of aesthetics, four use gold for the book title; Ingpen (2009), Johnson and Hamilton (2010), Castor and Bašić (2010), and Sabuda (2003). The long and culturally significant history of the use of gold on book covers, and Carroll's use of gold lettering on the original cover of *Wonderland*, suggests that the use of gold for these contemporary titles can work as both a nod to the history of the story, and to add an air of authenticity and even authority to the works. The use of gold in the first three books listed mimics the traditional use of gold leaf found in illustrated manuscripts. The surface of the lettering is smooth, solid, and reflects the light. This impression of authenticity and authority is particularly effective on Ingpen's cover, with the amalgamation of gold lettering and traditional typography – Ingpen's particular variation of gold also matches the style of illustration, created using pencil and watercolour (State Library of Victoria 2013). There is a harmony between the three elements – muted colour, gold, traditional font, and watercolour illustrations, where each works with the other to create a classically designed cover.

The tint for Hamilton and Johnson is yellow-gold, and it appears brasher than Ingpen's. This particular tint, combined with the use of a wider font, creates a mirror-like surface. The aim of this variation of gold is to appeal to child readers. 'Very

young children are attracted more strongly to bright colours, shiny things, glitter, and the sparkle effects of marbles, soap-bubbles, kaleidoscopes […] In kindergarten, sparkle is one of the main components of decoration and aesthetic delight' (Leddy 1997: 269-270). The overall tone of this cover is along the yellow spectrum, and maintains the bright, shiny impression created by the gold lettering of the book title. The field in which the Tea Party is taking place is bathed in yellow, creating the impression it is an afternoon tea. The grass is made up of shades of yellow-green, as are the trees. Alice's hair is lemon-yellow, her chair is orange, and orange is combined with yellow to create the sash on the Hatter's hat, the March Hare's waist-coat and his hair. The vine-like frame, which features leaves and flowers, is also yellow, outlined in black. In Zentner's (2001: 393) study, previously mentioned on page 111, yellow was the second most favoured colour by children to represent happiness, and the least favoured to represent sadness, across both genders. As a primary colour, yellow is one of the first colours children learn to recognise, and this makes it an effective colour choice for Hamilton and Johnson's adaptation.

The four contemporary adaptations that use gold on their front covers all demonstrate how differently the colour can appear and how it can be used to different effect. PANTONE®, a company who describe themselves as a 'world-renowned authority on color', further demonstrate the adaptability of gold tones throughout their range.[16] While Ingpen, and Hamilton and Johnson's gold tint always appears gold, with its colour undeterred by the angle of the light source, the gold used by Castor and Bašić (2010) is tinted green. Several varieties of green-gold appear on the colour sheet created by PANTONE®, and the effect created by Castor and Bašić is one of mutability. Although the title of the story can reflect light, it can also appear matte, and

[16] Colour spectrum found at: http://www.executiveapparel.com/color/ch1.jpg.

easily shifts between the two forms. The shift helps bestow a three-dimensional quality to the font, which is reinforced by the shadowing around the characters. The use of a tint which connects to the natural world also reflects the other colour choices on the front cover, which are not as bold as those found on Hamilton and Johnson's cartoon-style cover. The difference in colour is connected to the differences in how the illustrations were created, with Castor and Bašić using a variety of techniques, briefly detailed on page 102.

Sabuda's (2003) gold lettering differs in that the surface is faceted, recreating the effect of a sparkling diamond. The reflective nature of the title on Sabuda's front cover creates a connection between Leddy's (1997) discussion on the aesthetic qualities of sparkle and shine, and a study done on reflective surface finishes and the mouthing activity of infants and toddlers (Coss, Ruff, and Simms 2003). The researchers on this study make note of the human ability, shared with our predecessors, to detect water, a crucial aspect of our survival as a species (Coss, Ruff, and Simms 2003: 198). They use this information as the basis for demonstrating young children's preference for reflective surfaces, positing a connection between these and glistening water. The same assertion is made by Leddy (1997: 262) who discusses how our 'appreciation of nature is strongly associated with sparkle and shine.' Ultimately the study suggests that potentially dangerous products manufactured with shiny surfaces be repackaged with matte surfaces (Cos, Ruff, and Simms 2003: 211). Although this argument is not directly relevant to this thesis, the notion of children's attraction to shiny objects is significant. If the attraction is strong enough for researchers to suggest a change in product manufacturing, then it stands to reason that the choice of font colour on Sabuda's cover would be effective in appealing to a child's aesthetic, particularly, as

Leddy (1997: 259) states, when sparkle and shine are 'qualities that pervade our lives aesthetically.'

The colours used on the front cover of Gulliver's adaptation mark this retelling as one that is being marketed specifically toward young, female readers. The use of a solid, bright pink for the title is particularly telling with regard to the construction of a specific audience. The gendered stereotype that boys like blue and girls like pink is part of a constructed process of gender performance which begins from birth. Pomerleau et al. (1990), in a study of the physical environment of 120 girls and boys, examined how gendered ideologies begin to be actively established in children from as young as five months. The study shows that these differential environments impact on the development of specific abilities and preferential activities in children (Pomerleau et al. 1990: 359). One of the ways in which these differential environments were created was through the use of colour. Girls were found to wear more pink and multi-coloured clothing, have pink pacifiers and yellow bed linen, whereas boys wore blue, red, or white clothing, had blue pacifiers, and blue bed linen (Pomerleau et al. 1990: 359). The results of this study are not unique in Western culture, where the binary of male and female is woven through all aspects of everyday life, and the solid pink of Gulliver's title is part of this authoritative social narrative.

Sabuda uses a similar tone of bright pink for the background of his *Wonderland* adaptation front cover. The decision to use this particular colour in areas of a cover as significant as the background and book title creates a persuasive impression of where these adaptations will be placed in the book marketplace. An assertive use of pink on the front cover of *Wonderland* can also be associated with the story's protagonist – Alice – and the reading practices of young girls and boys. In using a colour with such a strongly constructed gendered ideology surrounding it, Sabuda and Gulliver have

embraced the male-female dualism which exists around reading choices, playing up *Wonderland*'s potential positioning as a 'girls' book', with its young, female protagonist, marketing their adaptations towards the similarly aged female reader.

One common aspect found across the *Wonderland* adaptations discussed in this section is that, regardless of form, all of the front covers feature a variety of colours. Even a brief scan of the picturebook section of a bookstore or library reveals the prevalence of colour in the creation of books for young children. Studies such as Wichmann, Sharpe, and Gegenfurtner's (2002) demonstrate the effectiveness of colour in pictures, compared to black and white images. This particular study investigated the contribution of colour to recognition memory, stating that 'color is a highly salient visual attribute' (Wichmann, Sharpe, and Gegenfurtner 2002: 516). It was found that coloured images increased a subject's attention, and therefore improved performance on recognition memory (2002: 514-516). As Nodelman (1988: 59-60) states, colours 'can work to convey mood more exactly than any other aspect of pictures. A non-narrative effect thus develops profound narrative implications.' What this analysis of the use of colour on the front covers of *Wonderland* adaptations demonstrates is how colours can impact on a reader's understanding of a text. Through design decisions made regarding colour, illustration, and typography, additional information, outside of what is contained in the text, is generated.

3.4 Spines

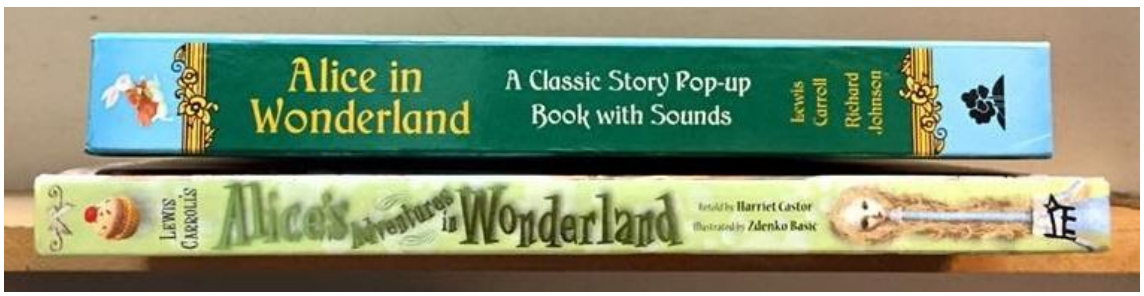

Figure 8. Spines of Hamilton & Johnson and Castor & Bašić.

With regard to design, the spine of a book is a difficult element to formulate as space is limited. This area of a book's surface does not have the scope of a front cover, or end paper, and it is often overlooked in terms of examinations of design. Yet the spine may be the only opportunity a book has to garner a potential reader's attention. As discussed by Berry (2007: 94), 'for most new books […] the spine is all we see […] The beautiful, dramatic cover, upon which great effort and sometimes even expense has been lavished, never gets seen if a browsing book buyer doesn't reach out and pull the book off the shelf to take a look.' Therefore, while legibility is an important factor in this design element, as a spine's purpose is to inform the reader of immediate, practical details about a book – title, author, and/or illustrator – there are further considerations beyond imparting information, with aesthetics playing an increasingly necessary role in the appeal of a book. Two of the five adaptations discussed in this chapter feature more than the book title, author, illustrator, and publisher on their spines. Castor and Bašić and Hamilton and Johnson's spine also feature miniature illustrations, and the choice of these illustrations, combined with the layout and colouring of the text, are further components of the visual narrative that is established through cover design.

Castor and Bašić's spine presents an illustration of Alice with an elongated neck emerging out of the foot of the spine. It is a preview of an image readers will encounter during the story – one they will also interact with, as Alice's neck grows through the pulling of a tab during her time in the hall where she drinks from a little bottle, and eats a tiny cake, marking the beginning of her physical transformations throughout the story. There is a continuation of the reference to this scene in the illustration of a cupcake which is situated at the head of the spine. As stated, a tiny cake is one of the first keys to Alice's transformation, and this image is an embodiment of her *Wonderland* adventure. A dual allusion exists however as the cupcake also acts as a cue to the reader

about the Hatter's Tea Party, a scene from which appears on the front cover. Similar to the typography on the front cover, the 'Adventures' in *Alice's Adventures in Wonderland* is smaller than 'Alice's' and 'Wonderland' in terms of type size on the spine. However, despite its size, 'Adventures' is given special significance on the spine, as it is the only word not to be in a linear position, and is instead on a 45° angle. The word is further emphasised with flourishes above and below, creating a typographical impression of the word's meaning – adventures as active.

The illustration on the spine of Hamilton and Johnson's adaptation differs from Castor and Bašić. It is on the spine of these books that the significance of the White Rabbit's character in the story is made a priority. It is interesting to consider the use of an image of a character on the spine of a book whose title features the name of another character. The White Rabbit's appearance on the spine of *Wonderland* adaptations is testament to his position within the pop-cultural discourse which surrounds the story.

Hamilton and Johnson use the image of the White Rabbit to balance the publisher's symbol at the foot of the spine, miniaturising the illustration so it uses a comparable amount of space at the spine's head. The White Rabbit stands above a golden yellow scroll which mirrors the scrolled border on the front cover, and this places him outside the frame of the cover's design. The White Rabbit is active; he may be running, interpreted through the wide spacing of his legs, or creeping, interpreted through the closeness of his arms. His gaze is ahead, but slightly down, and when the book is opened, his line of sight is directed at the Tea Party scene on the front cover. When considering the White Rabbit's principal role in *Wonderland*, it is interesting that his position on Hamilton and Johnson's spine is inconsequential to the cover's narrative. He is not interacting with another illustration, nor the text, he is, rather, an outsider, a distraction from the visual narrative whose absence would go unnoticed. It is telling

that the White Rabbit gazes towards the brightly coloured Tea Party on the cover, reflecting his function as a bystander rather than participant.

Text in English is predominantly presented horizontally, and it is this method of reading, left to right, top to bottom, through which literacy skills are developed. There are only a small number of examples of vertical reading in English, and three formats for it to be arranged – upright letters arranged vertically (marquee), and horizontal text rotated 90° clockwise or counter-clockwise (Yu et al. 2010: 1). Book spines provide one example of vertical reading, with most using rotated horizontal text. However, a reader's limited exposure to vertical reading 'produce[s] the superiority of horizontal reading', and results in a significantly slower reading time for native-English readers faced with vertical text (Tinker 1958: 219-220). Despite this, a study by Yu et al. in 2010 found that there were arrangements of typography which increased readability, and these will be explored in relation to Castor and Bašić's and Hamilton and Johnson's *Wonderland* adaptations.

On Castor and Bašić's spine, the title of the book is printed horizontally/vertically, 90° clockwise, and uses the same, yet smaller font as on the front cover. The author and illustrator's names are also printed vertically, and the size of the font suggests it is not necessary for this information to be decipherable for the reader. Lewis Carroll's name however, is printed horizontally at the head of the spine, above the title. This positioning assigns these two words primacy on the spine through their position both at the top, where a reader who is used to reading from top to bottom will tend to gaze first, and their arrangement as the sole words to reflect conventional English horizontal text, providing therefore the greatest probability of recognition. This positioning of Lewis Carroll's name becomes crucial to Castor and Bašić's spine because of the font style used for the book title. As discussed on pages 102-3, this font

is unusual and creative in its use of serifs, lack of baseline, and close positioning of characters. It is an effective font for a strikingly visual front cover; however its success is diminished on the spine, where legibility is hampered by the vertical, smaller print. One of the factors considered in Yu's et al. (2010) study of reading speed in horizontal and vertical texts is 'visual-span' – 'the number of letters recognised with high accuracy without moving the eyes' (Yu et al. 2010: 1). The study explores the hypothesis that 'slower reading speeds with vertically oriented text result from a smaller visual-span size for vertical reading', and the size of the visual-span is affected by factors such as crowding and positional uncertainty (Yu et al. 2010: 12). Both of these factors occur in the title on Castor and Bašić's spine, where there is minimal space between characters and the characters do not have a straight baseline. When spacing and character position combine with a smaller font size, the legibility of this spine is reduced.

The continuation of the gold foil for the book title on the spine also impacts on a reader's ability to clearly interpret this spine. Berry (2007: 96) discusses colour choice on book spines, suggesting that while using a colour combination from the front cover is effective, it is easy to get carried away. In using the same style and colour of font as on the front cover, Castor and Bašić have created continuity in the overall design, to the detriment of other integral aspects. Lewis Carroll's name is printed in black, identified by Berry (2007: 96) as one of two most 'typographic' colours, the other being white. This colour is distinct from the background colour, which is pale green. Referring back to pages 116-117, the tone of gold used in the title of this adaptation has a green tint, in contrast to Hamilton and Johnson's gold, which has a yellow tint. On the cover, the green tinted gold is visible against the dark cream space, however on the pale green of the spine, the green tint blends in rather than stands out. It is Lewis Carroll's name

which, despite its size, is the most distinct text. The result of this is the increase of reliance on reader's recognition of Carroll's name.

Hamilton and Johnson's spine similarly positions the book title horizontally/vertically, and Lewis Carroll's name, as well as Johnson's horizontally. The font style remains the same as on the cover, although the gold foil used in the title on the cover has been replaced with solid yellow. The sub-title – 'A classic story pop-up book with sounds' – is included on the spine, making the full title of the book ten words long. This is a large number of words for a small space, and in order to ensure they all fit, it was necessary to reduce the font size, and print the words in two rows. Hamilton and Johnson's spine has the advantage of using a conventional font which contains very little embellishment, so remains clear even when reduced. An unambiguous style of font is necessary in vertical reading, when lowercase letters are used, as in the Hamilton and Johnson example. Yu et al. (2010: 13) found that in horizontal/vertical reading, lowercase characters outperformed uppercase with regard to recognition due to the extra features found on lowercase characters. However in order for recognition to occur, the characters need to be evenly spaced and balanced, and unrestricted by additional flourishes. Berry notes (2007: 95): 'since the type [vertical] is not aligned with the way we see, it has to be even clearer than it would otherwise have to be. Crowded, cramped type gets lost in the clutter.' While there was the risk of crowding on the spine, having included two groups of two text lines, the effective use of colour has overridden this possibility. Berry (2007: 96) states that 'colour is an important factor in book spines, but contrast is a more important one.' Hamilton and Johnson's use of a deep green background within the yellow scrolls creates enough of a contrast with the yellow font of the title for the words to remain distinct. In this case, yellow is also used for the two author names, and white is used for the sub-title, which

is particularly effective here against the dark green. Berry identifies white as one of two most typographic colours, (see page 125) therefore Hamilton and Johnson's cover, while not containing the effective stylistics of Castor and Bašić's, is the more successful in terms of legibility.

This analysis of the aesthetics of front cover and spine design, through the use of colour, illustration, and typography, has demonstrated the variety of narratives which can be established through primarily visual means. The five adaptations discussed in the chapter all use a configuration of the same three words: Alice, Adventure, and Wonderland, yet despite the uniformity of the words themselves, no two covers look alike. This fact reflects the diversity of the narratives inside the covers, further highlighting the flexibility of Carroll's story. The formation of these front covers and spines however move beyond a frame for new interpretations of Carroll's story, to reflect social and cultural conventions regarding children and childhood. Books are a cultural product and popular conventions will influence what appears on a front cover, and how it is presented. This is evident through the clear and frequently witnessed division between girls' books and boys' books, simultaneously reflecting conventional social constructions of gender, and reinforcing those same conventions. Front covers therefore can also be considered social frames.

As stated by Wiesner (2012: foreword), picturebooks 'tell stories in a visual language that is rich and multileveled, sophisticated in its workings despite its often deceptively simple appearance.' It is this deceptively simple appearance which can fuel doubts as to the depth of meaning picturebooks have to offer. However, picturebooks, like other products, embody and reflect the culture of their creation. This is how they operate as tools for learning, whether purposefully didactic, or marketed as entertainment. Front covers provide the first insight into the aim of a story, and are as

diverse as the stories they contain. Moving forward with the idea of picturebooks as learning tools, the following chapter will focus on *Wonderland*'s poetry and its inclusion or exclusion in picturebook adaptations. 'Rhyme? And Reason?' highlights conventions across *Wonderland* picturebook adaptations, and interrogates what these conventions say about children and literacy development.

4. Rhyme? And Reason?

It is by extending oneself, by exercising some capacity previously unused that you come to a better knowledge of your own potential.

– Harold Bloom, *Stories and Poems for Extremely Intelligent Children of All Ages*

This chapter is focused around the use of Carroll's *Wonderland* poetry in four contemporary picturebook adaptations. Whether or not Carroll's poetry is retained in the adaptations, is discussed through a lens of language and literacy development, using studies which demonstrate how effective learning methods utilise rhyme as a form of scaffolding for the later development of children's reading and comprehension skills. The first section of the chapter is structured around a review of these early reading studies, in order to establish a framework for how different studies on condensation, repetition, phonological skills, poetry, and musicality have demonstrated positive results for the effectiveness of rhyme and rhythm in teaching children to read. These studies are loosely grouped together, based on their main focus of research. The findings of each study will then inform the following section, in order to make connections between the theories put forward in the research, and the practice of including poetry in contemporary picturebook adaptations of *Wonderland*. Examining the use of poetry in these adaptations exposes shifting ideas of the child's reading experience, as determined by adults. The argument is made that the inclusion and removal of poetry speaks to what authors and publishers deem appropriate for young readers, and establishes a

narrative around childhood, reading, and literature which does not necessarily reflect what is best for the child, but rather what makes adults feel most comfortable.

The examination of the four contemporary picturebook adaptations utilises the reviewed studies as a context for their examination. Each of the chosen adaptations has been previously discussed in the chapter 'Aesthetics in Front Cover Design.' They were chosen to form this study of poetry because they all contain abridged versions of Carroll's narrative, which suggests a reader younger than may be expected of Carroll's original story. Each of the four adaptations also fit within the picturebook genre, where there is an essential relationship between image and text (Sipe 1998, 2012, Nikolajeva and Scott 2000, Nodelman 2005, Wolfenbarger and Sipe 2007, Maderazo et al. 2010). Across the stories, the use of poetry varies, although the greatest number of poems found is three in Castor and Bašić's (2010) text. Sabuda (2003), Gulliver (2010), and Hamilton and Johnson's (2010) adaptations all include only two poems each. This examination of the use of poetry in *Wonderland* picturebook adaptations aims to demonstrate the positive connection between the early introduction of rhyme to a child's literary experience, and their later development of reading and spelling skills, and how this connection could be used to advantage in *Wonderland* adaptations, which stem from an original text that contains close to a dozen examples of poetry.

Two of Carroll's original poems have been selected as representative of how all *Wonderland*'s poems are being presented to young contemporary readers. The first poem is *How doth the little crocodile*, chosen because it is the first poem to appear in the original narrative, yet is not included within the four adaptations. This places the focus on how the scene has been re-established without Alice's poetry recital. The second is *The Queen of Hearts*, which appears towards the end of the story, and is the one poem all four adaptations utilise as part of their narrative, albeit in differing ways.

Examining why and how one poem was eliminated, and another was preserved serves a dual function. First, it demonstrates that when adapters alter passages of text, they thereby alter the meaning of a particular scene within a story. Changes to the meaning of a scene become inevitable in order to counteract the removal of sections of written narrative. This is seen in the different approaches taken in each adaptation with regard to *How doth the little crocodile*, which results in the creation of different micro-stories about Alice's time in the Great Hall. The second function is to consider the one poem which features across the four adaptations. Each of the texts is considered for how *The Queen of Hearts* has been retained within the narrative, when other fragments have been removed or condensed. How the poem works within the adapted scenes, and what effort has been exerted to keep it incorporated, is revealing when taking into consideration the elimination of the majority of Carroll's poems.

Narrative-style rhyming poetry can be regularly found in contemporary picturebooks. The popularity of authors including Theodor Seuss Geisel writing as Dr. Seuss, Julia Donaldson, Margaret Wise Brown, and Allan and Janet Ahlberg demonstrates the appeal and value of this form of narrative. One of the reasons why poetry and picturebooks can work well together is the shared notion of 'condensation' (Pender 1980: 214). Pender states that 'in poetry, condensation is of 'the essence' […] and it is the same with these stories [picturebooks].' She goes on to define condensation, explaining that it is 'not simply brevity […] But the condensation we are talking about is saying as much as possible in as few words as may be' (Pender 1980: 214). Pender's argument here is focused on lyrical verse, rather than narrative poetry and poetic drama, suggesting that the 'success of a piece varies in inverse ratio with its length.' Pender highlights that this is particularly true with poetry for children, and similarly picturebooks, where you can 'afford no redundant words, so the words you

choose must be exact in their meaning – precise, specific and carefully unambiguous.' It should be acknowledged here that an argument against the inclusion of poetry, based on Pender's emphasis on condensation, is possible. This argument suggests that the poetry of *Wonderland* is superfluous to the main narrative, and in the interests of condensation, these words can be eliminated with relative ease. While the validity of the above contention is recognised, I would argue for the reconsideration of what is considered superfluous when adapting *Wonderland* for a younger audience, as well as what may be considered entertaining, and beneficial.

Pender's (1980) discussion on the connections between lyrical verse and picturebooks emphasises an objective in the creation of picturebooks, which this chapter seeks to uncover in selected adaptations of *Wonderland*. Each word is identified as needing to be 'right in three ways, right for meaning, right for emotional feeling, and right for musical sound' (Pender 1980: 215). Bloom (2002: 20) likewise refers to this notion of words being right for musical sound, describing how 'reciting a bad poem is a distressing experience', elaborating however about how 'astonishing' it can be when 'an excellent story or poem suddenly expands into a cosmos of absolute illumination when one listens to its recitation.' It is the notion of musical sound, or orality in picturebooks, which permeates the studies cited throughout this chapter, as well as the examination of the two poems and their use in the adaptations.

The relationship between orality and vocabulary/reading skills is identified by Pender (1980: 215) as a necessary one when considering how picturebooks 'are meant to be read to, rather than by, the child.' According to Pender (1980: 215) this means:

> You need not confine yourself to words already in his vocabulary, so long as they are comprehensible within the context, and helped to understanding by the

> pictures. In this way, his language may be expanded and enriched by each story that he hears.

Pender's highlighting of 'context' in assisting the expansion of a child's understanding of unfamiliar words can be similarly seen in Blachowicz and Fisher's (2004) paper on teaching practices used to expand student's vocabularies and improve reading. The authors point out that research tells us that learning words from context is an important part of vocabulary development, but also emphasise the need for there to be a multiple, rather than a single context in order to adequately familiarise students with word meanings (Blachowicz and Fisher 2004: 68). Approaching the comprehension of new words via a pathway of multi-contextual development, relates well to the atypical use of language in nonsense poetry, such as those written by Carroll for *Wonderland,* where the meaning and use of words are expanded beyond conventional expectations. Two aspects of poetry and picturebooks which enable the unfamiliar contexts created in nonsense poetry to become useful for a child's vocabulary development, outside of illustrations as identified above by Pender (1980), are orality and rhyme.

A study by Jalongo (2004, discussed in '*Wonderland* for the dimpled darlings') makes a connection between the fostering of literacy development and repetition in oral activities, such as rhymes, chants and songs. This connection is similar to the one made by Anvari et al. (2002) in a study on the musical skills and literacy development of 100 four and five year old children. The authors state that music, like language (Anvari et al. 2002: 112):

> Is based in the auditory modality [and that] both speech and music combine small numbers of elements […] that allow the generation of unlimited numbers of phrases or utterances that are meaningful.

Results from this study found that musical perception skills are 'reliably related' to phonological awareness and early reading development (Anvari et al. 2002: 126). This is based on shared auditory mechanisms, such as pitch, tempo, speaker, and context (speech), and pitch, tempo, performer, and context (music) (Anvari et al. 2002: 126-127). However, fascination with rhyme and rhythm begin before literacy development becomes a focus. Matulka (2008: 137) describes how babies 'love hearing the same sounds and stories over and over again.' The attraction to repetitive sounds is identified by Matulka (2008: 137) through its mimicking of the sound of the human heartbeat. In his examination of rhythm and metre in poetry, Eagleton (2007: 153) moves human attraction several steps further back, suggesting that rhythm is 'one of the most 'primordial' of poetic features', going on to state that rhythm:

> Can well up from a much deeper psychic level, as a pattern of motion and impulse which is inherited from our earliest years which has tenacious somatic and psychological roots, and which is imprinted in the folds and textures of the self.

The deep imprint of rhythm on the human psyche also leads to a type of community, grounded in the participatory act of musical expression. Kaufman (2005: 197) describes how 'lyricism, musicality, and expression have been formally and historically bound together since well before the advent of Romantic poetry, a binding that has continued through the most modern poetic and musical experiments.' In terms of rhyme and rhythm in books, Matulka (2008: 139) describes how words, refrains, or patterns 'create a rhyming scheme that invites participation.' This involvement in the written words of books can be translated to the oral sharing of nursery rhymes and poems, which are, as identified by Nathan and Stanovich (1991: 179) as often being sung or recited from memory.

It is not only the more obvious rhymes, such as nursery rhymes or rhyming poetry, however, which have their own type of shared history. Pender (1980: 219) discusses how the 'really classic picturebooks, the ones that endured for years and years […] rely for their music, for their poetry – on the lovely rise and flow and fall of each phrase, of each sentence.' Another form of community then develops around these classic stories, as succeeding generations pass them on, whether in their original arrangement, or adaptations, such as the books examined in this thesis. This makes repetition an important aspect of rhythm, with a dual aim. Repetition with regard to the patterns generated within the narrative, and repetition with regard to the telling of the story. There is a reliability to repetition which Eagleton (2007: 131) suggests may 'yield us a sense of security', which may be a reason for part of the pleasure of repetition. Eagleton (2007: 131) further explains this in terms of young children, who he says 'tend to go on repeating well beyond the point that most adults find tolerable.' Eagleton's argument here may lie with the repetition of a single word or phrase, but the various configurations repetition, and therefore rhythm and rhyme, can take within poetry can offer more to children than a sense of security, as the following studies demonstrate.

When analysing the ways in which children learn to read, phonological awareness has been cited for its connection to the development of early literacy skills (Jusczyk 1977, Bradley and Bryant 1983, Maclean, Bryant, and Bradley 1987, Lundberg, Frost, and Petersen 1988, Bryant et al., 1990, Anvari et al., 2002). In order to measure a young child's ability to detect and organise sounds in language, a number of studies have utilised nursery rhymes as part of their methodology. In a longitudinal study, beginning when children were three years old, Maclean, Bryant, and Bradley (1987) looked for evidence of phonological awareness in young children, to assess

children's knowledge of nursery rhymes in connection with phonological awareness, and relate these two factors to the children's family background, including the parents' social class and educational levels. The focus on nursery rhymes was determined by the consideration of parental influence on young children, and the kinds of linguistic games shared between parent and child, as well as a study by Chukovsky (1963) which recognised the interest young children show in rhymes. The authors also proposed a hypothesis suggesting that 'nursery rhymes, songs with rhymes, rhyming games, and even rhyming television jingles are a part of the life of a typical 3-and 4-year-old' (Maclean, Bryant, Bradley 1987: 256). The significant role nursery rhymes play as examples of the kind of early poetry children are exposed to was similarly identified in studies by: Jusczyk (1977) to investigate the appreciation of, and sensitivity to, poetry in first and third grade children; Nathan and Stanovich (1991) in a discussion on reading fluency; and Lundberg, Frost, and Petersen (1988) who developed a training program based around nursery rhymes and rhymed stories to show how preschool children learn and control phonological elements.

Making connections between nursery rhymes and literacy development is significant to the current examination of the use of poetry within picturebook adaptations of *Wonderland*, as the poems within Carroll's story all share an element found in traditional nursery rhymes: rhyme. Nathan and Stanovich (1991), citing Cullinan (1989), consider the significance of storytelling as part of the human experience, and the role of adults in passing on our 'literary heritage' to each succeeding generation of children. Nursery rhymes and poems play a key role within our literary heritage, with the patterns, words, phrase repetition, and rhythm of poems and nursery rhymes 'lend[ing] themselves to multiple readings and eventual automatic recognition of the words in the text' (Nathan and Stanovich 1991: 179). The appeal of

the rhythm and rhyme in poetry and nursery rhymes can be said to lie partly with the connection rhymes have with play, and positive attention from parents or guardians, which can be brought back to a sense of recognition, and connection to literary heritage.

Beyond literary heritage, studies have shown that a child's exposure to nursery rhymes may 'play a part in their growing awareness that words and syllables can be broken into, and can be categorized by, smaller units of sound' (Bryant, MacLean, and Bradley 1987: 278). This growing awareness can turn into a lasting relationship, as found by Lundberg, Frost, and Petersen (1988: 282-283). Their eight month program, working with preschool children on phonological awareness, showed that 'with their superior skill in phonemic segmentation, it seemed reasonable to expect the experimental children to have a clear advantage in learning to read and spell in school. This turned out to be the case.' Results continued to become apparent over the succeeding year, as the preschool training was found to have 'transferred to new tasks and new formats, as shown by performance on the measures given at the beginning of Grade 1' (Lundberg, Frost, and Petersen 1988: 283). A two year study of 64 children aged between four and six, by Bryant et al. (1990: 435) also found an on-going developmental path from early sensitivity to rhyme to awareness of phonemes that was strongly related to reading. The authors of this study recommend that rhyming skills therefore correlate with reading skills (Bryant et al. 1990: 431).

The significance of the findings from the above studies, with regard to the examination of the use of poetry within picturebook adaptations of *Wonderland*, is that an increase in the amount of experience that young children have with nursery rhymes, 'should lead to a corresponding improvement in their awareness of sounds, and hence to greater success in learning to read' (Maclean, Bryant, Bradley 1987: 280). These studies show that a young child's exposure to the rhythms of nursery rhymes can have a

positive impact on their understanding of sounds, words, and reading. While there was a focus here specifically on nursery rhymes, it is possible to take the results of the studies, and extrapolate them to include other examples of short, rhyming poetry, demonstrating the potential advantageous implications of incorporating Carroll's poetry in contemporary picturebook adaptations of *Wonderland*.

In their study on updating poetry preferences, Kutiper and Wilson (1993) expand from nursery rhymes to include other forms of poetry, and look at the poetic elements with which children connect. Gathering information from three libraries over one academic year, the authors were able to determine the circulation of poetry books within the schools. Their findings linked to earlier studies, such as Terry (cited in Kutiper and Wilson 1993: 29), which offered the following insights:

1. Narrative forms of poetry are popular with readers of all ages, while free verse and haiku are the most disliked forms.
2. Children most enjoy poetry that contains humour, familiar experiences, and animals.
3. Students prefer poems that contain rhyme, rhythm, and sound.

These findings are relevant to the poetry found in Carroll's *Wonderland* as all of the poems fit partly or wholly within the above parameters. With regard to preferences towards a narrative style of poetry, this author identifies four of the ten *Wonderland* poems as having a strong narrative style: the Mouse's long, sad tale, Father William and the youth, the Mock Turtle's telling of a dance between a whiting and a snail, and the Knave's letter which was read aloud at his trial. The reader's experience of these poems includes a connection to the characters of *Wonderland*, or characters outside the main narrative, but who are known to central characters. There is also a sense of recognition in narrative poetry, with its strong connection to both storytelling and oral history.

Humour is personal, and this makes it a difficult feature to analyse. As E.B White (1941: xvii) has stated, 'humor can be dissected, as a frog can, but the thing dies in the process and the innards are discouraging to any but the pure scientific mind.' This oft-quoted pronouncement by White may not encourage the study of humour, however a consideration of it in this chapter on Carroll's poetry is unavoidable as it is a feature of many of his poems. To perhaps lessen the challenge of exploring a subjective emotion, a more appropriate term for the 'humour' in Carroll's poetry is 'ridiculous', or even 'nonsense', and *Wonderland* has a long history of being assigned to this genre. Carroll, as stated by Susina (2011: 28), is often named alongside Edward Lear – having been 'lumped together' as the two great nineteenth century writers of nonsense verse. Cuddon (1998: 554) also labels these two writers as 'hierophants of nonsense in the 19th C.' Carroll's form of nonsense is described as one in which the 'logic seems deliberately planned and precise' (Cuddon 1998: 555). Nonsense literature is identified by Cuddon (1998: 551) as having become a 'minor genre in literature', particularly during the last 150 years. Writing within this genre is defined as that which was 'never intended to make formal sense; nevertheless it has a kind of internal lunatic logic of its own' (Cuddon 1998: 551). A key point to remember is that 'nonsense does not invent words at random. It exploits the possibilities offered by the phonotactics of English' (Lecercle 1994: 33). This idea parallels the argument made by Sewell and Stewart (cited in Susina 2011: 40) that rather than being chaotic, 'nonsense forms a surprisingly orderly world, just the sort of place where a mathematician, such as Carroll, would feel comfortable.'

Nonsense, ridiculousness, or humour, are not presented with the same level of clarity in every poem in *Wonderland*, but are most apparent in *How doth the little*

crocodile,[17] Father William, the Duchess' 'lullaby' to her baby, the whiting and the snail's dance, the evidence against the Knave of Hearts at his trial, and Turtle Soup. Humour was a significant factor in Kutiper and Wilson's (1993: 31) study, as collated results showed that it was the books by humorous contemporary poets, Shel Silverstein and Jack Prelutsky which dominated the circulated volumes at each of the schools. Kutiper and Wilson (1993: 31-32) suggest that the popularity of these poets can be found in the 'familiar content of their poetry, wrapped in an appealing package of rhythm, rhyme, and humorous narrative form', which draws on children's poetry preferences determined in the previous studies cited by the authors.

Alongside humour, Kutiper and Wilson's study also revealed that the presence of animal characters is an important aspect of poetry popular with young children. Animals are significant to *Wonderland*, both as characters in the story, and characters within the poems. Lovell-Smith (2003: 383-384) cites William Empson's position in 1935, on the association between two aspects of *Wonderland* and features of traditional children's stories: the idea of characters of unusual size (miniatures and giants), and the idea of talking beasts. Anthropomorphised animals make up the majority of characters in *Wonderland*, with Alice being the only character who can be considered altogether human. A case may be made for the Hatter, the Duchess, and her cook, however in both the visual and written narratives of these three characters, their depictions are exaggerated beyond what would generally be considered human, and they are pseudo-human at best. Blount (1974: 80-81) describes the animals in *Wonderland* as essentially 'humans with altered heads,' but it was in the using of animals that Carroll was able to blur reality, and manage the diversity of characters he peopled *Wonderland* with. The importance given by Carroll to animal characters is reflected in their appearance in

[17] Arguably even without knowledge of the poem being parodied. See pages 146-147.

Wonderland's poetry: 'How doth the little crocodile', 'the Mouse's tale', 'Twinkle, Twinkle, Little Bat', 'the whiting and the snail', and 'the voice of the Lobster.'

In the earlier discussion of Carroll's *The Nursery "Alice*" (1890), I discussed the idea of familiarity, and the appeal for young children of this aspect in stories produced for them.[18] In that discussion the focus was on the character of the White Rabbit, however the principles discussed are also applicable to Carroll's extensive character list of animals. This argument has a wider significance when considering the breadth of literature produced for young children that include animal characters. Nodelman (1988: 113) writes about the 'astonishing number' of characters depicted in picturebooks that are animals, or 'humans who look like animals.' He cites the fables of Aesop as a historical source for this phenomenon, in which 'supposedly characteristic animal attributes are identified with human behaviour' (Nodelman 1988: 114). It is an identification mirrored by Reynolds (2011: 81) in a discussion on genres of children's literature, similarly citing *Aesop's Fables*, and referring to the many animals that appear in 'folk and fairy tales and religious texts,' as evidence of the long and varied tradition of animal stories in children's literature. Carpenter (2009: 111) similarly discusses the historical inclusion of animals in children's books, explaining how in the late eighteenth century and early nineteenth century 'there was a fashion for a type of moral tale in which an animal – generally a dog, a horse, or a household pet – narrated its 'memoirs', really a set of moralistic observations on human (especially child) behaviour.'

Outside of the literary history of animal or anthropomorphic characters in children's books, is the interaction between animals and children that is part of the everyday lived experience. Why and how animals are significant to the wider lives of

[18] See pages 50 onwards of 'Wonderland for the dimpled darlings.'

children are questions considered in a study by Melson (2005: 78), who notes that animals 'dominate in the picture books, early readers, and CD- ROMs for the younger set.' Melson (2005: 15) looks to Lévi-Strauss, and his claim that 'animals are good to think', interpreting Lévi-Strauss' words to mean that 'animal species and behaviors functioned as a symbol system that mapped onto human actions and emotions and made them intelligible.' The result of this is that animals 'may function as a meaning system through which children make sense of both themselves and their surrounding environments' (Melson 2005: 15). To bring this back to their inclusion in children's literature, animals have the potential to make emotionally or intellectually difficult subjects more manageable through the distance that is established when human behaviour is shifted to the animal world (Reynolds 2011: 82). Subjects and narratives become less intimidating when presented by an anthropomorphised animal, even an authoritative one, by playing into a sense of the fantastical rather than the realistic.

The animals that recite, and feature in, the poetry of *Wonderland* are not explicit in the ways in which they help Alice manage her surroundings. Blount (1974: 81) styles the attitude these animals have towards Alice as 'adult [and] slightly patronising.' Elick (2015: 26) extends this idea by drawing attention to the notion that by creating these animal characters with 'rude and confrontational' natures, Carroll is 'consciously breaking with the folklore tradition of animals being helpful to human protagonists.' Their role in Alice's adventure is to constantly challenge and even frustrate her, as befits the looking-glass world of which they are a part. This breaking of tradition holds a potential benefit for Alice and therefore readers however, through subtle lessons on social interaction. Carroll has stated that the *Alice* books do not aim to teach a child reader, however by acting outside Alice's framework of understanding, her knowledge

of the world and the diversity of the creatures and people who inhabit it, as well as the possibilities of language, are expanded. Philip (cited in Hunt 1999: 4) describes how:

> In the best children's poetry [there exists] a sense of the world being seen as for the first time, and of language being plucked from the air to describe it … This does not necessarily mean that children's poems are 'simple' in any reductive sense. I would argue that no poem can be called a poem that does not have at its heart some unknowable mystery.

By including Carroll's poetry in picturebook adaptations, these surreptitious lessons are passed onto young readers, who benefit from both the connection with traditional storytelling elements, such as anthropomorphised animals, and conventional rhyming devices (discussed below), in combination with the unexpected ways in which they are presented by Carroll.

The studies already cited in this chapter have found a clear preference in children for rhyming poetry. Rhyme is a poetic device found extensively in *Wonderland*, featuring in every poem of the story. It was noted on page 135 of this chapter that Jusczyk (1977) utilised modified nursery rhymes in his study on children's appreciation of the poetic form. Results from this study of first and third grade children revealed that both groups preferred rhyming poems over non-rhyming, and that both groups also 'displayed an ability to attend to instances of rhyme', based on their performance across a series of tasks, which included detection, production, and concept learning (Jusczyk 1977: 605). The appreciation of rhyme in poetry was considerably higher than the appreciation of rhythm and alliteration, with the conclusion being drawn that the latter are difficult to understand and identify. Jusczyk's (1977: 606) explanation for the differences between the children's responses to rhyme and rhythm/alliteration is based on where each device is positioned in each line, with rhyme

in English verse usually appearing at the end of the line. Thus there is a lesser chance of the emphasised word becoming 'lost' in the surrounding context (Jusczyk 1977: 606). The two *Wonderland* poems considered in the following section of this chapter, *How doth the little crocodile*, and *The Queen of Hearts*, both use this rhyming technique. All of the other examples of poetry in *Wonderland* also position the rhyming device on the final word of the line. This is unsurprising, considering Carroll's English heritage, and his documented awareness of previous and contemporary children's literature.[19] The technique was clearly favoured by Carroll, with the strongest example of the preference arguably being *Jabberwocky*, a much-cited example of nonsense poetry featured in *Through the Looking-Glass* (Carroll 1872), where despite the fabricated nature of the majority of its words, this conventional rhyming device is utilised in every stanza.

In the introduction to his book, *Stories and Poems for Extremely Intelligent Children of All Ages*, Bloom (2002: 16) states that he 'forbear[s] suggesting any particular story or poem for one age or another', instead thinking of his book as an 'open field in which the reader will wander and find, for himself or herself, what seems appropriate.' Bloom goes on to identify that 'the romance of reading, like all experiential romance, depends upon enchantment, and enchantment relies upon the potential of power rather than complete knowledge (Bloom 2002: 18). This position, which calls for children to have access to poetry that is based on interest levels, rather than a presumed skill level, is a link which connects the studies cited above, and the *Wonderland* adaptations discussed below. A link becomes necessary in order to bridge

[19] Refer to Ronald Reichertz (2000) *The Making of the Alice Books: Lewis Carroll's uses of earlier children's literature*.

the inconsistency between results of research which connect rhythm and rhyme and literacy development, and the removal of rhythm and rhyme in the adaptations.

All of the studies cited in this chapter consider the ways in which different elements of rhyme and rhythm can operate as effective devices for the development of literacy skills in young children. It is an important cornerstone of the current argument that a link be established between rhyming poetry and the process of learning to read. This positive connection means an argument can be made for maintaining Carroll's original poetry in adaptations of the story which have been created for young readers, a point which has been overlooked by the authors of the four adaptations discussed in the following section of this chapter. To paraphrase the idea expressed by Pender on page 131, picturebooks for young children do not need to be limited to particular narrative styles, or a particular list of words, providing that a context is offered, and a visual narrative works alongside the text. Poetry, which can challenge a young reader, will expand their knowledge of language, as well as entertain. The notion of context becomes important in the discussion of *Wonderland* adaptations in the following section, as an abridged narrative alters context, and therefore the setting for Carroll's poetry.

4.1 How doth the little crocodile

The ten poems within Carroll's narrative vary in length and rhythmic pattern, as well as the intended emotional response of the reader. They can be found throughout the story, with the first poem, Alice's muddled retelling of Isaac Watts' didactic song for children, *How Doth the Little Busy Bee* (Against Idleness and Mischief, 1715) appearing in the second chapter.[20] Shires (1988: 273) describes Carroll's version of this poem as 'very

[20] Watts' original poem can be located in Appendix One, page 271.

strange and self-estranging', and is part of a self-dialogue regarding Alice's sense of identity, comparing her level of knowledge against her peers in an attempt to uncover if she has become one of them. In this scene, it is Alice's 'loss of language ability' which is used as a method of expressing to the reader her troubling confusion regarding her loss of identity. At this point, Alice has already experienced 'shutting up like a telescope' (Carroll 2003 [1865]: 14), and 'opening out like the largest telescope that ever was' (Carroll 2003 [1865]: 16). And she recites *How doth the little crocodile* while fanning herself with the White Rabbit's fan, which she is soon to discover is causing her to again shrink, resulting in a further shift in her identity.

Isaac Watts' original song was published in his *Divine and Moral Songs for Children* (1866 [unknown edn]: 65-66), and was rewritten for young children in his *Divine Songs Attempted in Easy Language for the use of Children* (1829 [unknown edn]: 38). The titles of these books, particularly when combined with the proper title of the song, offer the reader a clear indication of the intent behind the formation. Watts' adaptation for younger children is even more explicit in determining its role in a child's moral education, with questions and answers provided at the end of each poem, directing the child to a proper understanding of the narrative.[21]

[21] Examples of the questions connected to Against Idleness and Mischief:

Q. What does this Hymn guard us against? A. Idleness and Mischief.

Q. What may we learn from the bee? A. A lesson of industry.

Q. What is the honey which we are to gather? A. Instruction from the Word of God.

Q. Who will rejoice to find us idle? A. Satan.

Q. What will he then lead us into? A. Mischief.

Q. If we then mean what we say when we pray that we may not be led into temptation, what must we be careful to avoid? A. Idleness (Watts 1829 [1778]: 76-77).

Martin Gardner (2001: 23) discusses how the majority of poems in both *Alice* books are parodies of poems or popular songs that were well known to Carroll's contemporary readers. Gardner (2001: 23) goes on to state that 'with few exceptions the originals have now been forgotten, their titles kept alive only by the fact that Carroll chose to poke fun at them.' *How doth the little crocodile* is one of these parodies, and Watts' original appears to also be one of the forgotten, with references to the song rarely appearing outside of Watts' own book.

Gardner (2001: 23) suggests that much of the wit of a burlesque – considered to be stronger and broader in tone and style than parody (Cuddon 1998: 99) – is missed if one is not familiar with what is being caricatured. Carroll expressed similar concern with a reader's understanding of the poem when reflecting on the French translation of *Wonderland* in 1867, stating, 'the verses would be the great difficulty, as I fear, if the originals are not known in France, the parodies would be unintelligible' (Carroll, cited in Cohen and Gandolfo 1987: 50). As an author, Carroll's concern about being understood is reasonable, as the poem was clearly created as a parody of what would have been a familiar song, and the narrative identifies the poem as having a pre-text, when an upset Alice tells herself, 'I'm sure those are not the right words' (Carroll 2003 [1865]: 19). Gardner and Carroll's views align with the literary adaptations discussed in this chapter, as all forego using this poem, in any manner. However, it is worth questioning whether simply because a poem is known (to some) to be a parody of another piece of writing, if knowledge of the preceding work is the only, or even best, path to appreciating and understanding the writing which was inspired by it?

Milner (1903: 13), writing on how the poetry of *Wonderland* was to be understood by the generation of children following Carroll's contemporaries, considers this question, stating 'those who read the book when it was first published found in it a

delight which the child of to-day misses.' This is linked by Milner to a change in 'new fashions' of literature and reading, but primarily to the lack of knowledge children now had of the poems Carroll was parodying, highlighting the point that 'a parody ceases to be a parody without the original poem as the background.' Milner (1093: 13-15) goes on to suggest the original poems be sought, as Carroll's versions provided so much opportunity for pleasure and amusement. A consideration of how understanding Carroll's poems remains interconnected with their source poems is particularly important as *Wonderland* has a long history of being reinterpreted, with new and multiple meanings created. As McCulloch (2011: 56) states, 'the *Alice* books are not meant to be reduced to one interpretation; they are nonsense writing – they are fluid and multiple: they are 'exactly like a riddle with no answer', as Alice says. In that sense, to define is to restrict.'

The following section positions *How doth the little crocodile* as a standalone piece of poetry, rather than parody, in order to examine how its rhythm and form may appeal to contemporary child readers who have an assumed lack of knowledge of Watts' original work. Leonard (2006: 567), when discussing the 'values' of poetry, describes it as an art, like singing, 'that centres language in our bodies', and holds a view which corresponds with the studies discussed at the beginning of this chapter, going on to state how 'as children, we imitated speech rhythms even before we learned words, and in learning to speak we adapted rhythm as well as vocabulary and syntax for the purpose of communication.' For young, contemporary readers of *Wonderland*, the potential value of this poem lies not only with its uncomplicated rhyming style, but also with the depth of visual imagery created in each stanza (Carroll 2003 [1865]: 19):

How doth the little crocodile

Improve his shining tail,

And pour the waters of the Nile

On every golden scale!

How cheerfully he seems to grin,

How neatly spreads his claws,

And welcomes little fishes in,

With gently smiling jaws!

An oral reading establishes the poem's repetition of sound, where assonance occurs in two ways. In the first stanza, the first three lines share variations of an 'o' sound: doth, crocodile, pour. The fourth line of this stanza connects with the lines in the second, which share an 'e' sound: every, cheerfully, neatly, welcomes, gently. These shared sounds create one form of rhyme, and combines with the alternated rhyming pattern of each line's final word, which have identical final segments: crocodile and Nile, tail and scale, grin and in, claws and jaws. The line-endings differ for each stanza, with the first containing two longer phrases, with a pause required only on the second and fourth line, which ends with an exclamation mark. The second stanza requires a pause after each line, creating greater tension in an oral reading of the poem, as the narrative, and therefore the reader, moves closer to the crocodile: shifting from a distant gaze as the crocodile is viewed in its entirety, lying in the waters of the Nile, to a more focused gaze on its claws and jaws.

Carroll makes use of descriptive words in each line in order to generate an image of the crocodile and its actions. With regard to the physicality of the crocodile, the reader knows it is little, with a shining tail and golden scales, and that it has lots of teeth and claws. The reader is also provided with descriptors of the crocodile's actions. Knowing the type of creature whose story is being told, the child can picture a

crocodile, and how its body will look as it moves through the water. A young child may not have knowledge of the reference to the Nile, however a specific awareness of the geography or historical significance of the river does not need to be established, as 'waters' provides not only its own visual for the crocodile's position, but a clue as to what the Nile may be.

This is a visual poem, and the effect of Carroll's word choices in the second stanza demonstrate this well. There is a play on words in the first line, with the use of 'cheerfully.' The conventional meaning of the word is distorted as the story continues. The crocodile may be cheerful that it is about to have a meal of fish, however there is also a sense of unease at the fate of the 'little fishes' being lured into its teeth-filled, smiling mouth. The second and third lines which refer to the crocodile's claws are not only visual, but provide actions and add a level of physical performance to the written narrative. Reading these lines aloud compels the fingers to mimic the words, as fingers become claws, and they spread out and curl together in a gesture of mischievous welcome.

As previously stated, *How doth the little crocodile* is the first poem to appear in *Wonderland*'s main narrative, and while it does not appear in the adaptations discussed below, the value of its inclusion in contemporary adaptations of the story remains similar to that offered to Carroll's contemporary readers. Its inclusion in the original story, as a piece of amusement, with its transformation of a previously didactic, moralistic song into a playful piece of short poetry, could continue to provide amusement to today's readers through its descriptive language and potential for performance. The poem's use of rhyme also continues to be relevant to young, contemporary readers, as established in the studies referred to in the first section of this chapter, which all made various connections between literacy development and a child's

exposure to rhyme and rhythm. How the poem is used in Carroll's narrative has only been touched on briefly here, but it is worth noting again its role in Alice's search for identity. The poem comes during Alice's first encounter with the physical transformations which can occur in *Wonderland*, marking the beginning of her struggle to understand who she has become. As discussed in the following sections which consider this scene in the adaptations, Alice's attempts at self-identity are deflected in favour of either a focus on her attempts to enter the garden, or a simplistic narrative largely without purpose, which charts Carroll's plot. It becomes clear from a consideration of these aspects of the poem that while the meaning and understanding of *How doth the little crocodile* may have transformed over the past 150 years, the outcome remains the same, and it is an arguably worthy inclusion in future contemporary picturebook adaptations of *Wonderland*.

4.2 The Adaptations

Carroll's Alice reaches her decision to recite 'How doth the little–' after a conversation with herself which unfolds over approximately two thirds of a page. Having become aware she is no longer who she was yesterday, Alice is distressed at the thought she may have been changed for Mabel, a little girl who knows 'such a very little' (Carroll 2003 [1865]: 18). Alice's aim in reciting the poem is to determine for herself who she now is, positioning the poem at the core of her search for self-identity – a theme which continues throughout Carroll's story. However, in each of the four adaptations in this chapter, the beginning of Alice's search to uncover who she is goes unobserved. As will be explored below, while each adaptation removes Alice's identity crisis, and therefore the poem, each has a different approach to the re-creation of the scene.

Gulliver's (2010) Alice does not present any thoughts on the bizarre events she has so far experienced. This adaptation, with its young intended readership, required a much abridged text. Part of this editing included the removal of Alice's self-dialogue, thus creating the appearance of a more matter-of-fact Alice, who moves through Wonderland unquestioningly. The effect is an Alice who has been dehumanised, and is now no longer a character readers can connect with, but rather a two-dimensional figure. Examples of this can be found in the narration of Alice's time in the Great Hall. Alice finds a bottle, and she instantly drinks it (Gulliver 2010: 9):

> Alice went back to the table and found a little bottle labelled 'Drink me.' When she drank it, she started to shrink!

A similar follow on occurs when she spots a small cake (Gulliver 2010: 9-10):

> Then she spots a small cake, with 'eat me' written on it in currants. "Curiouser and curiouser!" she said. When she ate the cake she grew so big, her head hit the roof!

The word 'then' is utilised several times in this scene as a method for moving the narrative forward, eliminating the need for the reader to be informed of Alice's identity crisis, as the scene progresses quickly to the pool of tears. The exclusion of Alice's conversation means the narrator, rather than Alice, is in control of this part of her adventure, and the reader promptly learns that the White Rabbit's fan has caused Alice to again shrink (Gulliver 2010: 10):

> Then the White Rabbit ran past with a pair of gloves and a fan. The Rabbit dropped them when it saw Alice. She picked them up and fanned herself. The fan made her shrink!

The moment Alice shrinks, she falls into the pool of tears created when she cried after discovering she was trapped in the hall. By this stage in Gulliver's (2010) adaptation,

the narrative has moved on, and the moment for self-reflection has passed, as Alice begins to move deeper into Wonderland. Throughout this adaptation, the reader is not given an insight for Alice's motivation to continue her journey, whether it is to get home, or to enter the garden. The narrative is cursory rather than descriptive, and including more of Carroll's visual poems may have counteracted the dry storytelling.

In Castor and Bašić's (2010) adaptation, Alice spends part of her time in the Great Hall analysing the situation in which she finds herself. However, her consideration of the events which have occurred exists only with regard to her desire to enter the garden, therefore Alice's motivation within the scene is focused around becoming the correct size to both reach the key, and fit through the tiny door, an ambition which is not achieved.

Alice's monologue, which climaxes with her recital of *How doth the little crocodile*, begins in Carroll's story, after the White Rabbit has 'skurried away' from Alice, having dropped his kid-gloves and fan (Carroll 2003 [1865]: 17). Castor and Bašić re-create this beginning, with some minor alterations to the text, replacing 'took up' (Carroll 2003 [1865]: 17), with 'picked them up' (2010: 5), describing Alice's actions with the dropped items, and reworking Alice's lead into the monologue from 'Dear, dear! How queer everything is to-day!' (Carroll 2003 [1865]: 17), to 'Dear, dear! How odd everything is today!' (Castor and Bašić 2010: 5). The narrative where Alice begins to explore her identity, and how she feels about the changes experienced since yesterday, is also reworked in order to shift the focus onto Alice's subsequent physical transformation, shrinking as she fans herself. Directly following Alice's comment on the oddness of the day, she looks down and discovers that she has put on one of the White Rabbit's gloves. This action is only possible because Alice has again shrunk to an exceptionally small size, and in Castor and Bašić's narrative, this

transformation occurs instantaneously, with the narrative borrowing Carroll's description of Alice 'shrinking rapidly' (2010: 5).

There are moments in Castor and Bašić's (2010) narrative where Alice reflects on the changes she is experiencing, and she displays an awareness and emotional response to the outcomes of these changes. This has been partly achievable as the word-count in this adaptation is relatively high, allowing for more than the basic plot outline of Carroll's story, as found in Gulliver's (2010) adaptation. This scene, through its emphasis on Alice's desire to enter the garden she discovers behind the tiny locked door, also generates a motivation the reader can connect to for Alice's continuing journey through Wonderland. The garden is made clear as the focus, as Alice refers to her ability (or lack of) to enter it before or after each of her bodily transformations. This focus shifts away from Carroll's search for identity, yet retains the quest narrative Carroll originally establishes.

The tension surrounding Alice's physical transformations during her time in the Great Hall centres on her discovery of the beautiful garden. The garden, for Alice, acts as both a way of escaping the hall, as it is the only door she is able to unlock, and an object of her desire. Carroll's readers are encouraged to support Alice's quest to enter the garden through the narrative's comparison between the 'dark hall…[and]…those beds of bright flowers and those cool fountains', and Alice's 'longing' to get out (Carroll 2003 [1865]: 12). The significance of the garden to Alice's adventure is highlighted in this section of the narrative on several occasions. The first is the alleviation of Alice's potential fear, after drinking from the bottle which appears on the table and shrinking to ten inches high, through her realisation 'she was now the right size for going through the little door into that lovely garden' (Carroll 2003 [1865]: 14). The second example is Alice's eagerness to eat the small cake which appears in a box

under the table, based on her deducing that ‘if it makes me grow larger, I can reach the key; and, if it makes me smaller, I can creep under the door: so either way I’ll get into the garden’ (Carroll 2003 [1865]: 15). The final instance is the creation of the pool of tears, which the second chapter is named for, when Alice grows so large after consuming the cake, that she is almost too large to fit into the hall, and can now barely even look through the doorway to the garden, with one eye.

Sabuda’s (2003) Alice experiences a different Great Hall, one which does not contain walls lined with doors, nor significantly, a tiny door hidden by a curtain, and therefore, no lovely garden for which Alice can yearn. Within this narrative, Alice nevertheless eats and drinks, and undergoes the well-known physical changes, however to the reader is never enlightened as to Alice’s motivation. This is not a curious and independent Alice; rather, she has become a systematic character with little to no internal life. The removal of the locked doors, and the lovely garden, also removes an aspect of Alice’s emotional adventure, and acts as a precursor for the ensuing removal of *How doth the little crocodile*, a poem which becomes a similarly emotional experience for Alice.

The hall Alice finds herself in is described as ‘long’ and ‘low’ (Sabuda 2003), and these two words are the only descriptors offered to readers for the physicality of the space. The focus of Alice’s time here is her eating the food and drink that appear in front of her, and the experience of changing size. It is interesting to read this adaptation of the scene as the elements of the original story which create the garden quest are there (including the hall itself and the glass table on which the key would traditionally be found). The scene has instead been condensed into a simple, yet bizarre experience Alice has, one of many to come. It has no particular bearing on the story as a whole, yet offers readers an insight into the fantastical possibilities Wonderland offers.

As identified in the above adaptations, Alice is not provided with the copious amount of time for self-reflection she is allowed in the original *Wonderland*. In the chapter of their picturebook, entitled 'The Caucus Race', Hamilton and Johnson's (2010) readers discover an Alice who has not only no opportunity for self-reflection, but no apparent interest in questioning the events around her, or emotional engagement with the physical transformations she experiences in the scene. Alice cries after she grows 'so tall that her head brushed the ceiling' (Hamilton and Johnson 2010), however her tears come from her now ruined plan to enter the garden. Designating this as the reason for Alice's tears is not what makes Hamilton and Johnson's adaptation unusual. What does stand out in this narrative is the otherwise nonchalant, detached attitude Alice demonstrates. When Alice drinks from the labelled bottle, she acknowledges it is curious to be finding herself shrinking, but the self-reflection and dialogue end there, as she immediately rushes to the little door, only to find it 'had slammed shut and locked!' (Hamilton and Johnson 2010). The word 'alas' is used by the author to establish a mood for the scene, however the term is unnecessary as Alice does not acknowledge that this seemingly disappointing event has occurred. Instead, 'her eyes fell upon a small cake with the words 'EAT ME' marked in currants' (Hamilton and Johnson 2010). Alice eats the cake for the simple reason that she is 'hungry', and when she now begins to grow, again recognises the transformation as being curious.

The reaction by Alice to these two events stands as a precedent for her subsequent transformation, which occurs after cooling herself with the White Rabbit's fan. Using the word 'immediately' to describe Alice's shrinking, eliminates the opportunity for her to explore what is happening. It similarly eliminates the opportunity for readers to explore Alice's transformations: they are blocked from emotionally engaging with the story, as the protagonist is emotionally disengaged. Alice may use

variations of the word 'curious' to describe her situation, however her response to these events is anything but curiosity. The curtailing of Alice's opportunity to respond is particularly effective in the sentence which follows her immediate shrinking: 'Immediately, she started to shrink again. As she carried the key over to the little door, she slipped and found herself up to her chin in salty water.' There appears to be almost a possibility that Alice may unlock the door to the garden, as she is carrying the key, when she slips into her pool of tears. The narrative then moves swiftly forward to her meeting with the animals who are also swimming in the pool, and the Caucus-race they engage in to dry off after they discover land.

The four adaptations discussed above demonstrate the potential for change in Carroll's story, and how differently scenes can be realised, with what may initially appear to be small alterations. What they also demonstrate is how connected *How doth the little crocodile* is to the self-identity quest which permeates Carroll's narrative, and that the removal of the poem reflects the removal of this aspect of Alice's adventure. It seems unlikely that the removal of both is a coincidence across each of the adaptations, and one can only speculate as to the reasons for the common removal of this quest. Moving beyond speculation, the current analysis has not aimed to compare the contemporary adaptations with Carroll's original story, although comparison is necessary to a certain extent. Rather, by exploring the different narratives, the flexibility of Carroll's story becomes clear, but also the apparent limitations in understanding how this scene can be interpreted. Exploring what is lost when *How doth the little crocodile* is removed generates a potential dialogue for the inclusion of the poem in future adaptations.

4.3 The Queen of Hearts

Although *How doth the little crocodile* was an unpopular poem within the previously discussed adaptations, the absence of this poem does not translate to an eschewing of all of *Wonderland*'s poetry. Each of the four adaptations retains the White Rabbit's proclamation of the charge against the Knave of Hearts at his trial. Containing four rhyming lines of narrative, the poem is arguably suitable for picturebook adaptations of *Wonderland* because of its brevity, the clarity of the story which unfolds and concludes over the four lines, and the potential to play with its written presentation (Carroll 2003 [1865]: 96):

The Queen of Hearts, she made some tarts,
All on a summer day:
The Knave of Hearts, he stole the tarts
And took them quite away!

The origins of this poem are contested, however one suggested date is 1782, when it appeared as part of a considerably longer piece published in *The European Magazine* (April 1782, no. 434).[22] Reichertz (2000: 93) explains that the poem was part of a collection, written by an unknown author, which was based around a pack of playing cards, with one poem introducing each suit: 'The Queen of Hearts', 'The King of Spades', The King of Clubs', and 'The Diamond King.' Opie and Opie (1973: 360) suggest a different origin, claiming the three stanzas which follow the Queen of Hearts 'fall short of the first in story and simplicity.' They cite further evidence that the first stanza was a separate, earlier known rhyme used as the basis for a satire on poetic

[22] Refer to Appendix Two, page 272.

criticism five years after its publication in *The European Magazine*. Arguing, 'the point of the satire would be lost if the author were not sure that the words he was quoting were familiar to all his readers (Opie and Opie 1973: 360). There is also a potential historical connection to nursery rhymes, which Haughton (2003: 320) explores, citing its publication in James Orchard Halliwell's *The Nursery Rhymes of England* (1844), and describing it as the 'only bona fide 'nursery rhyme'' in *Wonderland*. This statement is challenged by Reichertz (2000: 93), who notes that *The Queen of Hearts*, alone out of the four poems featured in *The European Magazine*, 'broke free of its adult magazine origins' and *then* entered the spoken tradition of the nursery rhyme. In line with Haughton (2003), Gardner (2001: 116) maintains a focus on the poem's nursery rhyme history, referring to Baring-Gould's text, *The Annotated Mother Goose* (1962), to demonstrate that the first stanza 'found its way into a collection of 'Mother Goose' rhymes'', although Gardner provides Carroll with the credit for the poem's fame.

While Reichertz (2000: 93) positions the origins of the poem with *The European Magazine*, he cites a later, altered version of the poem, rewritten by Charles Lamb, as the source for Carroll's poem. Opie and Opie (1973: 360) also make this connection, however use it to strengthen their case that the rhyme must have already been a children's rhyme in order for Lamb to use it as the basis for his book. Reichertz (2000: 93-99) provides both *The European Magazine*, and Lamb's versions of the poem in his text, and while Gardner (2001: 116) also re-creates the poem in its entirety, his version is a 'mash-up' of the two printed in Reichertz's text. It becomes clear from these various discourses, how difficult it is to not only establish the poem's origins, but also what form the original piece took.[23] Lamb's text, his first nursery book, was entitled

[23] As Reichertz (2000: 93-95) refers explicitly to the magazine's edition and page number as his source, I would concur with his view that the version printed in his own text is the original poem which subsequently inspired Charles Lamb.

The King and Queen of Hearts; with the Rogueries of the Knave Who Stole the Queen's Pies, and was published in 1805. Lamb's poem re-creates only the first two stanzas from the original poem, but adds an illustration for each line, and expands the story by including a prose narrative below each illustration.[24] It is the altered text produced by Lamb (1805), rather than the original by the unknown author, which reflect Carroll's wording, seen in the final line of the first stanza.

That this poem was retained by the four adaptations selected for this chapter testifies to the appeal of both the style of rhythm used and the simple narrative that unfolds. The combination of rhyming words at the end of the second lines, as well as the use of primarily one-syllable words (the exception being 'summer') to tell the story encourages repetition and ease of recall, making it appealing for a young reading audience. While the removal of *How doth the little crocodile* spoke to the flexibility of *Wonderland* when parts of the narrative are removed, *The Queen of Hearts* demonstrates that even when the preservation of an element is universal, this does not mean it will be used, or written, in the same way. Carroll provided an example of how *The Queen of Hearts* can be preserved, yet altered, when he used the poem in *The Nursery "Alice"* (1890). Although in this chapter Carroll's use of his own poetry in his picturebook adaptation is not closely considered, it is worth noting that similar to the contemporary adaptations selected, Carroll removed the majority of poetry to retell *Wonderland* for a younger audience. This decision by Carroll is an intriguing one, considering the length of his adaptation. While the original *Wonderland* was shorted by approximately one-quarter, at 56 pages, the story remains relatively long. Consequently, for Carroll, the issue was likely not a lack of space, and a need to condense, but rather an assumption that the poetry was not 'suitable' for his nursery-

[24] Refer to Appendix Three, page 273.

aged audience. Only one poem remains in *The Nursery "Alice"*, and that is *The Queen of Hearts* (2010 [1890]: 49). The performance of the poem is shifted however, from the White Rabbit, to Carroll as narrator. This is also an equally likely reason for the removal of the poems – as much of the dialogue between the characters has been removed, it would be difficult to retain poetry recited by them as well. Carroll's omnipresence as narrator is discussed in the chapter of this thesis on *The Nursery "Alice"*, and when this earlier analysis is considered, it is not particularly surprising to find Carroll positioned as the orator of the one remaining poem. Out of all the poems found in *Wonderland*, it is *The Queen of Hearts* that has been designated by adapters as most attractive for young children.

4.4 The Adaptations

There are several examples in Gulliver's (2010) adaptation where typography has been used to emphasise or add texture to a scene. Examples can be found on the page which shows Alice's fall down the rabbit hole, with the words 'down, down, down' taken from the main narrative and placed above an illustrated falling Alice, growing larger and less-aligned with each word, and her fall ends with a gigantic 'T H U M P!' (Gulliver 2010: 7). When the Queen shouts her demands for heads to be cut off, these commands are also accentuated through an enlarged and altered font. For the White Rabbit's reading of the accusation against the Knave of Hearts, which takes the form of the poem, the typography is again used to emphasise action. The poem has been incorporated into the illustration, which is the focal point of the page. The White Rabbit appears alone, on a white background, his position of authority in the trial emphasised by his physical dominance on the page.

There are three lines of text above, and three below the illustration of the White Rabbit, printed in the font which makes up the main narrative. The eye is then drawn to the centre of the page, where *The Queen of Hearts* is printed on a piece of paper, held by the White Rabbit. From the inconsistency of the font line, and the characters, the poem gives the appearance of being 'hand-written', which as an accusation written for a hasty trial, suits the situation. Although details of the court room and jury have been edited, the poem is used in the same manner as Carroll, at the beginning of the trial, and read aloud by the White Rabbit. The simplicity of *The Queen of Hearts*, with its clear story, and short words is underscored by the earlier piece of poetry, which is printed on the previous page. There are two poems in Gulliver's (2010) adaptation, the second being the first verse of the Mock Turtle's song *Beautiful Soup*. This poem differs in several ways from *The Queen of Hearts,* in length, rhyming structure, and language. The reason for its inclusion potentially lies with the poem's capacity for performance, similar to *The Queen of Hearts*. While *The Queen of Hearts* is printed as a proclamation, demanding attention, and requiring a commanding tone (combined with the light-hearted rhyme), *Beautiful Soup* plays with language, stretching out its key words 'beautiful' and 'soup.' The typography encourages reading aloud, through the extensions, 'Beau—ootiful Soo—oop!' While the language is not as straightforward as *The Queen of Hearts* (tureen, dainties, stoop), the combination of both poems adds a new texture to Gulliver's (2010) retelling.

With three poems in their adaptation, Castor and Bašić's (2010) narrative contains the greatest number of Carroll's poems.[25] *The Queen of Hearts* is utilised

[25] Castor and Bašić – The Duchess' Lullaby, Twinkle Twinkle Little Bat, The Queen of Hearts. Gulliver – First verse of Beautiful Soup, The Queen of Hearts. Sabuda – Twinkle Twinkle Little Bat, The Queen of Hearts. Hamilton and Johnson – Twinkle Twinkle Little Bat, The Queen of Hearts.

differently from the previous two poems in the story, however, as these have been removed from the main narrative: *The Duchess' Lullaby* is printed on a piece of paper, stuck to a barrel by a fork, and therefore forms a part of the visual narrative through its position as one of the many elements which create the Duchess' kitchen. *Twinkle, Twinkle, Little Bat* is not referred to by any of the characters at the Hatter's Tea Party, rather the poem is printed separately on a kite, which flies above the party. It is retitled as the *Mad Hatter's Favourite Song* (Castor and Bašić 2010: 18).

For the retelling of *The Queen of Hearts*, a court room scene is required, and Castor and Bašić focus their spotlight on a different area from Gulliver, where the White Rabbit has been clearly identified as central. Instead, Castor and Bašić utilise the potential for impact the trial scene offers when the Queen orders Alice be removed from the court, and Alice responds with the well-known line, 'Who cares for you? You're nothing but a pack of cards!' (Carroll 2003 [1865]: 108), bringing with it the end of her time in Wonderland. In the original *Wonderland*, this moment was captured by Tenniel, and well described by Carroll (2003 [1865]: 108-109):

> 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, who was gently brushing away some dead leaves that had fluttered down from the trees upon her face.

Tenniel and Carroll's work on this scene inspires, in Castor and Bašić's (2010) adaptation, a dramatic use of paper sculpting, as a pop-up Alice defends herself against a three-dimensional arc of playing cards which stretch across the double-page spread. Castor and Bašić (2010) use different techniques to tell Carroll's story, with 'secret' flaps revealing extra information, and objects such as signs and kites used as alternative

parchments for further details. The court room scene takes place on the second-last page, and is the first use of pop-ups. The arc of cards is large enough to cover part of the written narrative, and this is a clear indication of where a child's attention is intended to be.

The White Rabbit's reading of *The Queen of Hearts* is not obscured by the flying cards, and is emboldened. Despite this, the poem is not immediately obvious in its position at the bottom of the left page. The poem is part of the story and important for the trial in that it provides readers (and the jurors) with information regarding the charges against the Knave. Yet the overall impression is that the poem does not necessitate further highlighting than this, and the description of the White Rabbit reading off his unrolled parchment scroll is an image left to the child's imagination.

Similar to Castor and Bašić (2010), Sabuda (2003) chooses the rising up of the cards as the focal point of the trial scene. When considering Sabuda's (2003) adaptation as a whole, it is apparent that the technical paper sculpting makes the written narrative secondary to the illustrations. The numerous pop-ups, large and small, offer a more vivid retelling than the edited text, and the finale of Sabuda's (2003) adaptation is the dramatic and complex uprising. That the trial is simply acting as a pathway to Alice's exit from Wonderland, via the collapse of the cards, is emphasised by the lack of illustrations of the actual court room and trial. This includes the White Rabbit reading *The Queen of Hearts*. The White Rabbit is seen just prior to his reading, blowing his trumpet as a precursor to the pronouncement. The pop-up is moveable, and as the page turns, the White Rabbit's arm lifts the golden trumpet to his mouth. As on the other pages of the book, the written narrative for this scene is printed on a small booklet, attached to the bottom of the final page. The size of this booklet means there is limited

space for the text, particularly as each of these pages also contains miniature pop-ups. Therefore there is only a small amount of space in which to present the poem.

The Queen of Hearts in Sabuda's adaptation uses the same wording as Carroll's version, as do Gulliver and Castor and Bašić, and is printed in italics to differentiate it from the surrounding text. The poem is not, however, highlighted beyond this. To compare Sabuda's use of the poem with Gulliver's establishes the flexibility of *Wonderland*, particularly when the text around it has been reduced. Preserving *The Queen of Hearts* means decisions are required as to how to structure the court room scene, the final one to take place in Wonderland: whether to focus the beginning of the trial around the poem as Gulliver did, encouraging child readers to engage with the rhyme; or to highlight the end of the scene where Alice exits Wonderland, positioning the poem as simply part of the story, as in Castor and Bašić, and Sabuda. How adapters respond to the poem depends on the aim of their adaptation. For Sabuda, this involved intricate illustrations, making *The Queen of Hearts* secondary by default.

Hamilton and Johnson's (2010) adaptation is described as a pop-up book with sounds. The sounds play automatically as a page is turned, and while they are not used on every page, they are used for the double-page which depicts the Knave of Hearts' trial. Loud heralding of trumpets can be heard, acting as a call that the trial is about to begin. That this is the intended message of the trumpets is reiterated by the banging of a gavel as the trumpets cease playing. It is an effective immersion technique which connects to the first line of the chapter: '"The trial is beginning!" shouted someone in the distance, as Alice ran to catch up with the Queen' (Hamilton and Johnson 2010). Ever since Tenniel's original illustration, the White Rabbit has been depicted as holding and playing a trumpet in this scene, and as the herald, it is possible that it is his trumpet that the reader hears, as part of his reading of the charges. However, the White Rabbit's

status in Hamilton and Johnson's retelling has been diminished, and he is partly out of sight, hidden behind one of Alice's giant legs. There are three cards, standing in a row, all with trumpets up to their mouths, and it is more likely that the heralding trumpets are theirs.

As previously discussed, Castor and Bašić (2010) and Sabuda (2003) use the dramatic rising of the cards against Alice as the primary spectacle of their books. Hamilton and Johnson's (2010) court room scene also features the largest pop-up in the book, but is instead of a gigantic Alice, who has grown too big for the court room. While the chapter of this adaptation is titled 'Who Stole the Tarts?' it is Alice who dominates the scene. The pop-up of Alice illustrates the argument she becomes involved with against the King, who tries to have her removed from the court, accusing her of being 'more than a mile high.' This argument is a precursor to the cards being brought in to remove Alice, thus ending the adventure. Alice's surprise at the size she has become, and the equally surprised reaction of the members of the court depicted in the illustration, shifts the recounting of *The Queen of Hearts* to a minor element of the story. To this end, it is not surprising to see the poem located in amongst the rest of text, with no distinguishing formatting to suggest that it is a poem rather than prose. While the other adaptations discussed above retain the formatting used by Carroll, Hamilton and Johnson (2010) write the poem as two prose sentences:

> The White Rabbit came forward in his herald's uniform and read out: "The Queen of Hearts, she made some tarts, all on a summer's day. The Knave of Hearts, he stole those tarts and took them clean away!"

This results in the poem becoming 'lost' amongst the narrative, and differs from the formatting of the one other poem retained in the story – *Twinkle, Twinkle, Little Bat*, which is italicised and formatted as Carroll wrote it. This retelling of *The Queen of*

Hearts also alters the wording of the final line, from 'quite away' to 'clean away.' This change is not particularly significant, and does not alter the ending, although it is worth noting that it is the only adaptation discussed in this section to have made a word change.

The disputed origins of *The Queen of Hearts*, as highlighted in the beginning of this section, also means there are numerous versions of the poem available. Other re-phrasings include; 'and with them ran away', and 'stole them all away.' It is arguable that all of these alterations are successful as they fit with what is essential about the poem: that the words remain straightforward, and that the rhythm is maintained. The appeal of *The Queen of Hearts* for adapters is clear, as the four adaptations examined here are not anomalous for having included it. That the poem could be successfully incorporated within otherwise altered narratives validates the proposal suggested throughout this chapter, that a dialogue around the inclusion of the poetry in future adaptations is possible.

As established in previous chapters, each of the adaptations discussed in this thesis tells the story of Alice's adventure differently, although the story always remains recognisable. Each part of the story is re-appropriated, as the text is rearranged, replaced, or removed. These alterations are particularly evident with regard to the use of Carroll's poetry. There are eleven poems in Carroll's original published *Wonderland* (1865), ten within the narrative, and one acting as a type of preface, Carroll's lyrical explanation of how the story of *Wonderland* was created. When reading contemporary picturebook adaptations of *Wonderland* which have been produced for young readers, it becomes clear that many of the poems have been removed from the new narratives. The relatively rare inclusion of poetry in these adaptations is worth considering when examined with a focus on studies which connect the development of early reading skills

to rhyme and rhythm. Considerations of what is included and what is excluded in adaptation demonstrate what is considered essential and what is superfluous. In this chapter I have demonstrated the disconnect between pop-culture and academia with regard to the essential or superfluous nature of *Wonderland*'s poetry. The discussion in the following chapter on the Caterpillar's hookah-smoking extends on this discussion via representations of Carroll's controversial character found in contemporary picturebooks.

5. The Caterpillar's 'Unsavoury' Behaviour

For some minutes it puffed away without speaking; but at last it unfolded its arms, took the hookah out of its mouth again, and said "So you think you're changed, do you?"

– The Caterpillar, *Alice's Adventures in Wonderland*

The inhabitants of *Wonderland* are a curious collection of characters, as befits their existence in the looking-glass world. While their features and behaviour are exaggerated and accepted as part of their uniqueness, there are moments within the narrative where particular actions have been reworked by contemporary adapters of the story. These actions, in particular the March Hare offering wine to an underage Alice, the Caterpillar's hookah-smoking, the abusive relationship between the Duchess and her cook, and the Queen's demands that heads be cut off , can present as challenges to contemporary authors and illustrators who need to make decisions regarding the presentation of these unsavoury behaviours. 'Unsavoury' behaviours are defined here as those which can be viewed by some as 'objectionable' and 'disagreeable to taste' (COED 2006: 1584). All of the above actions can be regarded as unsavoury within Western culture in general and certainly within children's literature. They are all arguably objectionable, yet are judged differently by writers and adapters, including Carroll when he was required to adapt each action for *The Nursery "Alice"* (1890).

The Caterpillar is the focus for this chapter, selected as the most relevant for this examination of unsavoury behaviour for several reasons. The first is the Caterpillar's position in pop-cultural discourse, and how his smoking has become a part of general

speculation about both Lewis Carroll and the 'drug trip' that is Alice's adventure. The second reason connects with the first, in that the Caterpillar is a well-known character. The same can be said for the Hatter and March Hare; however the line spoken by the Hare in which the wine is offered is arguably not as well-known and has not been embraced to the same extent by commentators. The reason behind the popularity and notoriety of the Caterpillar's behaviour is that the Caterpillar's smoking is referred to repeatedly within the written narrative, and is also depicted in Tenniel's illustration. The act of smoking is part of the Caterpillar's character, rather than, as in the case of the March Hare, one line of dialogue which does not strongly connect with the scene – the Hatter and March Hare are better-known for their fondness for tea. The argument against the inclusion of an analysis of the Duchess stems from the legacy of *Wonderland*. While Carroll's original encounter between Alice and the Duchess spans several pages, and has been adapted in four out of the five adaptations discussed in this chapter (Hamilton and Johnson remove the scene), the Duchess and her cook have not become iconic *Wonderland* figures. Their role is relatively marginal, possible to overlook as the focus is turned onto the baby who becomes a pig at the end of the scene, a more memorable moment due to its strangeness. The third reason rules out the Queen of Hearts' murderous rage. Although undeniably 'unsavoury', the idea of cutting people's heads off is arguably fantastical, particularly when the demands are never enacted. Therefore this aspect of the Queen's character, which has become synonymous with the story, is also illusory.

This chapter is not set within a framework of censorship, aiming to call out adapters who remove this aspect of the Caterpillar's character for attempting to censor the story for contemporary child readers. Rather, the chapter aims to demonstrate how selected adaptations operate as examples of how to reconceptualise a classic story for a

modern audience, taking into account changes to social thinking and ideas. What is then established is an examination of how adaptations reveal ideas of time and place. In this discussion, the point is made that stories will reflect the context in which they are written. What this means for adaptations is that they can then be viewed as methods for engaging in social critiques. As stories are updated, new audiences are brought closer to the original story through alterations which can make an old tale seem familiar. Familiarity with a story is not always important, but it can be when it comes to elements which no longer connect to contemporary social ideals. The passing of time is significant here, highlighted by Hutcheon (2013: 145), who stated: 'Time […] changes meaning and always has.' Even when an adaptation is created within the same culture as the original story, as are the adaptations discussed in this thesis (i.e. within Western culture), 'time, often very short stretches of it, can change the context' (Hutcheon 2013: 144). Adaptations, as 'products', will be subject to change. These changes have multiple causes, made by the demands of form, the individual adapter, the particular audience, and the contexts of reception and creation (Hutcheon 2013: 142). What is removed and what remains in picturebook adaptations of *Wonderland* shows both what matters when it comes to Carroll's story, and what we tell children today.

What follows is an examination of four picturebook adaptations and one junior novel adaptation of *Wonderland*, examining how the character of the Caterpillar is established through text and illustration: Carroll (1890), Sabuda (2003), Mason and Andreasen (2009), Gulliver (2010), and Hamilton and Johnson (2010). In Carroll's original story, the Caterpillar is introduced to the reader and Alice at the end of Chapter Four, 'The Rabbit sends in a little Bill.' Alice has come to the realisation that in order to grow larger (she is currently three inches tall), she 'ought to eat or drink something or other' (Carroll 2003 [1865]: 39). While contemplating what this 'something' could be,

Alice spots a large mushroom, and having looked under and around it, decides to look on top. Sitting atop the mushroom, is the Caterpillar, described by Carroll as being large and blue, with 'its arms folded, quietly smoking a long hookah, and taking not the smallest notice of her [Alice] or of anything else' (Carroll 2003 [1865]: 39). Carroll's continued description of the Caterpillar and Tenniel's illustration is considered in more detail later in the chapter, however, for the moment it needs to be noted that this particular introduction, with its emphasis on establishing idiosyncratic mannerisms, has created an image synonymous with *Wonderland*, one that has been embraced by popular culture – that of the hookah-smoking Caterpillar. When looking at contemporary adaptations of *Wonderland* published for young children, the question must be considered as to whether this synonymous image has thus positioned the Caterpillar as untouchable, where his appearance can be questioned or altered, but his actions cannot. Bal's (2009: 126) theory of repetition referred to in the discussion on the Hatter and March Hare in 'Aesthetics in Front Cover Design', which states that 'repetition is an important principle of the construction of a character', offers an explanation for this enduring aspect of the Caterpillar's character – a form of intertextual repetition. That there exists a kind of consensus amongst readers, writers, illustrators, and publishers about who this character is, even when presented in differing ways.

Carroll's vision of his Caterpillar is not necessarily shared by contemporary adapters, who choose different methods to re-create this character for young readers. It is perhaps a relatively recent phenomenon for authors and illustrators to attempt to re-establish this character, considering Darton's (1958: 266) judgement of *Wonderland* adaptations, stating that:

> The best of them [recent artists who have re-illustrated the story] have made a charming modern flesh-and-blood Alice. But – as they would doubtless admit

> generously enough – they have not invented a new Gryphon, or a new Mock Turtle, White Rabbit, March Hare, Hatter, Caterpillar, Cheshire Cat, Red Queen, White Knight. These are essentially, and must always so remain, the creation of the first artist and of the author whose fantasy provided the vivid details.

In adaptation, Darton (1958: 266) calls for an updating of Alice only, arguing that 'she only wears the wrong costume for to-day', but that otherwise the 'drawings do not "date."' The iconic status of the Caterpillar may create the impression that not much has been, or can be, done to his characterisation. However, this thesis demonstrates the potential for diversity which can be established in *Wonderland*, and in this chapter examines specifically what this diversity means for the Caterpillar's one appearance in the story.

The four contemporary adaptations discussed in this chapter use written and/or visual narratives to present alternate versions of the Caterpillar. The aspect of the Caterpillar under examination is his hookah-smoking, one facet of *Wonderland* which places the story firmly within its own time, and hence outside the general sense of timelessness surrounding the story that is suggested otherwise. As a reflection of nineteenth century British social values, there is a context for Carroll's smoking Caterpillar, particularly his smoking the hookah, which is linked to the increase in Britain's presence in India during the seventeenth and eighteenth centuries. However, as a twenty-first century story, published in the West, where all forms smoking are increasingly defined as an anti-social behaviour, how is the Caterpillar to be regarded? Hunt (1999: 7) discusses the complexities of deciding how to modify stories to reflect social change, stating that 'difficulties have arisen over books which contain attitudes which were quite acceptable to the majority in their day.' Hunt goes on to discuss how new editions are modified. Hutcheon (2013: 142) adopts a similar position, emphasising that an adaptation, 'like the work it adapts, is always framed in a context –

a time and a place, a society and a culture […] Fashions, not to mention value systems, are context-dependent.' Considering the differences between the approaches taken in the contemporary adaptations discussed below, it is clear that there is no avoiding the question of how to faithfully honour a classic children's book, while reflecting social change, particularly when the intended readership is young children.

Defining the 'appropriate' reader age for *Wonderland* has long been contentious, perhaps in part because Carroll resisted an age category for his original story. Carroll used what Jaques and Giddens (2013: 155) describe as a 'fairly loose definition of childhood' to comment on the ages of children who had previously enjoyed *Wonderland*. This definition is broken into brackets of children aged five to fifteen, and is then expanded to include 'children' of essentially all ages (Carroll, 2010 [1890]: 58). Carroll's opinion on children of all ages is expressed in the preface of the 1890 edition of his picturebook adaptation of *Wonderland, The Nursery "Alice"*. It is in this preface that Carroll takes a stronger position on his new audience, stating that his picturebook is 'to be read by Children aged from Nought to Five' (Carroll, 2010 [1890]: 58). If six can then be taken as the age of the youngest intended reader of Carroll's original story, and nought to five can still be considered the conventional age for picturebook adaptations, based on text size, word count, illustrations, and amendments to the narrative, then the readers of the four contemporary adaptations in this chapter can be placed within this lower age range. Defining readership is important because, as Jaques and Giddens (2013: 164) have noted, 'the question as to how to depict the more frightening or 'dark' elements of Alice's journey perhaps offers the greatest challenge to an artist or editor keen to make the texts especially appealing to a young audience.' While there are parts of Carroll's story which can be considered 'darker' than the Caterpillar's smoking, the

issue of the representation of smoking in picturebooks is one which causes some level of controversy within the children's publishing industry.

A recent example of this controversy is the 2014 publication of Julia Donaldson's *The Scarecrows' Wedding*. The plot is centred on two scarecrows, Betty O'Barley and Harry O'Hay, who are planning their wedding, when a series of events results in Harry being away from the farm for a long enough period of time that the farmer replaces him. Harry's replacement on the farm, Reginald Rake, tries to also replace Harry in his relationship with Betty. The controversy in the book comes from Reginald's cigar smoking, which starts a fire in the hayfield. The fire creates an opportunity for Harry to return and be a hero, rescuing Betty from the flames. This inclusion of a character smoking in a picturebook, even one whose behaviour is admonished within the narrative, incited debate on 'appropriateness' in children's publishing.[26] In response to this debate, Donaldson, the United Kingdom's Children's Laureate from 2011-2013, stated that she would 'never encourage smoking in a children's book [...and that…] Reginald Rake is a villain who smokes a cigar and it is made clear that smoking is bad for you.' Scholastic, who published the book, also responded, outlining their position on the character:

> We would absolutely agree that smoking should not be shown as a normal, sensible activity in a children's book. However, we feel that, in this case, the book really does show smoking in a completely negative light […] Clearly, whether or not to depict smoking at all, even in a very critical way, is a judgment call, and we did debate the point at considerable length before going ahead. Our feeling, after much discussion, was that children will inevitably

[26] See 'Cut the huff and puff over Julia Donaldson's smoking scarecrows' (Bradbury, L 2014), 'Should smoking be banned from children's books?' (Womack, P 2014), 'Julia Donaldson's cigar-smoking new character ignites controversy' (Flood, A 2014), 'Julia Donaldson's smoking scarecrow causes controversy' (netmums 2014), and 'Should a children's book character smoke?' (Good Morning Britain 2014).

> encounter smoking at some stage, as people continue to smoke outside in public places, and we hope that, by showing smoking in such a negative way, this book might give parents the opportunity to discuss the issue with their children, and reinforce the anti-smoking message.

Although this debate was centred on a newly published and original story, it demonstrates not only how smoking in children's books has become a contentious issue, but how powerful we believe literature is in terms of influence over readers, and its representation of social values.

Smoking falls within two of the three categories identified by Wollman-Bonilla (1998: 289) as part of the criteria for text rejection by teachers. The categories are:

1. The belief that a text is inappropriate for children because it might frighten or corrupt them by introducing them to things they don't or shouldn't know about.
2. The belief that a text is inappropriate for children because it fails to represent dominant social values or myths.
3. The belief that a text is inappropriate for children because it identifies racism or sexism as a social problem.

While these categories can be problematic due to their conservative nature, and as identified by Hunt (1999: 6), 'children may well read 'against' the text, thereby making simple cause-and-effect arguments very questionable,' they reflect wider concerns regarding children and the potential influence and impact of their literature. These concerns encompass ideas of childhood innocence and passivity (Zipes 2001), naivety and innocence (Carpenter 2009), childlike ignorance and innocence (Nodelman 2008), children's inherent inferiority to adults (Nodelman 1992), controversies and censorship of children's literature (McClure 1995), and the characterisation of children as impressionable and simpleminded (Hunt 1999). While the above discussions incite charges of control and suppression, as stated on page 168, this chapter does not position

the contemporary depictions of the Caterpillar within a framework of censorship, but rather within a study of changes to social values, which therefore have the potential to make aspects of the Caterpillar's character problematic. Censorship would not be a successful argument to make for contemporary adaptations of *Wonderland*, when a wider look beyond the adaptations selected for this chapter reveals the majority maintain some version of the Caterpillar smoking a hookah.[27] The Caterpillar's smoking is clearly identified by contemporary adapters as an integral part of his character, one which even Western culture's anti-smoking stance cannot overrule.

A historical and social context is necessary when analysing adaptations, particularly the contemporary adaptations examined in this thesis, which stem from a nineteenth century original text. A consideration of the changes to social values and beliefs from the Victorian period to today is required in order to understand both the inclusions Carroll chose for his story and why certain inclusions have been removed or altered by contemporary authors and illustrators. It is well-known that the device the Caterpillar uses to smoke is the hookah, rather than a cigarette or cigar. By the time Carroll wrote *Wonderland*, hookah-smoking was well established in Britain, becoming part of a cross-cultural practice influenced by Britons working for the East India Company. Hookah-smoking has been practiced in India for over 400 years (Ray 2009: 1319). Ray (2009: 1319) describes how when the British came to India, they adopted the practice 'for social acceptance.' Ghosh (2006: 61) also describes how smoking the

[27] For inclusion of the Caterpillar smoking in text and/or illustration see: *Alice's Adventures in Wonderland* (Carroll & Parreño 2013), *Alice's Adventures in Wonderland* (Randall & Dunn 2011), *Lewis Carroll's Alice's Adventures in Wonderland* (Castor & Bašić 2010), *Alice in* Wonderland (Helfand & Nagulakonda 2010), Alice's *Adventures in Wonderland* (Carroll & Oxenbury 2009), *Alice's Adventures in Wonderland* (Carroll & Ingpen 2009), *Alice in Wonderland Giant Colouring Book* (Modern Publishing 2005), *Alice's Adventures in Wonderland* (Carroll & McKowen 2005).

Removal of smoking in text and/or illustration see: *Alice in Wonderland: Down the Rabbit Hole* (Rhatigan, Nurnberg & Puybaret 2015), and *Alice in Wonderland* (Adams & Oliver 2012).

hookah was 'among the local practices that British visitors to India took up in the late eighteenth century.' In nineteenth century Britain, smoking tobacco was also a popular activity, and as the century moved to a close, its popularity increased, and was connected to an infrequently considered sense of hedonism. Steinbach (2012: 5) explains that 'although they are caricatured as straight-laced to the point of absurdity, Victorians were also hot in pursuit of distraction, sensation, and pleasure.' The author goes on to state that 'Britons spent £3.5 million on smoking in 1870, but by 1914, this figure had multiplied seven-fold to £42 million' (Steinbach 2012: 5). Tobacco is not the only substance used in hookah-smoking, and in *Wonderland*, Carroll does not state what it is that the Caterpillar is smoking. This absence of detail has led *Wonderland* to become a part of contemporary drug culture, as speculators focus on the surreal aspects of Alice's experience, and the connections between these experiences and the items she, and those around her, consume.

Aikens (2008: 3) synthesises the above argument, stating that although the substances Alice consumes in *Wonderland*:

> Are never called drugs specifically […] her encounters with mysterious bottles filled with strange substances, cakes imprinted with injunctions to consume them, hookah-smoking caterpillars, and magical mushrooms – all of which appear to Alice in a dreamscape, and which distort her sense of her body, space, time, and logic – have become associated in popular imagination (today's at least) with drug consumption.

This theory that mind-altering substances are involved in the scene between the Caterpillar and Alice, or other scenes within the narrative, has little evidence to support it. As Susina (2011: 8) explains, despite the speculation of various writers and musicians, and representations in pop-cultural artefacts, 'there is little evidence in Carroll's well-documented autobiographical materials […] to suggest that he engaged in

any recreational drug taking.' This association of Alice's adventure with drug use is not the position taken here. The theory most useful is that the Caterpillar was created as a haughty, rather than high, figure, as demonstrated by his superior attitude and speech, as well as his elevated position over Alice in Tenniel's illustration. As outlined by Nodelman (1988: 83), an illustrator 'can use a particular pre-existing style to evoke and thus illustrate a particular set of values.' It is not surprising to find Carroll representing a figure from the upper classes as a smoker when smoking in nineteenth century Britain, particularly hookah-smoking, defined social status.

5.1 The original pipes

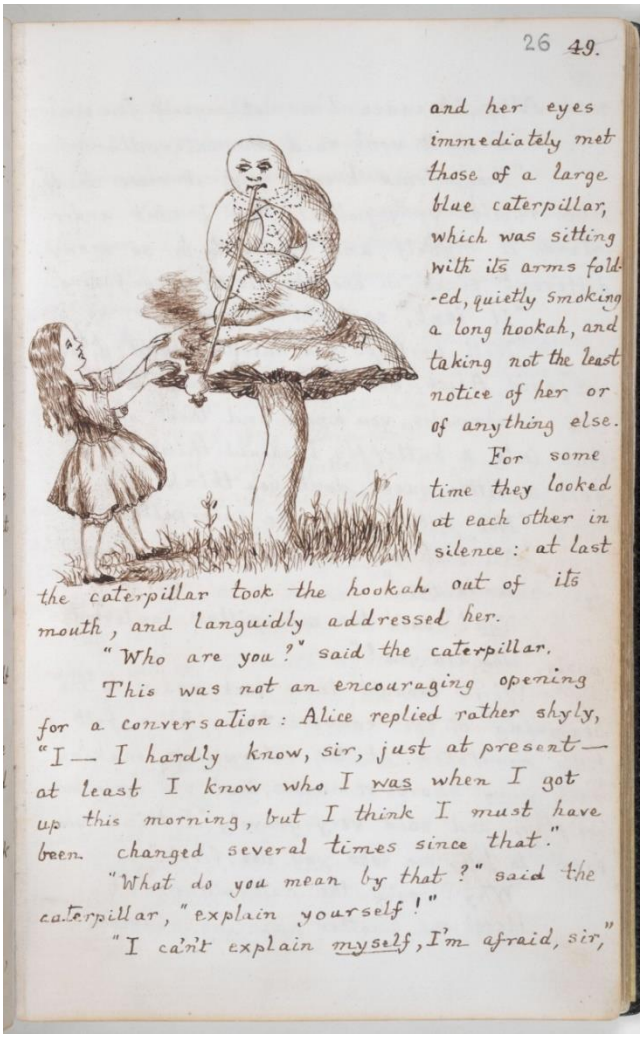

Figure 9. Inside page of *Alice's Adventures Under Ground* by Lewis Carroll.

Figure 10. Inside page of *Alice's Adventrues in Wonderland* by Lewis Carroll and John Tenniel (Illustrator).

Figure 11. Inside page of *The Nursery "Alice"* by Lewis Carroll and John Tenniel (Illustrator).

Carroll's original scene between Alice and the Caterpillar in *Alice's Adventures Under Ground* (1864) situates the two characters as the central focus. Little detail is provided of the garden through which Alice wanders, with the illustration instead focused on capturing Alice's reaction to the Caterpillar. The text clearly describes the Caterpillar smoking a hookah, with his habit referred to several times throughout the scene, and Carroll's illustration reflecting the written narrative. The pipe Carroll has drawn differs from the hookah seen in Tenniel's illustration, with its simple, straight pipe, and a dark smoke cloud rising out of the bowl. The straightness of the pipe is in contrast to the body of the Caterpillar, which is long and twisting and more reminiscent of a serpent than a caterpillar.

Tenniel altered the appearance of his pipe, and with his skill in illustration, the reason for the change may lie with the aesthetics of the overall illustration, where the curling of the hose echoes the drifting clouds above the Caterpillar's head. Making changes to Carroll's simple pipe also allowed the object to better connect with other elements of the illustration, which offer much greater detail of the garden and the Caterpillar than did Carroll's original. The more elaborate pipe suits the amplified character of the Caterpillar, with his wide range of emotions and sense of self-importance on display through the advice he gives and method through which he offers it to Alice. The greater detail of the garden also allows a connection between the Caterpillar's smoking and the flowers found next to the mushroom. The flowering plant seen behind Alice is comparable to a tobacco plant. When comparing the flowers in Tenniel's illustration, and those found on a conventional tobacco plant, similarities emerge, with the same trumpet-like silhouette of the petals, and the star shaped opening of the flower. Whether this was a deliberate connection made by Tenniel, or a coincidence, is open to speculation; however there is a further link between the

Caterpillar's hookah and tobacco smoking to be found in Carroll's original illustration. As described by Waldron (2011), 'prior to the hookah, tobacco was smoked in clay pipes with long stems', similar to that drawn by Carroll. Waldron (2011) goes on to describe the increase in popularity of the hookah, and how it spread into Europe, making note that 'over the last century and a half, many of us were introduced to the hookah at an early age thanks to Lewis Carroll's hookah-smoking caterpillar, brought to life by illustrator John Tenniel in *Alice in Wonderland*.'

What substance the Caterpillar smokes is less relevant than the fact that he is smoking at all. The nineteenth century saw the emergence of a literature with characters whose traits reflected those developing among the populace, specifically opium addiction (Milligan 2003: 13). Milligan (2003: 85) describes a new literary genre that 'evolved through the last three decades of the [nineteenth] century and consisted of narratives about mysterious and evil opium dens in the East End of London.' Authors cited include Charles Dickens, Oscar Wilde, and Arthur Conan Doyle. Carroll's Caterpillar is not portrayed as smoking opium, or as a figure from 'the mysterious Orient', however Carroll's personal library has been well documented (Cohen 1995, Reichertz 2000, Susina 2011,) and it is almost certain that Carroll was aware of the literary discourse which was produced around the time he was creating *Wonderland*. This discourse, popular and controversial, may have been in his mind when he created his now infamous hookah-smoking Caterpillar.

An interesting point of comparison for contemporary adaptations is *The Nursery "Alice"*. By using Carroll's adaptation, a context can be generated which demonstrates the social changes evident between the late nineteenth century, when Carroll published *The Nursery "Alice"*, and the contemporary retellings from the twenty-first. These social changes are also evident when considering Carroll's original text, however as

established above, the reading audience for *The Nursery "Alice"* and the contemporary adaptations are more similar than with the original story. Carroll's intention for the scene was not to rewrite the character of the Caterpillar, rather to maintain the physicality established in Tenniel's original illustration, a colourised version of which was used in the adaptation. Beyond the illustration, was Carroll's clear determination to maintain his own previously written description of the Caterpillar's character. When ascertaining which came first, the text or the illustrations, in the case of *Wonderland*, a case can be made that it was the text, and the illustrations came out of the written story, which had originally been an oral tale. Gardner (1965: v) discusses how Carroll's first written version of *Wonderland*, *Alice's Adventures Under Ground*, was 'probably destroyed' by Carroll after he completed a second edition of the story, with the same name, which he had prepared as a Christmas present for Alice Liddell in 1864. This second version has been reprinted as a facsimile, though the original manuscript can be found at the British Museum.

There is no consensus on whether Tenniel had access to Carroll's illustrations while designing his own, and how much influence Carroll may have had. Cohen (1995: 127) describes a letter written by Carroll to Tom Taylor, who had become an acquaintance of Carroll's, and who worked with Tenniel at *Punch* Magazine. Carroll asks if Taylor would be willing to put him in touch with Tenniel about drawing wood-cuts to illustrate *Wonderland*. Carroll goes on to state that 'if [Mr Tenniel] … should be willing to undertake [the illustrations] …, I would send him the book to look over, not that he should at all follow my pictures, but simply to give him an idea of the sort of thing I want' (Carroll, cited in Cohen 1995: 127). Jaques and Giddens (2013: 12) discuss how Carroll gave 'very detailed instructions to Tenniel about the nature of the drawings.' The authors thus conclude that there is little surprise that there are

similarities between some of Carroll's and Tenniel's drawings, citing the enlarged Alice trapped in the White Rabbit's house as an example (Jaques & Giddens 2013: 12-13). Going further, Hancher (1985: 28) argues that 'some three-quarters of the Carroll illustrations synchronize more or less closely with the Tenniel illustrations.' Jaques and Giddens (2013: 12-13) also refer to Hearn's discussion on Carroll's and Tenniel's relationship, citing Hearn's assertion that Carroll 'sent his artist a detailed list of all the subjects to be illustrated […and that…] through correspondence and frequent visits […], the author oversaw every step of the art's preparation.' While Gardner (1965: xi) simply states that 'no one knows whether Tenniel saw Carroll's drawings before he made his own sketches. There are obvious similarities here and there, but some such resemblances would have been hard to avoid.' Gardner's point is logical in that there would only be a limited number of ways to render, for example, a rabbit wearing a waistcoat and carrying a pocket watch. Although this statement has been undermined to an extent by the volume of contemporary adaptations of the White Rabbit, considering conventional artistic techniques at the time, it is not particularly surprising to find similarities between Carroll and Tenniel's interpretations. However, Susina's (2011: 170) exploration of *Wonderland* concludes that 'most of the imagery of the characters in *Wonderland* is derived from Tenniel's illustrations, rather than Carroll's prose, which provides very little description.' While Susina does not take into account Carroll's original illustrations, his pronouncement can be arguably interpreted as Carroll establishing the dots, and Tenniel connecting them, thereby demonstrating what Susina (2011: 171) later describes as the 'working collaboration between the artist and illustrator that helped make both *Alice* books masterpieces of the illustrated book.'

As stated, the illustration of the Caterpillar used in *The Nursery "Alice"* is Tenniel's original, which has been colourised, allowing readers to see for the first time

the blue of the Caterpillar. The bell sleeve on the Caterpillar's right arm is now yellow, enhancing his fantastical existence as part human, part caterpillar, through his partial wearing of clothing. An extension of this lies with his flesh coloured hand extending out of the end of the sleeve, holding onto the hookah's mouthpiece. The differentiation between the colour of the Caterpillar's hand, and his (seeming) face and legs, combined with the colouring of his body and sleeve, amplifies the bizarre aspects of this *Wonderland* creature. There are similarities between Tenniel's junior-version of the Caterpillar, and the illustrations found in the contemporary picturebook adaptations discussed later in this chapter. What establishes the divide between nineteenth century and twenty-first century storytelling is Carroll's new textual description of the Caterpillar's behaviour. As discussed in later sections, the Caterpillar's hookah-smoking, when included, appears to be as unremarkable as Carroll's original characterisation. 'Unremarkable' is used here to mean that it was one aspect of his character, rather than the focus (foregoing for a moment an acknowledgment of social changes which have repositioned smoking from a desirable to an undesirable trait). The Caterpillar smoking was included in adaptations because Carroll's Caterpillar smoked. If this had not been the case, despite the unleashed creativity possible in creating new versions of *Wonderland*, it is highly unlikely a contemporary illustrator would use smoking as a character quirk today.

In *The Nursery "Alice"*, there is a shift in the narrative focus towards the illustrations, where Carroll moves into the role of teacher, taking time outside of the central narrative to explain different elements of Tenniel's drawings. It is not surprising then that he enlightens his child readers on the different aspects of the illustration of the Caterpillar, and clarifies what is happening, suggesting to readers 'first let us have a good look at the picture' (Carroll 2010 [1890]: 27). The quantity of the Caterpillar's

legs is then discussed, as well as the difficulty Carroll supposes caterpillars must have keeping track of them all, and figuring out which leg to move first when going for a walk. Carroll (2010 [1890]: 27) also explains the Caterpillar's smoking:

> That curious thing, standing in front of the Caterpillar, is called a 'hookah': and it's used for smoking. The smoke comes through that long tube, that winds round and round like a serpent.

Carroll's description here is not highlighted in any way, and it is actually the shortest part of the one-sided conversation he has with the reader throughout the chapter. Again, the word 'unremarkable' comes to mind. However, for contemporary eyes, the two sentences are not unremarkable, instead it appears rather extraordinary to not only have a character actively smoking in a children's book, but for the author to then explain what the device is that is being used, and how it works, is largely unimaginable. Carroll's description here is used as a point of comparison for contemporary adaptations as these two sentences exemplify the changes in social attitudes towards smoking between the nineteenth and twenty-first centuries. The changes are demonstrated in a study on the depiction of tobacco use in children's picturebooks by Nakahara, Ichikawa, and Wakai (2004). The authors found that pictorial representations of smoking, including pipes, cigarettes, and cigars, dropped significantly after the 1960s, the year selected by the authors to divide 'classic' and 'contemporary' stories. Nakahara, Ichikawa, and Wakai (2004: 498) report that in the classic picturebooks, smoking was found in 18 out of the 44 examples, and in 4 out of the 40 contemporary titles. The authors (2004: 498) suggest that this shift reflects societal changes, with the increase in research and public awareness of the adverse health effects of smoking since the 1960s, and a subsequent increase in anti-smoking attitudes.

5.2 The Adaptations

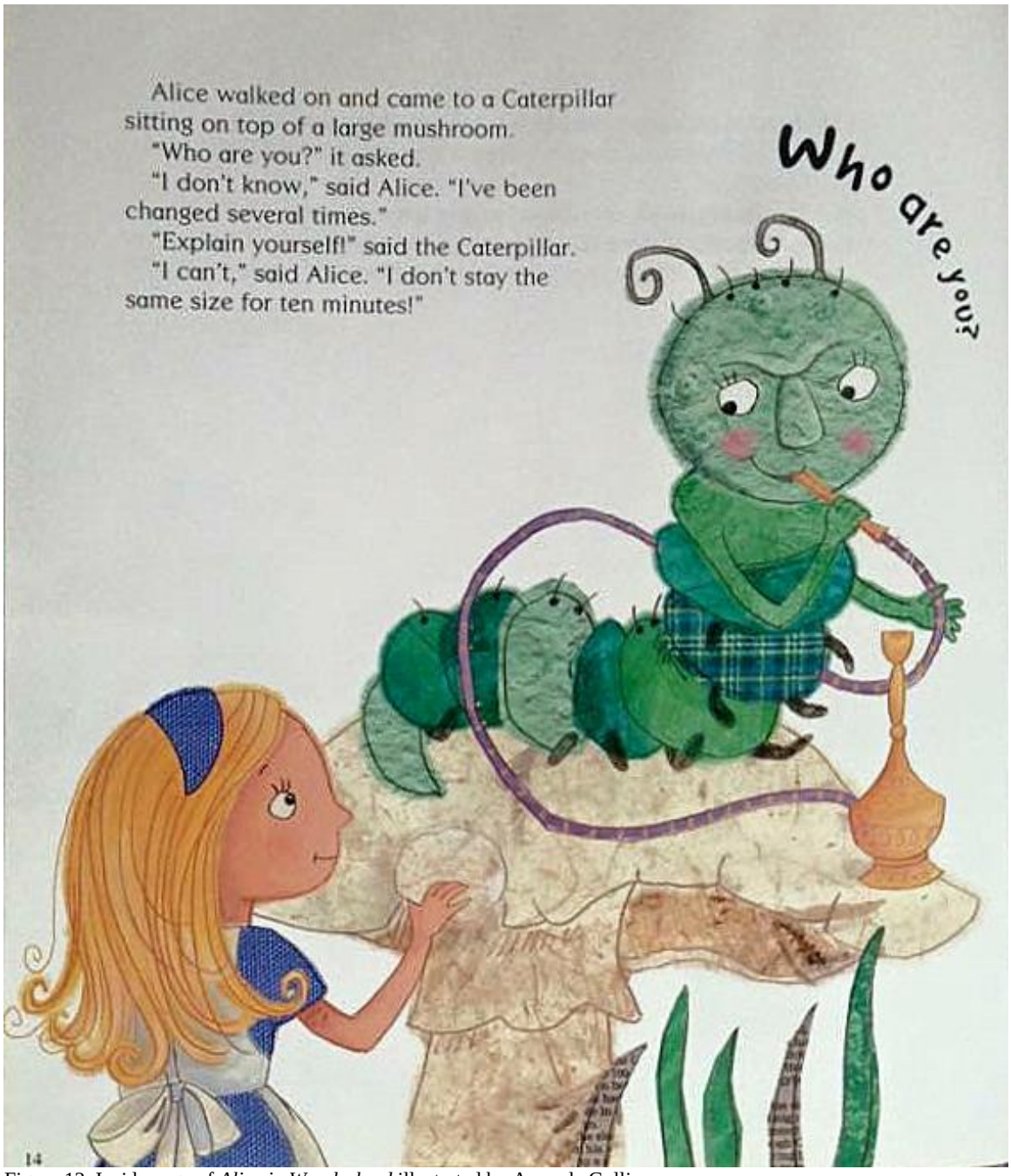

Figure 12. Inside page of *Alice in Wonderland* illustrated by Amanda Gulliver.

Figure 13. Inside page of *Alice in Wonderland* by Libby Hamilton and Richard Johnson (Illustrator).

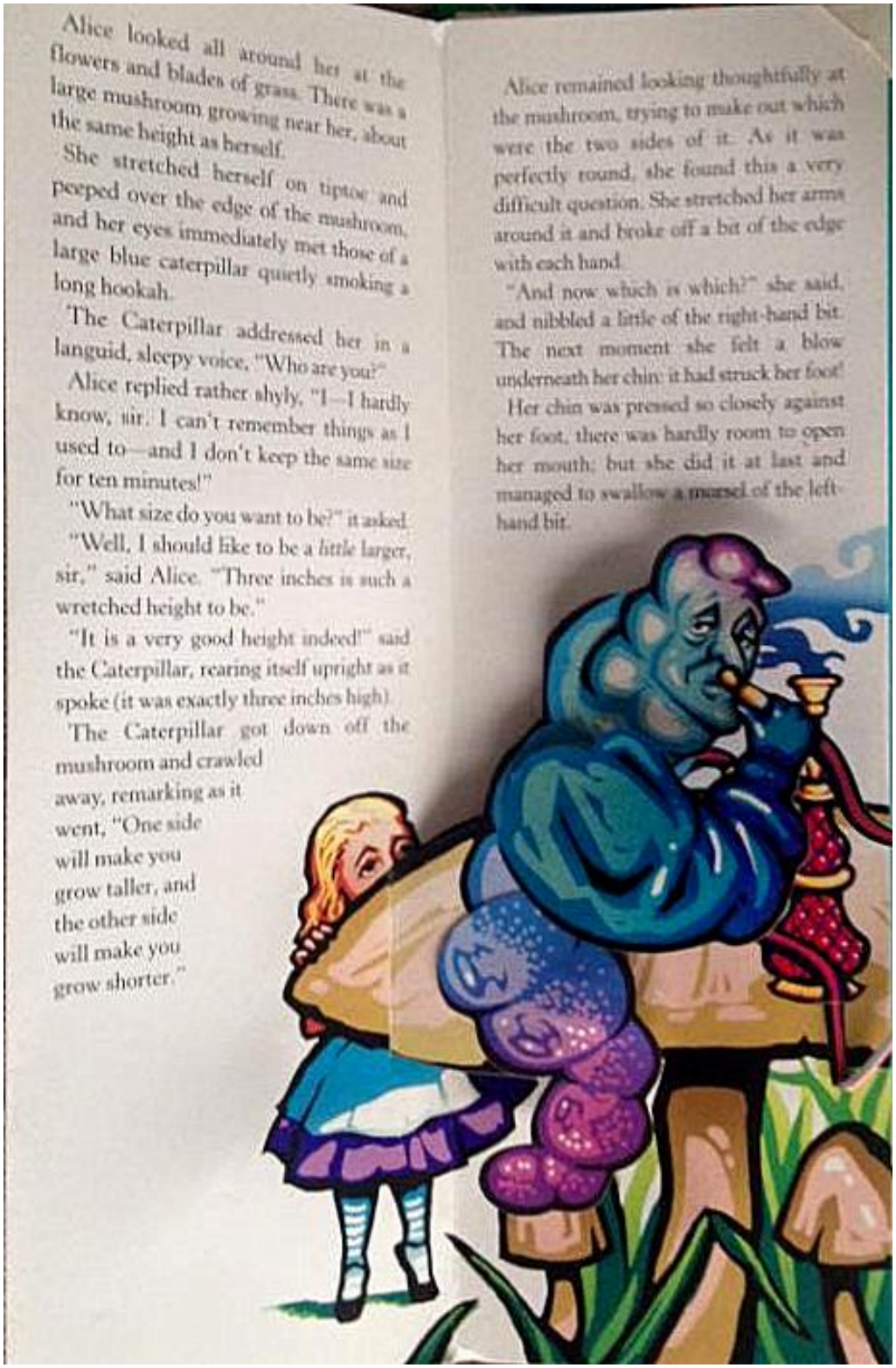

Figure 14. Inside page of *Alice's Adventures in Wonderland* by Robert Sabuda.

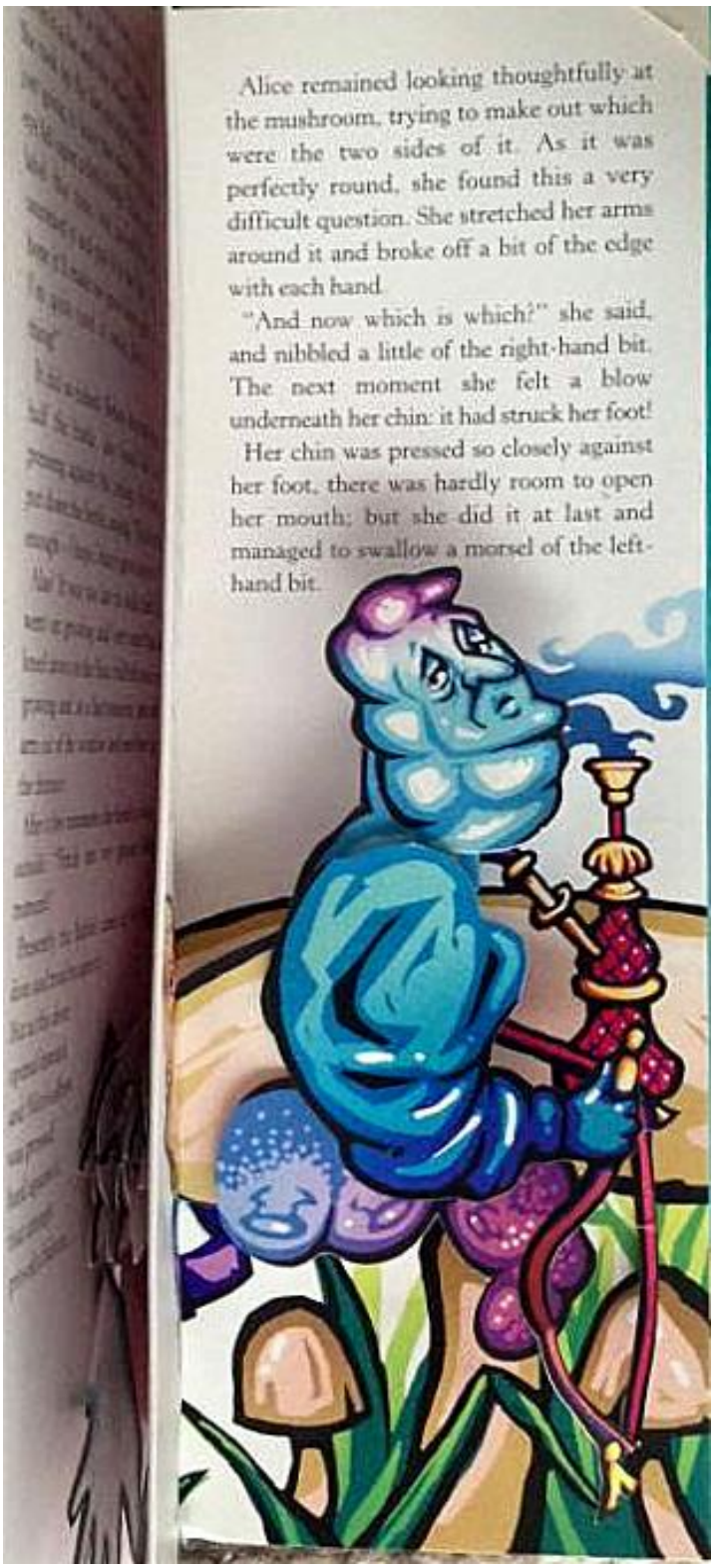

Figure 15. Inside page of *Alice's Adventures in Wonderland* by Robert Sabuda.

In the written narrative accompanying Gulliver's illustrations, Alice moves directly from participating in the Caucus-race, to meeting the Caterpillar perched on the mushroom, eliminating the confrontation with the White Rabbit, his confusion over Alice's identity, and Alice becoming trapped in the White Rabbit's house after discovering and consuming another little bottle. Alice finds herself alone after the animals to whom she had handed out sweets after the Caucus-race had ran away. Alice walks on and discovers the Caterpillar. The narrative takes the Caterpillar's original opening line of 'Who are you?', however the subsequent dialogue between the Caterpillar and Alice is reduced to the Caterpillar asking Alice to explain herself after she admits she does not know who she is, and then exiting the scene with the parting line advising Alice on the potential powers of the mushroom. This brief exchange occurs with no textual description of the Caterpillar, beyond its identification as a caterpillar, and continues Carroll's gender neutral designation of 'it.' There is also no inclusion in the text as to the disposition of the Caterpillar, who in Carroll's story moves between acting languid and sleepy, and being stern, contemptuous and angry, described by Alice as seeming to be in a '*very* unpleasant state of mind' (Carroll 2003 [1865]: 41 original italics). Instead, Gulliver's colourful illustrations dominate the page, although there is some interaction between the two narratives on the opposite page where a section of text has been placed in the space between two trees, and a tiny house, which is soon to be revealed as belonging to the Duchess.

The simplicity of facial expressions in Gulliver's illustrations has already been discussed in this thesis,[28] and this lack of detail makes the Caterpillar's expression difficult to define. Its eyes are wide, and it has rosy cheeks, however these features can be found in the majority of the characters in the story, and can therefore be more

[28] Refer to 'Aesthetics in Front Cover Design.'

strongly connected to Gulliver's illustrative style, rather than an expression of emotion by the character. The same can be said for the Caterpillar's upturned mouth, with the same single-line smile being found on the faces of most characters, human and animal. The only reference to emotion can be found in the furrowing on the Caterpillar's forehead. The lowered 'eyebrow' hints at a contemptuous nature, aligning with Carroll's grumpy original characterisation. The Caterpillar's body is rendered in shades of green, the same as those used to create the trees and grass. It is not obviously clothed, however one of the segments of its body has been coloured using a plaid design. This small nod to the Caterpillar's portrayal as an atypical caterpillar connects with Tenniel's original illustration. Tenniel's Caterpillar is similarly unclothed, with the exception of an oversized bell sleeve covering its right arm, which seamlessly blends with its skin. Gulliver's Caterpillar is smoking a golden hookah, connected to the mouthpiece by a long, purple hose which is wrapped around the Caterpillar's body. Although no smoke is shown in the illustration, the Caterpillar has been captured actively smoking, with the mouthpiece in the corner of its mouth, one hand wrapped around the mouthpiece, ready to remove it once the Caterpillar has inhaled. With the lack of reference to the hookah and the Caterpillar's smoking within the text, an assumption can be made that although not integral to the story, Gulliver aimed to maintain a connection with Tenniel's Caterpillar, and Carroll's characterisation of it, by including this well-known aspect of its character. This is in arguable opposition to the otherwise sanitised editing of the text, and simplified illustrations.

Hamilton and Johnson's encounter between Alice and the Caterpillar occurs under the same chapter heading as [– 'Advice from a Caterpillar.' Alice is once again tiny, having eaten some little cakes in order to escape the White Rabbit's house, and has decided that 'the thing to do […] was to grow up to her proper size again' (2010). Alice

is beginning to wonder how to go about doing this, when she sees a 'plump, very smartly dressed caterpillar' sitting on a nearby mushroom. Carroll's opening line of 'Who are *you*' is again used (2010 original italics) in this adaptation, a question the Caterpillar asks 'sternly.' The dialogue exchange between Alice and the Caterpillar is brief, with Alice explaining how she would like to be a 'little bit taller', and the Caterpillar responding with advice on the transformative powers of the mushroom. After providing Alice with this information, the Caterpillar exits the narrative, though not by moving off the mushroom and into the garden. Rather, Alice's point of view alters, having eaten a piece of mushroom and grown taller than the trees.

Hamilton and Johnson's Caterpillar is interesting in that he does not smoke in either the written story or the illustration. Through the use of clothing, however, Johnson has created a connection between Tenniel's Caterpillar and his own interpretation. As previously stated, the Caterpillar is described in Hamilton and Johnson's text as smartly dressed and plump, and while plump may be a subjective descriptor, the Caterpillar *is* smartly dressed. He wears a red jacket, which features a maroon collar and gold buttons, a white shirt, and spotted cravat. The optical illusion of the Caterpillar's clothing portrayed as an extension of his body is found in Hamilton and Johnson's illustration as well. The jacket runs the length of the Caterpillar's body; however it is contoured to his shape, with hair sprouting along each segment. The style of jacket is reminiscent of the English smoking jacket, described as being 'made of coloured velvet generally with a shawl collar' (Roetzel 2013: 328). The original purpose of the jacket was as a garment for gentlemen to wear while in the smoking room, smoking cigars. Comparing the traditional smoking jacket with the jacket the Caterpillar is wearing in Hamilton and Johnson's adaptation, the number of similarities creates the impression Johnson was establishing a deliberate association with the

Caterpillar's origins. Foregoing the physical act of smoking, Johnson acknowledges this aspect of the Caterpillar's character through the use of clothing – a smoking jacket as a replacement hookah. A further link is made with the hat the Caterpillar is now wearing. As an accompaniment to his smoking jacket, the Caterpillar wears what can be identified as a Victorian smoking cap, part of a range of smoking accessories popular with gentlemen during the mid-to-late nineteenth century (Migration Museum n.d.).

While Hamilton and Johnson's Caterpillar is not depicted as smoking in the text or the illustration, the alterations made to the illustration allow this change in character to still include recognition of this facet of Carroll's Caterpillar. However, the removal of the physical act of smoking also reflects Hamilton and Johnson's decision that the contemporary child reader should not be exposed to a literary character who smokes. It is not a unique position to take, rather it forms part of a discussion which moves outside of *Wonderland* to include other classic stories which have been included in debates around censorship and appropriateness. These titles include: '*Twas the Night Before Christmas* (1823), *The Tale of Peter Rabbit* (1902), *Babar the Elephant* (1931), *Curious George* (1941), and *Cowboy Andy* (1959). It is also not a unique position to take within *Wonderland* adaptations, as the junior novel adaptation, *Alice in Wonderland and Through the Looking-Glass* (2009), discussed later in the chapter, demonstrates.

Sabuda's 2003 pop-up adaptation takes advantage of the possibilities of paper engineering to bring the characters of *Wonderland* to life. Turning the pages not only provides readers with a three-dimensional re-creation of Wonderland as a place, but an opportunity to watch the characters act out what is described in the text. There are several examples of this throughout the story, such as the scene with the Duchess and her cook. As the page is moved, the cook's arm shifts up and down, and the peppershaker she is holding in her hand thereby appears to be dropping a continuous

stream of pepper into the cauldron which holds the soup identified in the text by Alice as containing too much pepper (Sabuda 2003: 5). A further example is found when Alice is attempting to play croquet with the Queen, but is having trouble controlling her flamingo. The engineering on this page allows readers to watch Alice and the awkwardly held flamingo lean back together, and then forward, closer to the rolled up hedgehog acting as a ball (Sabuda 2003: 10).

The movements of the Caterpillar are some of the more sophisticated in the book. Sabuda's adaptation contains large scale pop-ups on each of the double-page spreads, as well as smaller pop-ups on booklets placed on the edges of each page, created to tell the written story in a way which does not interfere with the larger pop-ups. This allows the illustrations to take precedence over the written narrative, overturning the primacy of the written word found in the original story. Alice's encounter with the Caterpillar is told in one of these booklets, which suits the scale of the scene, when viewed alongside the dramatic double-spread pop-up of Alice trapped in the White Rabbit's house (Sabuda 2003: 3-4). As the reader turns the page and enters the scene, they see the Caterpillar depicted in shades of blue and purple, sitting atop the mushroom, while Alice is partially obscured standing behind it, peering over the top. The Caterpillar is smoking a hookah, and the textual description is taken largely from Carroll's text, relating how Alice discovers the Caterpillar 'quietly smoking a long hookah' (Sabuda 2003: 3). The engineering provides several areas of movement for the Caterpillar. His body is segmented into three parts, allowing each part to move independently of the others. When the page is turned, the Caterpillar's head and the end of his tail move in the same direction, and his midsection and the arm which is holding the hookah's hose move in the opposite direction, creating the kind of wriggling movement naturally associated with caterpillars. The opposite movements also bring

his head and arm together, meaning the mouthpiece of the hookah is drawn upwards to his mouth, mimicking the actions of physically smoking. The illustration shows smoke coming out of the bowl at the top of the hookah, which adds to the overall impression created by the animation, and when the Caterpillar has inhaled from his pipe and his head rolls back, the smoke also aligns with his mouth as if he is exhaling it.

After the initial description of the Caterpillar smoking, there is no further reference to it throughout the rest of the written narrative. Similar to the other adaptations discussed in this chapter, the scene has been abridged due to space constraints, so a scene which in Carroll's book covers approximately four pages of text, can now be read in under 150 words. This abridgement however may not be based so much on the need assumed by a change in readership for the more junior picturebooks, as the detail of the illustrations, and the size and amount of text indicates Sabuda's book would suit the middle range of Carroll's original readership (children aged between five and fifteen). Space is likely to have been the primary concern for incorporating text into this adaptation, and further reference to the Caterpillar's smoking would likely be regarded as the kind of superfluous inclusion which would have the effect only of requiring more integral elements of the story to be removed. Including more than one written allusion to the Caterpillar's smoking has also been rendered unnecessary by the illustration, which provides more than enough memorable evidence that Sabuda's Caterpillar is a smoker.

One of the difficulties in discussing an adaptation is structuring an argument around an element of the original story (either text or illustration), which has been removed. The question it becomes necessary to ask, then, is how to discuss something which does not exist. This is the situation with the *Classic Starts* adaptation of *Alice in Wonderland and Through the Looking-Glass*, abridged by Eva Mason and illustrated by

Dan Andreasen (2009). The description on the back cover outlines the aim of the series, which includes a range of stories, including *The Adventures of Huckleberry Finn*, *The Adventures of Tom Sawyer*, *Grimm's Fairy Tales*, and *The Secret Garden*:

> With *Classic Starts*, young readers can experience the wonder of timeless stories from an early age. Abridged for easier reading and carefully rewritten, each classic novel is filled with all the magic and excitement that made the original story a beloved favourite.

All of the adaptations discussed in this thesis have been abridged for 'easier reading' as there is a collective assumption made amongst authors, illustrators, and publishers about young and early readers' capabilities, in terms of understanding a story, and what might be superfluous information for children who are only beginning to develop their literacy skills. What stands out in the *Classic Starts* blurb, are the words 'carefully rewritten.' Careful is a subjective term, open to interpretation, with a general definition of 'taking care to avoid mishap or harm' (COED 2006: 213). One of the potential harms identified by Mason (2009) in Carroll's story is the Caterpillar's smoking.

The Caterpillar found in the *Classic Starts* edition has been rewritten in order to remove the original references to his smoking. This was only necessary in the text, as there is no illustration of the Caterpillar. In fact, there are not many illustrations in this adaptation, with the intended readership older than the other adaptations discussed in this chapter, therefore the story is told primarily through text. However, despite the small number of illustrations throughout the story (five across 79 pages), the most well-known and iconic characters all make an appearance: Alice, the White Rabbit, the Duchess and her Cook, the Cheshire Cat, the Hatter and March Hare, and the Queen and King of Hearts. The Caterpillar, who arguably belongs on *Wonderland*'s list of well-known and iconic characters, does not feature among them, despite the chapter which

focused around his conversation with Alice remaining. A contradiction is then created between the significance of the Caterpillar's place in the written narrative, and his removal from the visual.

At the end of the chapter titled 'The Rabbit Sends in a Little Bill', when trying to work out how to make herself larger again, Alice discovers the Caterpillar sitting on top of the mushroom. The Caterpillar is described here as being 'giant' and 'blue' (2009: 27). The conversation the two then have closely follows Carroll's original, with the exception of Alice's recital of *You Are Old Father William*, which has been removed. There are abbreviations to the dialogue, and alterations to the language, which reflect the assumed vocabulary of the intended readership. For example, the Caterpillar is described as speaking in a 'slow, sleepy voice' (2009: 28), as opposed to Carroll's 'languid, sleepy voice' (2003 [1865]: 40), and Alice's realisation that the Caterpillar 'seemed so grumpy' (2009: 29), rather than 'seemed to be in a *very* unpleasant state' (2003 [1865]: 41 original italics). These instances of abbreviated language connect with the Caterpillar's newly amended and socially acceptable characterisation. The issue of having a character who smokes in the story evidently led to an issue with the mention of alcohol in the Tea Party scene. In Carroll's *Wonderland*, when Alice approaches the table where the Hatter, March Hare, and Dormouse are seated, the Hatter and March Hare begin yelling about the lack of room. Being able to see that there is actually plenty of room, Alice seats herself in an armchair, and the March Hare subsequently offers her some wine (2003 [1865]: 60). Alice responds that she cannot see any wine, a response which indicates her frustration at being offered something which does not exist, and which she may have accepted if it did, rather than being an outright refusal. The offering of the wine, and Alice's response was problematic for Mason (2009: 43), as the abridged Tea Party scene in

Classic Starts has replaced 'wine' with 'lemonade.' This ensured an underage Alice was not being offered an illegal beverage, and it remained safe for her to continue her exchange with the March Hare about no lemonade being visible on the table.

What is interesting about the decisions made about the Caterpillar, and the Tea Party scene in this adaptation, is the assessment which needed to be made about other arguably harmful (within the context of smoking and alcohol) aspects of the original story. One of the questions which can be asked of Mason's (2009) abridging is how the decision was made to remove these references, yet the dramatic meeting of Alice and the Duchess, the physical violence of the Cook throwing pots and pans at a screaming baby (2009: 37), and the Queen of Hearts' continual demand that individuals be beheaded (2009: 53-66), remain. The Queen's continual command of 'off with [their/his/her] head!' is one of *Wonderland*'s lines which has entered into popular discourse, therefore its inclusion in an adaptation is not surprising. However, the horrific nature of the actions implied by this demand, when considered from a real-life perspective, cannot be denied. Yet *Wonderland* is not meant to be viewed from a real-life perspective, and evidence of this is the story's position within the genre of nonsense literature. Therefore, while an argument could be made that the attempted brutality of the Queen is inappropriate for a child audience, ('attempted' as her demands are never carried out), perspective needs to be maintained within the context of the story. The same nonsensical context also needs then to be applied to other areas of *Wonderland*, such as the Caterpillar's smoking, and this nonsensical context would then allow contemporary adapters to maintain the smoking Caterpillar.

This examination of the Caterpillar's hookah-smoking in Carroll's books and contemporary adaptations testifies to the flexibility of *Wonderland*, which in this thesis is used as a call for more in-depth considerations of literary and picturebook

adaptations. The Caterpillar holds a strong position within the *Alice* industry, having been embraced by different areas of popular culture. However, this popularity has partly been fuelled by theories surrounding drug use that have emerged out of the Caterpillar's hookah-smoking, and his advice to Alice on consuming mushrooms. This makes the Caterpillar a potentially subversive figure, however much this may differ from Carroll's original intent, and one whose behaviour may be now deemed as 'inappropriate' for children, as smoking becomes an increasingly anti-social behaviour. The Caterpillar is not the only character in *Wonderland* exhibiting what this chapter labels 'unsavoury behaviour', those that can be considered socially objectionable or in poor taste. Yet the Caterpillar was selected as the main focus of this discussion as his actions are the most clearly established, via visual and written narratives.

The Caterpillar's place in popular culture makes him an interesting figure to study as the mythology which has developed around this character moves him out of *Wonderland*, and out of Carroll and Tenniel's hands. The power of the idea of a drug taking and pushing character in this children's story has so captured the public's imagination that the Caterpillar is now iconic and appears to be safe from calls for censorship. It is ironic that the behaviour which made the Caterpillar a significant character for many audiences, and shifted him into other realms of interpretation, has also helped to establish him so fixedly in the audience's mind that it is rare to see an adaptation of him which does not include this unsavoury behaviour as part of his character. If *Wonderland* was to be written today, it is doubtful that the Caterpillar's smoking would make it past the editing process, and in fact whether an author would include it as a character trait at all. When Carroll wrote *Wonderland*, however, this behaviour suited the times sufficiently to be included as part of the establishment of a persona for this character. In contemporary picturebook adaptations, where the

intended readership is young children, it speaks to the power of Carroll's storytelling abilities that his (now) subversive character keeps his hookah, regardless of the power of today's anti-smoking campaigns. A further example of the continuing power of Carroll's story is examined in 'Racial Diversity in Contemporary Wonderland' where this influence may in fact be holding the story back with regard to contemporary, global readers.

6. Racial Diversity in Contemporary Wonderland

Books for the young, perhaps even more than books intended for older readers, have always been used as weapons or instruments to train and cultivate taste, to help children to see distinctions and distinguish themselves.

– Jack Zipes, *Sticks and Stones*

Lewis Carroll's *Wonderland* has become one of the most translated and adapted stories in the history of English literature. As highlighted in previous chapters, for over a century, Carroll's words and Tenniel's illustrations have been reimagined by new authors and illustrators who aim to create new versions of the story to suit changing audiences. Even when framing an examination of *Wonderland* within literary adaptations, as is undertaken in this thesis, rather than incorporating the extensive world of other media, the breadth of alterations to the story remains almost unlimited. Whether the change is focused around a particular scene or character (either physical depiction, or significance to the story), the physicality of Wonderland as a place, or narrative style and theme, *Wonderland*'s position as a work of imagination continues to inspire in terms of its possibility for transformation.

Alice and her adventures in Wonderland began as a nineteenth century story to entertain children, existing in opposition to much literature at the time which placed education and instruction ahead of enjoyment. Despite its nineteenth century origins, however, there are elements of the story which project a sense of timelessness, and the possibility to transcend language, social systems, and expectations of childhood. This

sense of timelessness is reflected in the growing number of adaptations of the story across the world, in books, film, gaming, educational programs, theatre productions, music, and merchandise. However, in conventional retellings of the story, within the literary world, despite the hundreds of adaptations published since Carroll's story moved out of copyright in 1907, and with these publications, the thousands of alterations made to the story and its characters, one aspect remains largely unchanged - the representation of Alice as a Caucasian child.

When so much has been changed, it is worth considering why this element of Carroll's original story appears to be untouchable, comparable to the Caterpillar's smoking discussed in the previous chapter. This is particularly interesting because, as Pilinovsky (2009: 175) states, 'while Alice may have started her life as a British schoolgirl, it is impossible to deny that her appeal has broadened.' Pilinovsky goes on to explain how today, 'one may encounter Alice in many forms, for Alice is a more broadly based creature than many other literary characters, not dependent upon the vision of one creator alone.' Who Alice is, is in a constant state of flux, and endlessly malleable, or so it appears. An exploration of the white-world of Alice needs to take place within the context of children's literature today, considered against statistics which clearly show the inconsistency of racial representations in children's literature, and the calls of concern for what a lack of diversity could mean for children growing up in a globalised, yet racially divided world. Mainstream literature presents mainstream ideologies of the culture in which it is created, therefore *Wonderland* picturebook adaptations also present ideas of what childhood means today. The search for the presentation of racially diverse characters in adapted classic children's stories offers an insight into how ideas of childhood are constructed, based on who is visible within this literature. This chapter centres on three picturebook adaptations of *Wonderland* which

all present unconventional interpretations of the story. There is a focus here on Alice, and how her racial representation appears to influence which Wonderland she enters, whether it is Carroll's original nonsensical world, or if a change in skin colour necessitates a change in location.

Carroll's Alice was inspired by Alice Liddell, the middle of the three Liddell sisters, and one of Carroll's closest child-friends. The Liddell's were a white, well-considered, traditional, British family. Carroll's choice of inspiration for his title character is not the focus of this discussion, beyond the fact that this Alice obviously marks the beginning of what was to become an 'Alice industry' (Susina 2011), one which continues to revolve around perceived notions of who Alice should be. This notion positions the Alice who enters Carroll's Wonderland, even when reinterpreted by a new author or illustrator, as not only white, but most often as blonde. Alice has primarily always been a white, blonde child. This is the continuing narrative of *Wonderland*, which remains even when much of the original story has transformed. As discussed by Jaques and Giddens (2013: 200), 'textual adaptations of *Alice* will likely be permanently inflected by a paradoxical desire to fix an idealized Alice and to keep her Wonderland journeys open to all manner of fluctuating new interventions.' This idea taps into the clear sense that contemporary adapters share, whether conscious or not, that Wonderland and the adventure it offers, are there for the taking, but Alice remains forever off-limits. There is a sense of irony to this reading of *Wonderland* however, considering that Alice's journeys into Wonderland were 'marked by near constant shifts and changes to both her bodily form and her social standing' (Jaques and Giddens 2013: 153). As bodily changes are essential to the story of Alice's adventure, it makes sense for this potential to be used as a way of representing and including racially diverse characters. For such a well-known and frequently adapted story, which

offers much to children's literacy development, it is a wasted opportunity not to embrace the potential *Wonderland* offers to showcase racial diversity through its title character. Based on the experiences Alice has with changing bodily forms, it is likely that she would not be concerned about such changes as skin colour. In this chapter I do not aim to suggest that adapters of *Wonderland* are incorrect to present their Alice as Caucasian, as 'all children, from all cultures and in all places, need to see books that reflect themselves and their experiences' (Galda & Cullinan 2002: 275). Rather in this chapter I question the social narratives which influence authors and illustrators to otherwise willingly alter much of Carroll's story, with the exception of Alice's race.

Hutcheon (2013: 95) cites the adapter's deeply personal, as well as culturally and historically conditioned reasons, for selecting a certain work to adapt and the particular way to do so. The culturally conditioned history of Western literature is one with a distinct bias towards white, able-bodied men, with regard to authors, characters, and readers. This is the acutely controlled past within which adapters approach *Wonderland* and create new versions, establishing unconscious parameters which dictate who should be represented, based on who has *always* been represented. Ramsey (2004: 4) states that children are growing up in a 'world of contradictions.' Within an American context, Ramsey (2004: 4-5) explains how on one hand children are learning that all people are 'created equal', and that there is a sense of 'common good', yet children are also learning in their daily experiences that 'some groups are valued more than others and that it is acceptable to exclude people.' Exclusion and othering are connected to invisibility, which is in turn connected to value. If, as suggested by Bryant (cited in Hutcheon 2013: 95 original italics), adaptations are the 'material evidence of *shifting* intentions', then they also contain the possibility to shift ideas of value: who is valuable in a society, and who is visible. How literary adaptations of *Wonderland* have

the capacity to influence diversity in children's literature, through both the historical position of Carroll's original story and the popularity of *Wonderland* as an adapted text will be explored below.

In this chapter I propose two methods of incorporating racial diversity into children's literature: to have a narrative and characters who pointedly highlight race as a significant theme in the story, or to have characters who, via illustrations, represent diversity, but do not otherwise refer to this diversity within the written narrative. *Wonderland* is traditionally set within Wonderland, a looking-glass world of nonsense, where much of what Alice and the reader knows is called into question, and turned upside down. Beyond Carroll's parodying of social mores and individuals, Wonderland holds little connection to the real world. The shift from reality to a wonderland is clearly established through the transitions Alice makes between them. In the beginning it is symbolised by her fall down the rabbit hole, and at the end of the story is symbolised by her awakening from a dream. Wonderland, as an alternative world, does not leave a space for social commentary, and as Carroll wrote in regard to both *Wonderland* and *Through the Looking Glass*, 'I guarantee that the books have no religious teaching whatever in them – in fact they do no teach anything at all' (Carroll, cited in Warren 1980: 350). This place, which is free from didacticism, is also largely free of humans. Having a diverse range of anthropomorphised animals, and pseudo-human characters is useful to a certain extent, as it means child readers are presented with characters that have the freedom to act beyond social conventions. However, the lack of human characters also means an overt discussion of race is not possible, and therefore *Wonderland* offers more potential for the second method of incorporating racial diversity.

For Alice to be visually established as a racially diverse character would not necessarily require any alterations to the story. The colour of Alice's skin is not specifically referenced in Carroll's original narrative, and as Burnstein (2012: vii) notes when discussing the popularity of reinterpreting *Wonderland*'s illustrations, Carroll's work carries a lack of textual descriptions in general, which 'engenders a wide artistic license.' Burnstein (2012: vii) goes on to describe how this licence grants artists 'permission to explore their own versions of the exotic, paradoxical spaces inside Alice's dream worlds.' Beyond this is the wider world of picturebook publishing, where condensation is considered key (Pender 1980: 214). Thus, mentioning the skin colour of the protagonist in the written text would be a superfluous inclusion. Offering an argument which can be re-aimed towards suggestions that a non-Caucasian Alice would itself be a superfluous inclusion, Nodelman (1988: 106) discusses how 'apparently superfluous pictorial information can give specific objects a weight beyond what the text suggests, and illustrators can use that difference to great effect.' All decisions made during the creation of a book are deliberate, including how pictures can be used to go beyond the text, referred to by Sipe (2012: 13) as an 'extension.' The example Nodelman (1988: 106) uses is the boy who goes out to play in Ezra Jack Keates' *The Snowy Day* (1962). That the child is black 'implies an attitude of tolerant unconcern for such matters in a text that never mentions the boy's color; the apparently superfluous information in the picture gives the text a meaning it would not have on its own.' As *Wonderland* does not indicate Alice's race, the principal reason for her continuing representation as Caucasian is arguably the previously mentioned perceived notion of who Alice should be, based on preceding images of a white-skinned Alice. Harris (1995: 277) discusses how 'Whiteness is privileged, even in those instances when an alternative interpretation is warranted or valid.' This is arguably the case for

Wonderland adaptations, considering the impact and influence of the story on a global scale. The history of *Wonderland* adaptations, however, is not adequate reason to forego the potential for racial diversity, and instead contributes to the issue of the lack of diversity in children's literature. This lack creates a gap in one of the significant roles literature can play in the lives of children - the opportunity to use literature as a mirror for their own lives. Literature can offer a safe place for reflection, and help equip readers with the skills to face adversity. This can be established for the reader through a process of recognition; recognition of themselves in the characters being read about.

Hutcheon (2013: 4) emphasises the pleasure of recognition within a context of adaptation, along with remembrance, and change. Hutcheon's (2013) observations on adaptation are significant for this thesis; however these three aspects can also be shifted into the wider world of children's literature. Myers (2014) discusses the issue of recognising oneself in a piece of literature and draws attention to what he calls the 'apartheid of children's literature,' where despite 'bemoaning' diversity statistics, and publishers emphasising their 'commitment to diversity', readers still find that characters of colour 'are limited to the townships of occasional historical books that concern themselves with the legacies of civil rights and slavery but are never given a pass card to traverse the lands of adventure, curiosity, imagination or personal growth' (Myers 2014). This is a particularly poignant comment which strongly connects to *Wonderland*, in terms of the universality of the story, and the adventure, curiosity, and imagination it embodies. Cohen (1995: 140) discusses the universality of both Alice books, and how they can 'affect all children of all places at all times in a similar way.' The effect comes from the emotional connection children can make with the stories, and how 'they [The Alice books] tell the child that someone does understand; they offer encouragement, a feeling that the author is sharing their miseries and is holding out a

hand, a hope for their survival as they pass from childhood into adulthood' (Cohen 1995: 140). If this is what the stories can offer, and children can recognise themselves in the emotional journey on which Alice embarks, it stands to reason that recognition can be enhanced through a physical identification. One of the effects of this lack of physical identification is the deprivation of the 'sense of self-love that comes from recognizing oneself in a text, from the understanding that your life and the lives of people like you are worthy of being told' (Myers 2014). Not only, then, is a reader's self-worth called into question when they are unable to find a sense of their own identity reflected in literature, but they are also deprived of the opportunity to learn life skills from characters to whom they can relate. Children also 'need to feel deeply rooted in our society, with strong attachments to family, friends, and whatever groups and combinations of groups they belong to and to the society as a whole' (Ramsey 2004: 10). This can be established through literature, which can be used to assist children to 'experience themselves as citizens of a diverse world' (Singer & Smith 2003: 17).

As has been established in previous chapters of this thesis, stories are not created within a vacuum, nor are the ways readers engage with them. Stories will reflect the contexts in which they are written, and reveal the historical moments of their production, therefore how a story is received and interpreted will alter over time. Hutcheon (2013: 94) identifies adaptations as potential methods of engaging in larger social critiques, going on to explain how most often adaptations 'are not backdated but rather *updated* to shorten the gap between works created earlier and contemporary audience' (2013: 146 emphasis added). Where this becomes particularly relevant to literary adaptations of *Wonderland* produced for children is with regard to race, and the inclusion of racially diverse characters in the literature produced for children. This is the gap on which this chapter is focused, highlighted by a study conducted by the

Cooperative Children's Book Centre (CCBC) at the University of Wisconsin-Madison which found that of the 3200 picturebooks, children's novels and non-fiction texts the library received in 2013, 93 contained a main or significant secondary character who is African or African American, 34 with American Indian characters, 69 with Asian Pacific, or Asian Pacific American characters, and 57 with Latino characters. This translates to approximately 92% of the library's 2013 book intake containing narratives where the most substantial characters are either Caucasian, or non-human. More troubling however is a comparison between the 2003 and 2013 CCBC reports. In 2003, the CCBC records reveal a greater number of diverse characters in literature than reported in 2013.[29] These results suggest that diversity in children's literature is declining, in spite of continuing research which affirms that 'culturally authentic children's literature engages the imagination and enhances the language skills of minority children' (Pirofski 2001). It also suggests that despite the rise of multiculturalism in the West, which was created as a 'vehicle for replacing older forms of ethnic and racial hierarchy with new relations of democratic citizenship' (Kymlicka 2012: 2), there remains a deficiency in the literary canon, and a continuing hierarchy confirmed by the underrepresentation of racial diversity.

As stated above, a change to Alice's race would not necessitate, nor result in, a major transformation of Carroll's story. A racially diverse Alice could be as active in every aspect of the *Wonderland* adventure as her historically popular Caucasian counterpart. It would not be necessary for race to become the focal point of the story, nor for the narrative to become a political or historical commentary. *Wonderland* is the story of a young girl, who out of pure curiosity and slight boredom, follows a rabbit down a rabbit hole and subsequently finds herself traversing a baffling and occasionally

[29] Refer to: http://ccbc.education.wisc.edu/books/pcstats.asp#black.

frustrating world, learning about herself along the way. There are aspects of Alice which speak to all children; whether they wish they could be her, or take pleasure in having her navigate them through Wonderland. And when considering the number of language translations of *Wonderland*, the universal appeal of Alice and her adventure is clear. Hutcheon (2013: 142) describes how many adapters deal with the reality of the changing reception by audiences by updating the time in which the story is set in an attempt to find contemporary resonance for their audiences. With readers around the world embracing the story, and able to enjoy the written narrative illuminated in their own language, how is it be explained that despite the universality of the text, the images remain predominantly monoracial.

The three picturebooks explored in this chapter are adaptations of *Wonderland* which all present racially diverse Alices, within culturally diverse contexts. The focus on these texts is not a recommendation that these are the only methods of incorporating racial diversity into *Wonderland*, rather they operate as examples of what is missing in the world of *Wonderland* adaptation: an African, African American, or Aboriginal Australian Alice, whose adventure takes place in Wonderland. By using these stories to highlight a gap in *Wonderland* adaptations, the intention is not to diminish what each story achieves with their creation of a new Alice and a new adventure. Rather, these texts are explored specifically because they offer the reader an original interpretation. Through the discussion of these three stories in this chapter, it is hoped that future picturebook adaptations of *Wonderland* can expand upon the current limited ideas of Alice to reflect the diversity of their readership.

6.1 *Alice's Wonderful Adventures in Africa*

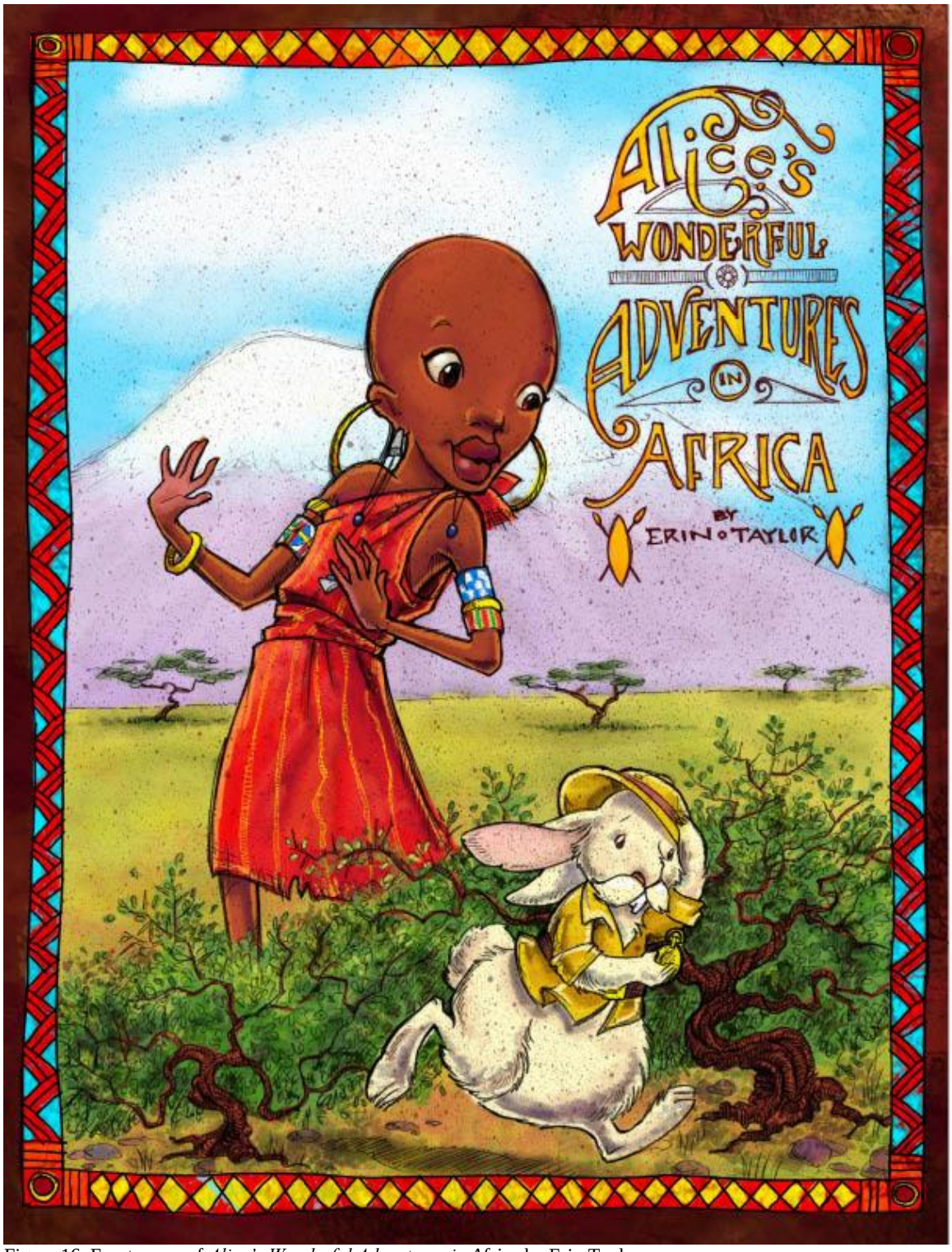

Figure 16. Front cover of *Alice's Wonderful Adventures in Africa* by Erin Taylor.

Alice's Wonderful Adventures in Africa (*Africa*) was self-published in 2012, and inspired by Erin Taylor's time spent living in South Africa and Botswana. The story is set in an unspecified area of Africa, and Taylor's Alice is a young African girl. As with the two other adaptations in this chapter, one of the ways *Africa* (Taylor 2012) differs from other literary adaptations of *Wonderland* is the location of Alice's adventure. Alice is moving, not through a Wonderland, a Dreamland, or a Looking-Glass world, in terms of how Carroll and many other authors imagine it, but through a real place. Child readers of *Africa* can look on a map and see where Alice is in comparison to them, they can read about the African jungle, or savannah, and find out more about the languages spoken, and the cultural stories and behaviours enacted by the characters Alice meets. The story operates, then, as a type of educational tool, introducing children to both the diversity and difference of African cultures. In this way, *Africa* exemplifies Galda and Cullinan's (2002: 7) contention that 'literature entertains and it informs.' Literature 'enables young people to explore and understand their world. It enriches their lives and widens their horizons.' It is important to remember when reading Taylor's (2012) adaptation however, that because of its amalgamation of African cultures, it does not distinguish between the peoples of Africa. Pinto (2009: 103) reminds us that Africa is not one culture or people, but a 'myriad of peoples and tribes, […] home to a great many cultures and to a thousand or more languages.' These distinctions need to be highlighted, otherwise the power of re-situating a new Alice in a new, real Wonderland is diminished.

The Africa depicted in the story can be viewed as a Wonderland, largely in terms of the characters, and the physical transformations Alice experiences. The narrative is a combination of both *Alice* books, and African cultural and ancestral stories, and this allows *Africa* to act as a fantastical story juxtaposed with realism. One

aspect which grounds the story in realism is the conscious passing of time. Time is used to frame Alice's adventure, defining where it begins, and when Alice decides she needs to return home. In the beginning of the story, the reader meets Alice as 'the sun had just risen,' and the first illustration is of Alice carrying firewood, in front of a large, rising sun (Taylor 2012). By the time Alice meets Tweedledee and Tweedledum (characters borrowed from *Through the Looking Glass*), towards the end of the story, the sky is a darker blue, scattered with pink and yellow clouds, as would be seen during a sunset. Alice is ready to go home, and asks for the twins' help. The following sentence tells readers the sun is slipping quickly behind the trees, and Alice is warned of the dangers of traversing the land after dark (Taylor 2012). The remaining illustrations that are coloured depict a darkened, starry sky, and it is through this darkened landscape that Alice runs to find her way home, returning from her adventure, into a bright and sunny day.

There is no mention in Taylor's written narrative of Alice's appearance. Her clothing is described, as she uses it as a place to store the pieces of mushroom which play a significant part in the story. Beyond this, it is the illustrations which show the reader who this adapted Alice is. Her skin is dark brown; she has full lips, and wears large gold hoops pierced through the top of her ears. She is barefoot, and is clothed in a *kikoi*, an African sarong, made of red fabric, woven with gold thread. Two of the most striking features of Alice are her red eyes, and bald head. This particular feature of the illustrated Alice creates an intriguing scene with the Hare at his Tea Party, when he tells Alice, 'Yah hair needs plaiting' (Taylor 2012), a change in perspective from the Hatter's original comment of 'Your hair wants cutting,' yet curious as Alice has no hair to either cut or plait (Carroll 2003 [1865]: 60). Although the story is written in English, the reader learns Alice speaks *Swahili*, and various words of African origin are

interspersed throughout the narrative. However, this Alice is bilingual, and in order to converse with several of the characters she meets in Wonderland, Alice is required to speak English.

Alice's Wonderful Adventures in Africa relies on an interconnected written and visual narrative to tell the story of Alice's adventures through the African jungle and savannah. Sipe (2012: 5) discusses how in picturebooks, two different sets of languages are created: 'the language (in the usual sense) of the sequence of words and the language of the sequence of pictures.' How the two languages do or do not work together can differ across books, and in the instance of *Africa*, congruency is key. There are several functions within the broad category of congruency, which Sipe (2012: 13) defines. The functions most relevant to the text/image relationship in *Africa* are: elaboration (where the illustrations may elaborate on what is said by the words); extension (the illustration serves to add further interpretation to a simple statement); and complementation (the illustrations complement what the text really means, as understood and interpreted by the illustrator). These different, yet related, functions of illustrations in picturebooks are similarly defined by Golden (cited in Sipe 2012: 14), who discusses a five part relationship between words and pictures, with the third listed part being where illustration enhances and elaborates the text. Nikolajeva and Scott (2000) also cite the enhancing and complementary word/picture relationship. The authors state that most picturebooks are characterised by symmetrical relationships, or enhancing and complementary relationships (Nikolajeva & Scott 2000: 229). The definition of this relationship is that enhancing and complementary 'words and pictures [support] one another by providing additional information that the other lacks' (Nikolajeva & Scott 2000: 229). As Sipe (1998: 97) states, 'the essence of the picture book is the way the text and the illustrations relate to each other.' The ways of relating

go beyond what has been discussed above, and the results are not always complementary, however in *Africa*, examples will be highlighted in the following section which demonstrate how the relating of words and illustration work to enhance a child reader's understanding of not only the story, but also the perhaps foreign elements of African culture referred to throughout the written narrative.

Even without the illustrations, readers of *Africa* would still remain aware of how this adventure of Alice's differs from Carroll's *Wonderland*. The written narrative is punctuated with words from the *Swahili* language and references to African culture. As Alice wanders through her African wonderland, she greets the creatures she meets by saying '*Jambo'*, which the reader is informed is a *Swahili* welcome (Taylor 2012). A translation can also be derived from Alice's shift to English when the first creature she attempts to converse with, the mouse in the pool of tears, does not respond to her initial greeting, and she tries to elicit a response with 'Hello' (Taylor 2012). Alice's bilingual skills are further demonstrated when she meets the Hatter and Hare at their Tea Party. She is admonished by the Hatter for seating herself at the table without being invited, and responds with '*Sikitiko*- I'm sorry', and in farewell as she leaves the party, Alice says 'Asante, thank you' (Taylor 2012). Incorporating multiple languages within a picturebook acknowledges the diversity of its readership, and shows an awareness of our global society. As described by Robles de Meléndez and Beck (2013: 251) 'language is one characteristic that defines human diversity,' and can be used in literature for young children to demonstrate both this diversity, and the similarities which run across cultures. This benefits child readers, whether they encounter examples of cultural diversity in their daily lives, or their lived experience is dominated by one hegemonic culture.

Replacing objects and aspects of the environment, physically, and by name, to reflect Alice's changed location is a further way in which the written narrative establishes *Africa* as an alternative Wonderland. The bank on which Alice sits with her sister, and where she first sights the White Rabbit, has been replaced with the 'vast land of Africa', and rather than becoming restless while listening to a story, as the sun rises Alice has been hard at work collecting firewood (Taylor 2012: 2). The reader learns that Alice lives in an *Enkang*, a Maasai word for village, and fantasises about running away to have her own adventures where she will be free from the responsibilities of home. One of these responsibilities is to watch over the goats, and this is where another alteration of the story occurs, in order to better fit with Alice's repositioning as a young, African girl. Her cat Dinah, who causes some grief to the animals of Wonderland in Carroll's story, has been transformed into a favoured goat. However, not all of *Wonderland*'s original animals are altered to become more culturally relevant in *Africa*. Key characters such as the White Rabbit, the Hare, and the Caterpillar, and minor characters such as the Dormouse and the mouse swimming in the pool of tears remain the same as their source characters. The maintenance of these characters is set out in the written narrative; however the adaptation of the Cheshire Cat is largely established through illustration, a method also utilised by Tenniel. In Carroll's (2003 [1865]: 52) original narrative, the written descriptors for this character are limited to 'large' and 'grinning.' It is Tenniel who moulds the Cheshire Cat's physical representation, and in *Africa*, the opportunity is taken to mould this Cheshire Cat into a creature more suited to the African landscape: a wild cat, with leopard spots, and large ears.

Through the inclusion of African languages and descriptions and illustrations of objects of African origin, one of the ways *Africa* (2012) speaks to its readership is by acting as a source of information, a teacher of African culture. This awareness of a

potential global audience is also witnessed in the experiences Alice has with characters whose role is to teach her (and thereby the reader) about African mythological stories, providing further insight into aspects of African culture. The Caterpillar and the Dormouse share stories in different ways, with Taylor combining elements of both *Alice* books with ancestral stories and life lessons. The Caterpillar retells Carroll's poem *Jabberwocky*, which comes from *Through the Looking-Glass*. However, while Carroll's (2003 [1872]: 134) Alice is confused about what the poem could mean, Taylor's (2012) Alice responds that she likes the story, saying 'The Jabberwock was very big and scary, but the warrior could still hunt him because he was very brave.' The Caterpillar then imparts the following piece of wisdom: 'Big and small does not matter. Courage is what is important,' but in order to help Alice, he advises her on the powers of the mushroom. At the Hatter and Hare's Tea Party, the sleeping Dormouse is woken by Alice, who insists it tell her a story. The story the Dormouse shares belongs to the Asante peoples of the former Gold Coast, now Ghana, and tells a story of Anansi the spider, described by Marshall (2007: 31) as a 'trickster figure and culture hero' who appears in many myths. This story is 'Anansi Owns All Tales That are Told', telling of how he duped the Sky God to become the owner of all the tales in the world (Pinto 2009: 103).

While clearly recognisable as Carroll's story, Taylor's adaptation offers more than a conventional retelling. This is done through resituating the adventure within different cultures, and re-creating Alice as a citizen of the culture now presented as Wonderland. Goodman and Melcher (1984: 200), within an educational context, discuss the 'growing awareness of the interrelatedness of the peoples of the world.' *Africa* demonstrates this awareness, and how it is possible to use *Wonderland* as a tool to showcase diversity in children's literature.

6.2 *Alice*

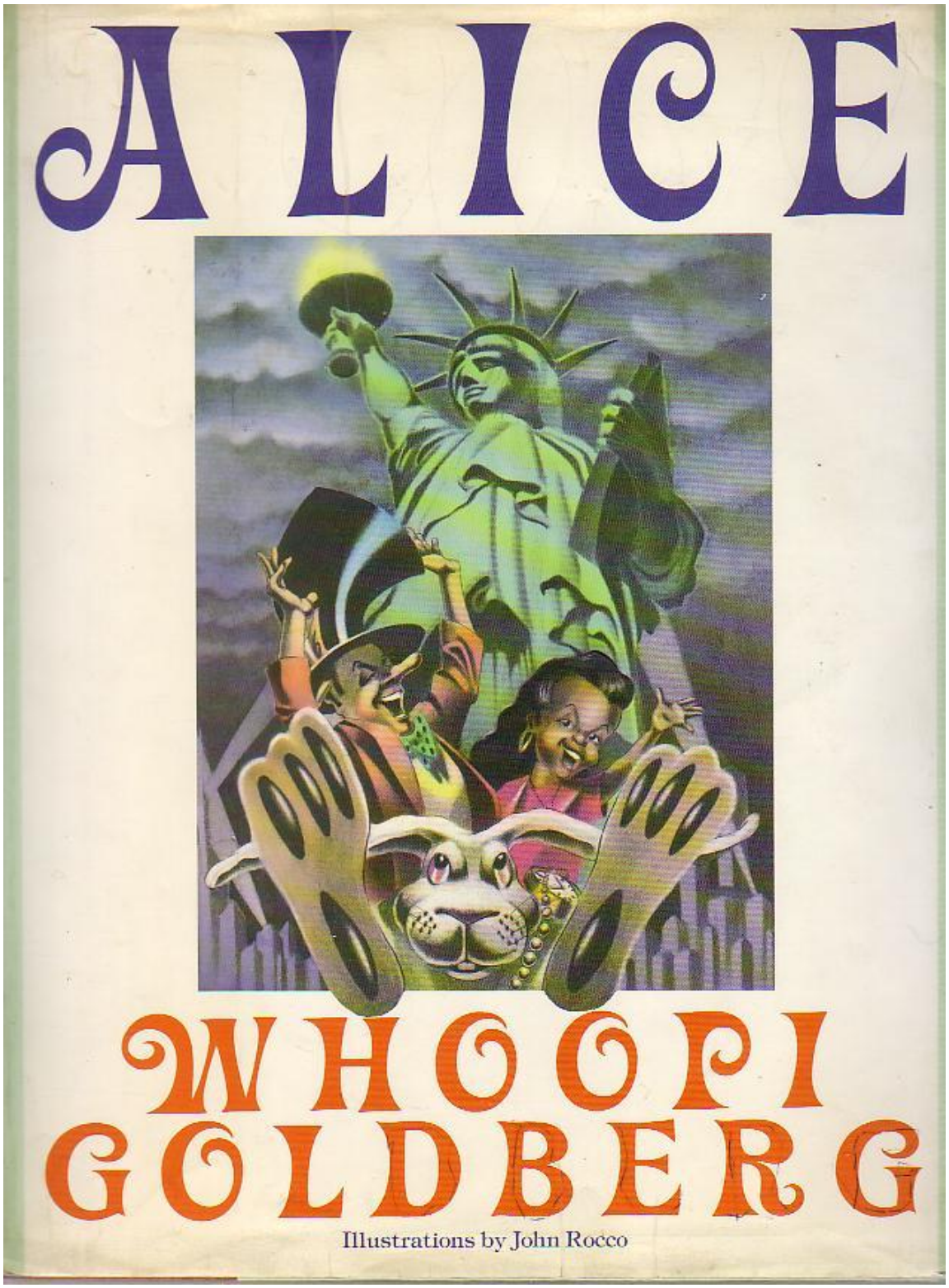

Figure 17. *Alice* by Whoopi Goldberg and John Rocco (Illustrator).

Whoopi Goldberg's *Alice* (illustrated by John Rocco) was published in 1993, six years before the made-for-TV film adaptation of *Wonderland* in which Goldberg starred. *Alice* is not a straight-forward adaptation of *Wonderland*, but rather familiar elements of Carroll's story have been interspersed along with an essentially new narrative. Goldberg's story begins in New Jersey, although the majority of the action takes place in New York City. Alice lives in New Jersey, and in contrast to Carroll's story, where in the end it is revealed that Alice's adventures have taken place within her dream, Goldberg's story begins with Alice awakening one morning in bed, thereby grounding the adventure to come in reality, further established by the naming of place. Like Taylor's (2012) story, Goldberg's (1993) takes place during the course of one day. The passing of time is not referenced in the written narrative, however the illustrations indicate to the reader that the day is passing. As the story moves forward, the sky gets darker, and streetlights turn on. Again, in a similar style to Taylor, a clear ending to the adventure is established through daylight where, after Alice has returned home from the wonderland of New York, she finds herself in sunshine. Goldberg's *Alice* (1993) is not precipitated by the arrival of the White Rabbit, Alice's subsequent curiosity about him, and her literal stumble into Wonderland. Instead, Alice's motivation is primarily based on greed, with her desire to claim a curious prize that a letter in the mail has informed her she has won. The prize can be found at 4444 Forty-fourth Street, New York, and Alice's adventure there, which she undertakes with her imaginary friend, a version of the White Rabbit, and a Mad-Hatter styled character named Sal, sees her traversing stereotypical New York sights such as the subway, Park Avenue, China Town, and the Statue of Liberty. Although the characters Alice meets are exaggerated, largely due to Goldberg's attempt to make *Wonderland* connections, the place of Alice's adventure remains real, even gritty, particularly when considering the dark illustrations.

Goldberg's Alice is a young, African-American girl. She wears gold hoops in her ears, and is dressed in a pink t-shirt and jeans, clothes which reflect her 'real girl' persona. Although this is not confirmed in the illustrations, it is easy for the reader to imagine Alice wearing sneakers, shoes which would be most practical for her race across the city. Alice's hair is dark and wavy, and pinned back off her face. Her skin is brown and so are her eyes. These are all aspects of Alice's appearance which the reader learns from the illustrations. As in Carroll's and Taylor's narratives, Alice is not created in the written narrative. The reader knows Goldberg's Alice is African-American because the illustrations tell us so; race does not influence the story, as seen in *Africa* and *Dreamland.* It is possible to assume that Goldberg chose to re-create Alice as an African American girl because of her own background. While Goldberg's motivations can only be assumed, as an actress at around the time when *Alice* was published, Goldberg had a record of being involved with films which aimed to create a dialogue around ideas of diversity, particularly with regard to race in America.[30] Although these films deal with race in more overt ways than *Alice*, a similar level of social consciousness can be detected in the ways Alice's racial identity is *not* highlighted. In a discussion of racial privilege and disadvantage, Ramsey (2004: 71) emphasises that 'Whiteness is the "invisible norm" that sets the standards for everyone else's experience.' This is a socially constructed standard which is similarly described by Green, Sonn, and Matsebula (2007: 396):

> White people do not experience the world through an awareness of racial identity or cultural distinctiveness, but rather experience whiteness and white cultural practices as normative, natural, and universal, therefore invisible.

[30] *The Color Purple* (1985), *The Long Walk Home* (1990), *Sarafina!* (1992), *Made in America* (1993), *Corrina, Corrina* (1994), *The Associate* (1996), *Cinderella* (1997 – an adaptation with an African American Cinderella), *Our Friend Martin* (1999).

By re-creating Alice as an African American child, set within an everyday experience (albeit with nonsensical elements), and producing a story where this child just *is*, rather than being made a historical, political, or racially stereotyped figure, Goldberg is challenging this invisible norm of Whiteness.

As previously identified, *Alice* does not follow Carroll's original plot, but rather takes familiar elements to create a new story. The central feature of *Wonderland* is Alice's adventure, begun through her emergence into Wonderland, and ended with her safe return home. Goldberg's story differs from conventional adaptations, not only in terms of the creation of a new adventure, but also with regard to Alice's awareness of the adventure to come. This Alice knows where she is headed, and a conscious decision is made to go to this 'Wonderland' of New York, although as a place, it is as unfamiliar as the original Alice's Wonderland. New York's buildings are described as 'being so tall they seemed to bend over their heads', and the streets are full of people and taxis (Goldberg 1993: 12). Although New York is a real city, the potentially fantastical elements are embellished, in order to better connect with *Wonderland*'s nonsensical narrative. Alice's ride on the subway is described as 'like nothing else in the world'; full of different kinds of people, and graffiti colours that become kaleidoscopic when the train is moving quickly (Goldberg 1993: 20). One of Alice's key experiences in Carroll's original story is her physical transformations, and it is re-created in *Alice* to describe a claustrophobic encounter Alice has in a diner, although in this adaptation, it is not Alice who undergoes the transformation, but the diner itself, and the other patrons. The building shrinks to the size of a 'Roach Motel', and the customers surrounding Alice and her companions get bigger and 'stretchier' as they move in closer, chanting about Alice in unison (Goldberg 1993: 18). This transformation is a

new idea, and positions Alice even more firmly than in *Wonderland*, as the totem of normality in this fantastical world.

One of the most well-known lines from Carroll's (2003 [1865]: 9) story is Alice's exasperated question about the use of books without pictures or conversations. The significance of this remark is reflected in *Alice*, where much of the written narrative is driven by conversations, and the visual narrative offers the majority of the information for the reader about where Alice's adventure is taking place. This can be seen in the visual references to New York attractions which are not referred to in the written narrative, but clearly establish a distinct sense of place. These attractions include the George Washington Bridge, Central Park, the Statue of Liberty, Park Avenue, Chinatown, and yellow taxis. Skyscrapers frame each outdoor illustration, positioned as a key identifier from the first glimpse the reader has of New York, across the George Washington Bridge.

The illustrations of New York are darker than the scenes where Alice is in New Jersey. The sky is dark, and the colours are muted. When the pictures show a scene inside a building, the artificial light creates shadows on the characters' faces, which add a sense of the macabre. A connection can be made between the blue sky, natural light, and green grass depicted when Alice is at home, and the darkened sky, neon lights, and unsettling shadows of New York, with the social history of New York during the 1980s and early 1990s. New York's crime rate during these years has been well documented and analysed, and there is a consensus that this was a dark period in the city's history (Karmen 2000, Conklin and Jacobson 2003, Levitt 2004, Zimring 2011). Born in New York, and raised in a housing project in Manhattan, combined with her record of social activism, it is to possible to speculate that Goldberg was attempting to both showcase

the uniqueness of New York, and highlight the disreputable events which were occurring at the time.

The characters Alice interacts with shift from their original incarnations, whether through their role in the story, or their physical representation, in order to suit the new Wonderland. The White Rabbit has become an invisible friend, and the Hatter is now an eccentric neighbour. Tweedledee and Tweedledum, brought over from *Through the Looking Glass* are the owners of a diner Alice visits. Significantly they are also African American. The Queen of Hearts is a rich, white, obnoxious women who attempts to swindle Alice out of the prize she has travelled to New York to collect, and the compliant King of Hearts is now a compliant husband who, at his wife's request, sends out his men (much like Carroll's deck of cards) to chase Alice through the city. As *Alice* differs from *Wonderland*, several characters from the original story have been removed, including key characters such as the Cheshire Cat, who appears only on the title page as a tiger-coloured, grinning cat, sitting on a mailbox. The mailbox is open and a letter addressed to Alice is visible, so the reader is left to assume that this is Alice's mailbox, and potentially Alice's cat, although when Alice checks her mailbox at the beginning of the story, the cat has disappeared, and is not mentioned. The Caterpillar is also missing, as is the March Hare.

What *Alice* (1993) does with Carroll's *Wonderland* is to re-create the story in a contemporary setting, in a real place, with a new Alice. Goldberg's Alice shares some of the personality traits exhibited by Carroll's Alice – a sense of adventure, courage, and an ability to adapt to different situations – and these shared traits are important when it comes to adapting a character as well-known as Alice, in a way that she has never before been seen. Through using characteristics which make Alice seem universal, it is easier to see how Alice can indeed be any girl. The universality of Alice, however,

moves beyond her personality. Over time, aspects of Alice's physical appearance and clothing have become iconic, in particular the headband, the style of which has been known as the 'Alice band' since at least the early 1930s.[31] It needs to be noted that Alice did not wear this headband in *Wonderland*, but was added by Tenniel to the illustrations for *Through the Looking-Glass* (1872). Similarly iconic clothing items include variations of similarly-styled dresses, which have appeared in colours including red, pink, and yellow, but are most often depicted in blue, arguably cemented by Disney's 1951 film. This dress is often worn with a white pinafore, and black strappy ballet flats. As described by Vaclavik (2014), Alice has become a 'style icon':

> She [Alice] has had a profound and lasting impact on the way people dress. Over the last 150 years, people from all over the world have sought to mimic, adapt, and reinvent the 'Alice look'. The impact of Alice on fashion transcends class, cultures and borders.

This statement by Vaclavik draws attention to the universality of *Wonderland* which is addressed in this chapter. In multiple ways, Alice is a figure of influence, who is malleable and adaptable, and appeals to a global audience. The three adaptations discussed in this chapter move away from Alice's 'traditional' clothing, to ensure that the Alices presented better reflect the cultures within which the stories take place. These Alices are successful in that regard. But what of the Alices which retain the conventional headband, dress, and knee socks? Does this clothing, so powerfully connected with white skin and blonde hair, limit racially diverse expression? Perhaps not, as the 'Alice look' is a trend which has been adopted at various times, around the

[31] Refer to: 'What Smart Women are Wearing', *Aberdeen Journal* 19 December 1933, page 2, and 'Hollywood's New Coiffure', *Folkestone, Hythe, Sandgate & Cheriton Herald* 6 January 1934, page 10.

globe, for example in Japanese girl culture.[32] The question remains as to why, when *Wonderland*'s culturally diverse audience continues to reinvent Alice for themselves, does the mainstream publishing industry not reflect this?

6.3 *Alitji in Dreamland*

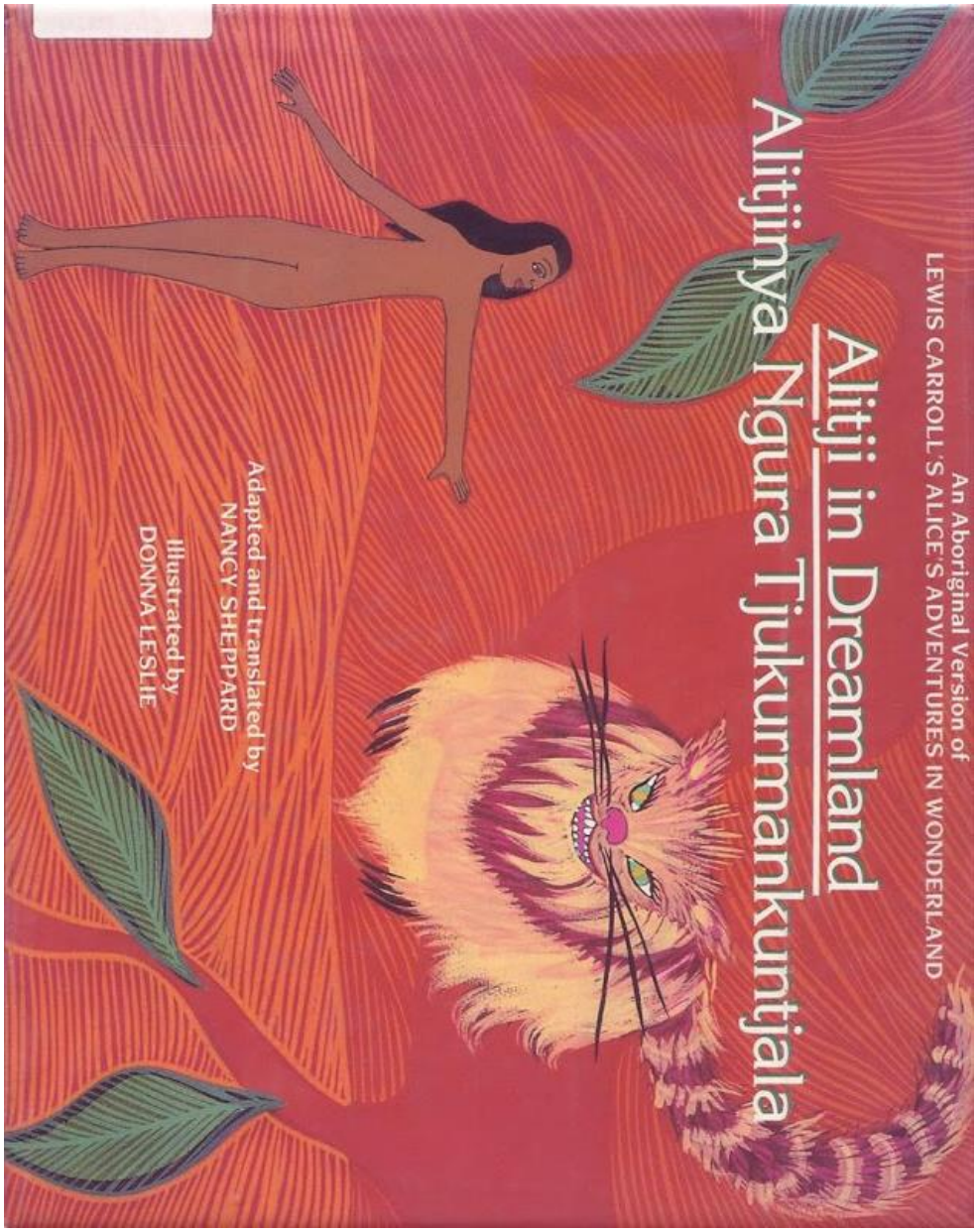

Figure 18. Front cover of *Alitji in Dreamland/Alitjinya Ngura Tjukurmantjala* by Nancy Sheppard and Donna Leslie (Illustrator).

[32] For further discussion, see Masafumi Monden's catalogue of works, including: 'Being Alice in Japan: performing a cute, 'girlish' revolt' (2014), and *Japanese Fashion Cultures: Dress and Gender in Contemporary Japan* (2014), and Sean Somers' 'Arisu in Harajuku: Yagawa Sumiko's Wonderland as Translation, Theory, and Performance' (2009).

Alitji in Dreamland (*Dreamland*), was first published in 1975, and reprinted to coincide with the 125th anniversary of the publication of Carroll's story. The story was adapted by Nancy Sheppard, and illustrated by Donna Leslie, and is an unusual adaptation because the story is told in English, but has also been translated by Sheppard into *Pitjantjatjara*, a language spoken by Indigenous communities living in Central Australia, which includes South Australia and parts of the Northern Territory. The Wonderland in *Dreamland* is created with references to Australian flora and fauna, with some characters re-written to reflect Australian culture. Two of the clearest examples of this are the White Rabbit who has become a White Kangaroo carrying a dilly-bag and a digging-stick, and the Caterpillar, who is now a Witchetty Grub. Despite these factual references, Alitji's adventure still takes place in a wonderland, entered by following the White Kangaroo down a hole, and emerging at the end by awakening from a dream. Alitji (Sheppard 1992: 30) comments at one point 'how pleasant it was in my own country', emphasising for the reader that the land she is currently moving through is not her reality. Colours found in the natural world are used for the illustrations, with an emphasis on reds, oranges, and yellows. These colours signify a sense that Aboriginal Australians have a connection with the land.

In Sheppard's book, Alice has been renamed 'Alitji', and she is a young, Aboriginal Australian girl. Her skin is brown, her hair is black and decorated with berries, which Alitji wove through her strands to help alleviate some of her boredom from listening to her sister tell a story – an alternative to Carroll's Alice considering whether to get up and make a daisy-chain. Alitji does not wear any clothes, nor shoes, and neither do other Indigenous characters who appear in the story. Similar to the African wonderland of Taylor's story, Sheppard's Australian wonderland is set post-colonisation, and the adaptation of the Hatter and March Hare's Tea Party is used to

highlight the racial tension and conflict which arise when two opposing cultures clash. The Hatter and Hare become a Horse and Stockman, and in an interpretation of the previously mentioned comment by the Hatter, directed at Alice, advising her hair wants cutting, the Stockman tells Alitji, 'Your skin is very dark. You ought to wash yourself.' Alitji responds, as described by Sheppard, 'with dignity', by saying, 'My skin is always dark, even after washing' (Sheppard 1992: 63). The concept of 'washing' away blackness has its origins in the 'to labor in vain' trope that circulated Europe and North American from the seventeenth century (Cashmore 1997: 5). The images accompanying this saying were of a white couple, scrubbing a black child with soap, in an attempt to wash away his blackness. Within this context, Alitji's confrontation with the Stockman is an impressive adaptation of the Tea Party, which speaks not only to the historical marginalised Indigenous Australian experience, but can also be taken as a commentary on the historical whitewashing of children's literary characters.

Dreamland (1992) closely follows Carroll's narrative, including each scene and character in the order in which they appear in *Wonderland*. However, as explained by Minslow (2009: 220), 'Sheppard has transformed the Victorian dress, housing, kinship, and connections to the natural environment to better reflect what she conceptualises as those specific to Aboriginal culture and society.' This includes not only the previously mentioned alterations to characters such as the White Rabbit and Caterpillar, but the rewriting of Carroll's poems, and a shift in the opening scene which highlights Alice's boredom and openness to adventure. In place of Alice listening to her sister read while sitting on a river bank, Alitji is sitting in a creek-bed with her sister, and they are playing a story-telling game. This shift is an example of Carroll's story being altered to reflect a new cultural characteristic – the significance of oral storytelling in Aboriginal culture. The essence of the scene remains, while being sympathetic to its new

readership. Shavit (2009: 115) describes this occurring when 'the model of the original text does not exist in the target system, [then] the text is changed by deleting or by adding such elements as will adjust it to the integrating model of the target system.' This clearly occurs with the translation of the story into the *Pitjantjatjara* language, but also in the translation of objects and places which reflect changes in the childhood experience from Victorian England, to contemporary Aboriginal Australia.

Much has been written about *Wonderland*'s contemporary references to, and parodies of, social mores, expectations of childhood, public figures, and previous literature (Susina 2011, Haughton 2003, Gardner 2001, Cohen 1995, Empson 1935). This kind of analysis, conducted by people Haughton (2003: xi) refers to as 'Queens',[33] has created a dialogue surrounding *Wonderland* about how it is to be understood, and by whom. Earlier in this chapter, *Wonderland* is described as having elements of timelessness. Alongside this however are elements which firmly position the story within its nineteenth century context. The story was originally created to entertain three young girls, and through its publication, Carroll aimed to entertain all children of his time, writing, 'The pleasantest thought I have, connected with *Alice*, is that she has given real and innocent pleasure to children' (Carroll 1877, cited in Cohen 1995: 144). In order to amuse nineteenth century children, Carroll needed to create connections throughout the narrative to which they could personally relate, which is why some aspects of the story may be problematic for twenty-first century children. These in-jokes, references, and witticisms all work to establish a community between Carroll, his readers, and the story, where membership can only be gained through embarking on the adventure laid out within the pages of the book. As discussed by William Myers (2014)

[33] Embodying the viewpoint of the Red Queen in *Through the Looking-Glass*, when she states that 'even a joke should have a meaning.'

'books transmit values. They explore our common humanity.' Carroll did well enough to balance contemporary references for his then audience, with timeless references so the story can still be enjoyed 150 years later, however this concept of creating an intimate community is also clear in *Dreamland*.

The Australian and Aboriginal Australian references throughout *Dreamland* work to fashion the land in which Alitji experiences her adventure, but by doing so, they also fashion a particular readership, who all share a particular knowledge and awareness. A shared knowledge and awareness is significant for this particular community of child readers, as they are largely absent from mainstream children's literature. William Myers (2014) questions what the message is when some children are not represented in children's books. Aboriginal Australian children belong to one of the oldest cultures in the world, yet are also a part of one of the most marginalised within their own country: a result of the 'decimation of Aboriginal populations, [and]destruction of Aboriginal culture', following the British colonisation of Australia (Purdie, Dudgeon, & Walker 2010: 5). This marginalisation has manifested in high rates of unemployment, lower average income, high rates of arrest and imprisonment, of poor health, low education and low life expectancy, also all indicators of the consequences of entrenched institutionalised racism (Dudgeon et al., cited in Purdie, Dudgeon, & Walker 2010: 22). Aboriginal Australians are largely invisible in public life, with the exception of negative stereotyped images which result in further marginalisation. *Dreamland* succeeds in putting Indigenous culture at the forefront of *Wonderland* by employing elements of Indigenous culture within a traditional setting, and using traditional language, to retell a familiar English story.

The meticulous changes to characters, place, and language throughout the narrative indicate that the intended audience for *Dreamland* was Aboriginal Australian

children. *Dreamland* has been re-created from Carroll's original, into a different, but fundamentally unabridged new version. This has resulted in even the smallest component or detail being altered, from what Alitji grabs on her fall down the rabbit hole – rather than a jar of orange marmalade, she discovers 'a dish of bulbs called tjanmata' (Sheppard 1992: 2); to the woomera, replacing the white kid-gloves and fan the White Kangaroo drops and Alitji picks up, causing her to shrink; to the Eucalyptus trees which grow throughout Dreamland. Each alteration adds a new level to the story. Further alterations include the Queen of Hearts becoming a Witch Spirit, which Sheppard (1992: 49) translates from *kungkapa*, 'the proper name of a certain malevolent female spirit who harbours evil intent towards young girls.' The playing cards become leaf people, and the Duchess becomes the North Wind Spirit. The Cheshire Cat has been turned into a Wild Cat, although this alteration is arguably one of the more minor, considering other characters.

Experiences with the physical world have also been adapted to suit the new audience of *Dreamland*. The hall into which Alice lands, ending her fall down the rabbit hole has become a large underground cave, and the locked door through which Alice can see the beautiful garden, is an opening in the cave wall, door-less, but blocked by an enormous root (Sheppard 1992: 6). The White Kangaroo lives in a *wurlie*, an Aboriginal hut, and the Witchetty Grub speaks to Alitji from up in an Ironwood tree, rather than from a mushroom, advising her that berries from one side of the tree will make her grow taller, and the other side will make her shorter. The North Wind Spirit also lives in a *wurlie*, and receives her message to see the Witch Spirit, not via telegram, but by smoke signal. The message differs also, with the invitation shifting from a request to play croquet, to an invitation to attend a *corroboree* (Sheppard 1992: 49). This change in activity is a strong example of the updating and cultural changes made to

the original story. Croquet, having been introduced into England, from Ireland in the 1850s, suited Carroll's contemporary readers (Scheuerle 2013: 15, Prichard 1981: 9). Scheuerle (2013: 22) discusses how Carroll's inclusion of croquet in *Wonderland*:

> May be seen as an indication of the rapid spread of croquet […and that…] Carroll could, seemingly, take for granted that his readers of Alice's adventures knew the particulars of the game well enough to understand and appreciate the Queen of Heart's strange 'croqueterie' and modified croquet rules.

The same could not be said for Sheppard's Indigenous Australian audience, 125 years later. For Alitji's adapted scene with the Witch Spirit to have cultural relevance, and connect to other altered features of the story, a new activity was required.

These changes, and others, indicate that the intended audience for *Dreamland* is Aboriginal Australian children. This differs from Taylor's (2012) adaptation, where the impression is created that it was written for children for whom Africa is a foreign continent. The language of *Dreamland* assumes knowledge, rather than provides instruction, and is not simply a translation of Carroll's story into another language, but an example of the story being appropriated for a new culture. Wilson (1992: 101-102) identifies *Dreamland* as the forty-fourth language translation of *Wonderland*, and describes how this adaptation demonstrates the 'universality of Lewis Carroll's imagination.' By making *Wonderland* culturally relevant for a new audience, *Dreamland* creates a sense of inclusion for children who can now culturally relate to Alice/Alitji's adventure, while simultaneously revealing how flexible all aspects of the narrative are, written and visual.

Wonderland is described in this chapter as a story with 'universal' appeal. This appeal is measurable by the number of adaptations and translations which have been, and continue to be, produced around the world. However, this universality of

readerships, and the idea of limitlessness with which the story is approached by authors and illustrators, is offset by narrow representations of Alice's appearance. Alice's Whiteness, despite the languages into which her adventures have been translated, belies this seeming universality. How was the unconscious, almost unanimous, decision made that Alice, in spite of other modifications to the story, will remain a Caucasian child? This chapter has gone some way to exploring how this aspect of *Wonderland* adaptation is at odds with interpretations of the story, where this particular decision sits within children's literature publishing in general, and how both these outcomes connect to racial diversity in wider Western culture, particularly childhood. In his book *Ways of Seeing*, Berger (1972: 7) describes how seeing comes before words. Briefly mentioning children, Berger goes on to state that 'the child looks and recognizes before it can speak.' This ability to absorb information using visual cues taps into the idea that the hegemonic aspects of a culture are established by what and who is most visible. There is a clear connection here with racial diversity, discussed by Ramsey (2004: 81), exploring how children 'absorb prevailing attitudes about race as they grow up. By the preschool years, children begin to express stereotypes of groups.' Diversity, and its acceptance or rejection, are part of the socially constructed experience of childhood, therefore the learned outcome will depend on to what the child is exposed, socially as well as within classrooms and the home.

Harris (1995: 276) states that 'books are powerful. They can serve as catalysts for the greater good or they can bolster the tyranny of a few.' This sentiment is similarly expressed by Swadener, Dunlap, and Nespeca (1995: 267):

> [Literacy] has overt sociopolitical meanings and functions and has been used to define, exclude, oppress, and alienate, as well as to clarify, include, empower, and connect children and families to their community.

The power of *Wonderland* lies with its universality, but its potential is not being embraced by adapters. *Wonderland* offers opportunities to encourage cultural and linguistic diversity through the racial representation of Alice, and act as an effective tool to enhance diversity within children's literary publishing by showing a familiar story in new ways.

Purdie, Dudgeon, & Walker (2010: 17) highlight how developmental psychology and social learning theory demonstrate that there are 'mechanisms by which children acquire the particular stereotypes of their culture.' The examples the authors provide involve both direct instruction, 'that particular racial groups are "dirty" or "can't be trusted"', and 'unconscious inferences' generated from observing the behaviour and attitudes exhibited around them (Purdie, Dudgeon, & Walker 2010: 17). García Coll, and Vázquez García (cited in García Coll et al.1996: 1899) outline how these mechanisms can be immobilised and state that certain environmental conditions and socialisation patterns, such as de-emphasising in-group/out-group distinctions, providing positive models, and reducing social distance, can contribute to reducing the development of prejudicial attitudes in children. Particularly relevant for this chapter is García Coll's (et al. 1996) emphasis on positive, integrative models, as this involves what a child can see, and therefore establish connections with. These positive models of racial diversity are what is missing in conventional adaptations of *Wonderland*.

The three adaptations discussed in this chapter are arguably anomalies within the *Wonderland* industry. *Wonderland* has a 150 year history in terms of publication, and over a century of adaptation. All this time, and all the stories created from Carroll's tale, work together to create a powerful, historically established message about who Alice is, and particularly key, who she is not. The question then is who is Alice? In her

2004 book, *All Things Alice*, Linda Sunshine (2004: 40-41) created a list of 'sixteen things true about Alice:'

1. She was always ready to talk about her pet.
2. She found it very confusing to be so many different sizes in a day.
3. She was definitely not a serpent.
4. She did not like to eat raw eggs.
5. She did not want to go among mad people.
6. She could not remember much about ravens and writing-desks.
7. She did not live much under the sea.
8. Her favourite phrase was 'Let's pretend.'
9. She didn't like to confess, even to herself, that she couldn't make something out.
10. She would most like to be a Queen.
11. She was rather afraid of insects, at least the large kinds.
12. She liked birthday presents best.
13. She didn't like belonging to another person's dream.
14. She was always rather fond of scolding herself.
15. She was always ready for a little argument.
16. She got very used to queer things happening.

All these true things help create an image of Alice, who is unique because she is wholly herself, but she fascinates because she can also be 'every girl', or 'every child.' Much of who Alice is, is appealing to readers, writers, and publishers, otherwise the story would not continue to play such a significant role in popular culture, or academic discussion. The same is true of Wonderland and the creatures that live there. But the question is, if Alice can be any young girl, why is she almost always the same girl?

As explored in this chapter, there are literary adaptations of *Wonderland* which reimagine Alice beyond her Caucasian identity, however, in order for this shift to occur, Alice also needs to be re-placed outside of Carroll's Wonderland. After decades of being the playground for hundreds of white-skinned Alices, it appears almost

impossible for authors, illustrators, publishers, and readers to imagine anyone other than a young, white, blonde (occasionally brunette) girl as the protagonist in this adventure. The adventure needs to change and therefore so does the playground. Hutcheon (2013: 143) cites Jonathon Demme's 1998 film adaptation of Toni Morrison's *Beloved* (1987), and Richard Danielpour's 2005 opera *Margaret Garner*, from Morrison's novel, and the vehicles they provided for African American performers, to declare that 'the time is clearly right, in the United States, as elsewhere, for adaptations of works on the timely topic of race.' The right time is related to a sense of 'readiness to reception', and the amount of hype that is going to circulate a particular story (Hutcheon 2013: 143). The 150th anniversary of *Wonderland*'s publication is 2015, and the hype surrounding Carroll's story is widespread, with publications, festivals, conferences, and exhibitions occurring in countries around the world. This anniversary creates a vehicle for adapters to showcase *Wonderland*, and demonstrate why this story has endured when many others have not. We will also see a spike in the number of literary adaptations to be published, as was seen with the release of Tim Burton and Disney's film adaptation, *Alice in Wonderland*, in 2010. This means that there is also an opportunity to play with the potential for racial diversity in illustrated representations of Alice. There is nothing wrong with the thousands of White Alices who are already a part of the global world of *Wonderland* adaptations, but why not expand on the creativity and flexibility *Wonderland* offers, and give child readers a new face to look at?

7. Conclusion

While Carroll and the *Alice* books are firmly situated in the nineteenth century, they continue to fascinate contemporary readers.

– Jan Susina, *The Place of Lewis Carroll in Children's Literature*

When I was about seven years old, an ill-gotten copy of *Wonderland* came into my possession. This version told the story using Carroll's words, but Tenniel's illustrations had been replaced with similarly styled line drawings by Normy Robinson (Carroll 1976). I describe this copy as ill-gotten as it came via an older cousin who left it at our house after visiting one day. The front page bears the inscription 'To Tracy, with love, from Granny and Grandpa x', and it was my first printed version of Carroll's story. I made Mum my co-conspirator, insisting she not inform my cousin about her lost book. This Alice became the one I got to know as I grew up. In fact, it remained the only version I had read until in my 20s I acknowledged this much loved book, which no longer has any pages still attached to its spine, needed to be retired. As a replacement, I purchased a Penguin Classics edition, with an introduction by Hugh Haughton (2003), and after acting as my 'original' edition, referred to throughout this thesis, this edition now too deserves to be retired. As described in the introduction of this thesis, Disney's adaptation of *Wonderland* had a significant impact on my visual understanding of the story, but it was Carroll's words which provided the depth and detail to fully capture my imagination. Throughout my childhood, I knew two Alices, and their personal significance was different, yet undeniably connected. This thesis

goes some way to exploring the multitude of new Alices which help define childhood today and how new readers can approach and understand the story.

Looking to my exposure to Disney's film, it is an experience which likely parallels the experiences of other consumers of Carroll's story. *Wonderland* moved out of copyright in 1907, which means writers and illustrators have had over a century in which to create new versions of the story and characters, and thousands of these new versions have been published in over 170 languages around the world. The story has never gone out of print, and there are differing arguments suggesting why this is so. Perhaps its popularity has been maintained by generations of nostalgic adults who remember the story from their childhood. Peter Hunt (1991: 61-62) connects this to a theory of "live" books and "dead" books, identifying "live" books as those which are 'willingly read by children', and "dead" books as those which are 'no longer of interest to children, but may remain so to critics and scholars.' *Wonderland* is positioned as a borderline case, enjoyed by children and sustained by adults. Alternatively, based on publication figures, it is reasonable to assume that many adults from these previous generations have been raised on adapted versions, therefore perhaps the source of *Wonderland*'s continuing popularity can be found in these adaptations. It is worth acknowledging that there are differing positions within scholarly discussion on *Wonderland* as to why this story has remained popular while other stories languish in historical records.[34] For this thesis, the most significant fact is that for a combination of reasons, *Wonderland* remains. This is a given, proven by the number of original reprints and adaptations across mediums being produced around the world each year.

[34] For further discussion, see Jan Susina's (2011) *The Place of Lewis Carroll in Children's Literature*, Zoe Jaques' and Eugene Giddens' (2013) *Lewis Carroll's* Alice's Adventures in Wonderland *and* Through the Looking-Glass: *A Publishing History*, Christopher Hollingsworth's (2009) *Alice Beyond Wonderland: Essays for the twenty-first century*, and Will Brooker's (2004) *Alice's Adventures: Lewis Carroll in Popular Culture*.

The 'great fecundity,' as described by Bonner and Jacobs (2011: 38) of Carroll's *Alice* books is demonstrated by the scope of adaptations which have emerged from the original stories. Susina (2011: 145-146) suggests that *Wonderland* is popular with adapters working across various multimedia because of the 'attractive playfulness in its original design and typeface that makes it intriguing to translate', and as a children's text 'it [also] has a collectability status, which makes it valuable for marketing purposes as well; people of all ages want to see and buy new interpretations.' This thesis has focused specifically on picturebook adaptations published for children, rather than considering adaptations more generally, in order to develop a deeper understanding of how *Wonderland*'s narrative operates for young readers, in combination with constructions of childhood developed through the publishing industry. Yet it was also necessary to conduct the examination of this area of adaptation with an awareness of the broader *Wonderland* industry, which feeds into many aspects of popular culture, across multiple mediums.

What is found in the preceding pages, is an examination of contemporary picturebook adaptations of *Wonderland* (and one nineteenth century adaptation), the existence of which offers an insight into not only the popularity of Carroll's story, but the flexibility of the narrative, the opportunities it offers authors and illustrators to make it their own, and what the results of these opportunities tell us about contemporary ideas of the child's reading experience. The "everydayness" of children and their books was an important consideration throughout the preceding chapters, where a dual emphasis was placed on studying the variety of narratives created in each adaptation, as well as the potential impact these narratives could have on the child reader. This impact is worthy of examination as the significance of the relationship between children and the books to which they are exposed should not be underestimated. The specific areas of

narrative chosen as frameworks for examination; the narrator, front cover design, poetry, 'unsavoury' behaviours, and racial diversity were selected for their importance to the maintenance of the *Wonderland* literary adaptation industry, as malleable functions of telling Carroll's story. However there is a second element when considering the significance of these particular areas of focus: they can all shift beyond *Wonderland* and speak to the wider world of children's literary publishing. This is the dual aim of this thesis as discussed in the introduction: an examination of *Wonderland* retellings, but also an examination of literature published for young children, which uses *Wonderland* as a case study.

To study or to speak of narrative, its role as a 'cultural phenomenon, one of many cultural processes by which we live' needs to be acknowledged (Bal 2009: 10). Narrative is omnipresent, and how it is presented in literature is reflective of the time and place of its creation, yet connections across time and across place can be made. This is demonstrated in *The Nursery "Alice"*, the inclusion of which in a study of otherwise contemporary adaptations was deemed necessary because of the insight it offered into Carroll's ideas of how his story can work as a text for pre and early readers. The edited, directive text and enlarged and coloured illustrations also spoke to children's book conventions which the original *Wonderland* has been lauded for avoiding. The new, conservative nature of Alice's adventure, with the lack of conversation between characters, combined with the dominating tone of the narrator, established an altogether different impression than the original. As an individual study, it is a multifaceted, intriguing text, however *The Nursery "Alice"* also provided this thesis with a touchstone for the contemporary picturebooks and junior novel to come. *The Nursery "Alice"* has not enjoyed the continuous publication history of the original Alice books, as it spent part of the twentieth century out of print, but it has been made

available again to readers today. This dual audience, across centuries, establishes a further framework for the study of the text, as a commencement point for a study on contemporary adaptations.

Before moving into aspects of the written narratives in *Wonderland* adaptations, their front covers and spines were examined for the kinds of narratives which emerge from particular choices in colour, illustration, and typography. The analysis of front covers acknowledges the role they play in connecting to potential readers, and how a book will be positioned within the marketplace. Front covers are referred to throughout this thesis as frames for the story. They are a literal frame, the hard (or at least harder in the case of paperbacks) exterior protecting the thin pages in-between, and they are a metaphorical framing, generating clues as to the story contained within. Decisions made with regard to the design of the front cover of an adaptation intersect many areas, including the history of the original text, the purpose of the adaptation, who the intended audience has been and who publishers intend it to be now, how the story is positioned within popular culture, how previous adaptations have been marketed, and what has made similar books appealing. These kinds of decisions are not specific to *Wonderland* adaptations, and invite a broader look at the children's publishing industry, and in particular, the pervasive role constructed ideas of gender play when it comes to answering design questions. While gender is not the only factor under consideration, assumptions regarding what will appeal to girls and boys, and how these assumptions differ, impact on the child's reading experience, and continue into adulthood, witnessed by marketing campaigns around calendar events such as Mother's Day and Father's Day. As has been highlighted throughout this thesis, one of the strengths of *Wonderland* lies with its universal appeal. Different characters and moments from the story will be used at different times, and in different ways, to attract new audiences.

How this is initially achieved is through front cover design, and it is on these front covers that the flexibility of Carroll's story can be demonstrated.

This thesis has focused specifically on adaptations, using the original *Wonderland* only as a necessary focus of referral as each adaptation has consciously used *Wonderland* as the inspiration for its text. When discussing the use of poetry in adaptations for young children, it became necessary to establish an explicit connection to Carroll's original narrative as specific elements of that narrative were being analysed. From examining the adaptations selected for 'Rhyme? And Reason?', as well as taking a broader look at *Wonderland* picturebook adaptations, it is clear that Carroll's poems are not popular inclusions. That the majority of *Wonderland*'s poetry is absent in picturebooks appears contradictory in the light of research on children's literacy development, and exposes the marginalised position poetry holds in the mainstream publishing industry, for both children and adults. Adults are included here, as they are the creators of children's books, and by sidestepping Carroll's poetry, the collective anxiety regarding poetry is revealed. This then taps into assumptions about what children are capable of comprehending, as well as what they 'need' with regard to literature. Woodhead (1999: 63) highlights this point regarding needs, stating that 'this seemingly innocuous and benign four letter word conceals in practice a complex of latent assumptions and judgments about children.' That the simplest of Carroll's poems is used most consistently in picturebook adaptations speaks to assumptions about child comprehension. This is despite the connections Carroll's poetry makes with studies showing the most popular forms of poetry amongst young children, and the effectiveness of rhyme in literacy development. Carroll's poetry exists to offer insight into characters, and to extend the narrative outside of Alice's adventure. The story benefits from their existence, therefore the reader can benefit as well.

Working with an original text with a history as old as *Wonderland* means that when designing an adaptation, there will be aspects of the story which need considering more closely than others. Questions may arise as to the understanding of now out-dated social references, changes to language which can alter the meaning of a passage, or behaviour exhibited by a character which is no longer socially acceptable. 'The Caterpillar's 'Unsavoury' Behaviour' considered how selected adaptations have reinterpreted Carroll's hookah-smoking, grumpy Caterpillar, who Alice meets after escaping the White Rabbit's house. The image of the Caterpillar and his hookah is iconic, and has become a part of *Wonderland*'s pop-culture imagery. Yet social views on smoking have shifted since Carroll wrote his story, with smoking no longer regarded in a positive light. Smoking in children's books has joined the list of 'unsavoury' behaviours which lead to calls for censorship and alterations to classic stories to reflect changed social ideas. Within this environment, adapters are required to make decisions about how their contemporary Caterpillar is to be presented. There are four Caterpillars examined in this chapter, and all are presented differently, whether it is through a change in behaviour, description, or illustration. These differences demonstrate the potential controversy surrounding this inhabitant of *Wonderland*, as some adaptations remove some or all references to smoking. That this behaviour is removed speaks to the notion that stories for children, even classic stories, can be required to adhere to current social conventions.

The flexibility of Carroll's original story is a theme which appears throughout this thesis, yet in the final chapter, a discussion on racial diversity tests this seeming limitlessness of flexibility. With all the alterations and adaptations which have been produced within the literary *Alice* industry, one area of Carroll's original story remains largely unaltered: that Alice is Caucasian. The *Wonderland* adaptation industry has in

the past, and continues today, to push the narrative that in order to enter Wonderland, Alice must be white. This is in spite of the globalisation of the story, and its global audience of child readers. This aspect of the story has not previously been a part of *Wonderland*'s discourse, perhaps because the idea of changing what appears to be a fundamental aspect of Alice's identity is too contentious, or perhaps that Alice is almost always Caucasian goes unnoticed in the same way that anything that is too visible can then become invisible. When the breadth of changes that have been made to Carroll's story are considered, the first argument against this change to Alice's identity becomes moot. If nothing else about *Wonderland* is off-limits, what makes Alice's racial identity too precious to alter? To counter the second argument, the fact that Alice has always been white is not a sound basis for her to always remain so in the future. That Alice undergoes physical changes is paramount to the story of her adventure, so adapters and readers are already aware this is possible. For Alice to remain fixed in this way is a deliberate move against calls for greater diversity in children's literature. Alice is an exalted figure, and through her, adapters hold the possibility to make changes to not only the *Alice* industry, but to children's literary publishing, by showing that if Alice can be anyone, and thus reflective of her global audience, then so can other characters.

Wonderland literary adaptations for children reflect social changes to how we consume 'classic stories' as well as changes in assumptions about childhood. Yet, despite these changes, it is important that the original story remains recognisable. Nodelman (1988: 269) offers an explanation in relation to adaptations of fairy tales:

> If we investigate what remains the same and what differs in different versions of the same fairy tale, we discover that each of the tellings contains something like a spine: a series of actions that appear in every version and that always appear in the same order but which may be connected to each other in any given version

by any number of other events, or any number of descriptions of characters or settings and such.

Wonderland has undergone thousands of transformations since 1907, and even before this time, as there are records which show Carroll approved the adaptation of his story by others: An article in the *Observer* (24 October 1886: 3) informing readers about upcoming and current theatre productions, refers to an *Alice in Wonderland* play, adapted from both *Alice* books by Mr. Saville Clarke, with the 'express sanction and permission of Mr. Lewis Carroll.' Carroll also adapted his own story with *The Nursery "Alice"*, and created related merchandise. The entire *Wonderland* adaptation industry means that there is legitimacy to the questions: when we refer to *Wonderland*, which version do we mean? Which fall down the rabbit hole? Which White Rabbit? Which Mad Hatter? Which Wonderland? And which Alice? However different the answers to these questions are, *Wonderland* is part of our collective memory, and the repetition of Carroll's story taps into the sense of security which makes rhyme so appealing, as discussed in 'Rhyme? And Reason?' Miller (1995: 72) offers an explanation for the repetition of stories in literature, stating 'we need the "same" stories over and over [...] as one of the most powerful, perhaps most powerful, of ways to assert the basic ideology of our culture.' The fundamental aspect of this is intertextuality, a theoretical underpinning crucial to an understanding of this research, which is discussed on page 19 of the introduction. Yet it was necessary to move beyond intertextuality in this thesis, because adaptation moves beyond it, through its blatantly clear connections to an original text, an aspect which can be more abstract in intertextuality.

Adaptation means the opportunity to tell the same story differently, and this occurs in *Wonderland*, whether through the abridgment of chapters or characters, a blending of the two *Alice* books, a change in illustrator, deletion of historical references,

or altering the rhyme and wordplay. Some versions even change the ending of the story – one picturebook adaptation published in 2015, retold by Joe Rhatigan and Charles Nurnberg and illustrated by Eric Puybaret, ends Alice's adventure after she has met the Caterpillar. Returning herself to her original height after nibbling on different portions of the mushroom, Alice wonders to herself how she might get back to the riverbank and home again. The narrative then ends with the words: 'All Alice could do was walk on, knowing only that whatever happened next, it certainly was bound to be not ordinary at all' (Rhatigan, Nurnberg & Puybaret 2015). With regard to these kinds of alterations, and identifying 'unsuccessful adaptations', Hutcheon (2013: 21) suggests this occurs 'not in terms of fidelity to a prior text, but in terms of a lack of creativity and skill to make the text one's own and thus autonomous.' There will not be any more original *Alice* books, and although part of a reader's fascination with *Wonderland* remains with Carroll's original story, adaptations will become important features in the continuation of *Wonderland* as a popular tale for children. Many of these adaptations already are, and will be, literary adaptations. Yet, in spite of the immense number of literary adaptations published worldwide, they have not garnered much scholarly consideration. Adaptations are a legitimate literary form and the significance of this thesis derives from examining these texts as closely as literary and cultural theorists have considered the original text in the past. Adaptations are a substantial part of the world of *Wonderland*, and research has been carried out on adaptations across mediums, most often considering film versions and video games. However, considerations of literary adaptations have been mostly limited to translations to languages other than English. The research in this thesis builds on previous studies on cross medium/language adaptations and children's literature through its detailed analysis of selected contemporary *Wonderland* picturebook adaptations. Beyond this, is the exploration of

contemporary childhood, as interpreted by publishers and adapters/writers. Thus my research can be positioned within a larger dialogue about adaptations and children's literature, while contributing new studies on a previously overlooked area in the *Wonderland* discourse.

The selected *Wonderland* adaptations examined in the previous chapters all demonstrate the continuing interest in Carroll's story, from the general public and popular culture, to academia. Much has been written on Lewis Carroll, as an author, a scholar, and a man, and Alice has undergone a similarly exhaustive analysis. *Wonderland*, the story and the place, as well as its characters also feature heavily in this discourse. The breadth of this analysis and writing emerges from several diverse areas of culture, including blogs, peer-reviewed journals, a sculpture in a park, or the lyrics of a song. There is, however, a gap in the scholarly *Wonderland* discourse with regard to academic considerations of literary adaptations of *Wonderland*, drawing attention to a fundamental misinterpretation of the importance of books to act as legitimate examples of adaptation. This is a problem within adaptation theory and arguably within popular discourse, with a limitation in the understanding of what makes an adaptation. Sanders (2006: 10) identifies the strength of any tradition as being 'the ability to recognise not only those who constitute that tradition but those who are at various times excluded from it, or at the very least, consigned to its margins.' This is the position literary adaptations holds within theoretical considerations of adaptation, and where my research makes its major contribution to the existing literature on adaptation.

To calculate the contribution Carroll's story has made to English literature and Western popular culture would be a mammoth undertaking, as *Wonderland* grew roots which moved the story into unexpected places. It can seem almost impossible to believe that a children's story can be positioned behind only the collected works of

Shakespeare and the Bible as the most widely quoted book in the Western world (Cohen 1995: xxii). One impression the *Alice* books leave on readers, however, is to be open to the idea of the impossible (Carroll 2003 [1872]: 174 original italics):

> "I ca'n't believe *that*!" said Alice.
>
> "Ca'n't you?" the Queen said in a pitying tone. "Try again: draw a long breath, and shut your eyes."
>
> Alice laughed. "There's no use trying," she said: "one *ca'n't* believe impossible things."
>
> "I daresay you haven't had much practice," said the Queen. "When I was your age, I always did it for half-an-hour a day. Why, sometimes I've believed as many as six impossible things before breakfast."

Beyond the contribution Carroll's story has made to English literature and Western popular culture, *Wonderland* also stands as one of the most adapted stories in literature. Having been in the public domain for over a century, *Wonderland* has provided thousands of artists from all disciplines a framework around which to create new offerings, reflecting the time and culture in which they were produced. This capacity for flexibility and adaptability is a significant reason for *Wonderland* remaining available for succeeding generations of children and adults. Due to its longevity in the public sphere, *Wonderland* also acts as an ideal model for charting changes within the children's publishing industry, and thereby ideas of childhood and the child's reading experience. With the variety of *Wonderland*'s available, thanks to the flexibility of the narrative, adaptations are useful tools for an examination of children's books which moves beyond Carroll's original story. As stated on page 10, *Wonderland* is more than the combination of paper, words, and pictures created in 1865; it is also more than the story of Alice's adventure. It is largely the *Wonderland* literary adaptation industry

which ensures not only that consumers can continue to be excited and inspired by the story, but through its incarnations, substantiates the idea that adaptation is more than the reworking of a novel to film.

To refer to a statement made by Hutcheon (2013: xiii) in the Introduction to this thesis: 'If you think that adaptation can be understood by using novels and films alone, you're wrong.' It is necessary to expand the definition of 'adaptation' and Adaptation Theory needs to open its boundaries to recognise the value in adaptations which create new stories using old methods. The discipline of adaptation studies can be broadened by using *Wonderland* as a primary source example for what can be created from a single text. Adaptations can cross mediums, to become a visual and aural text, or one which necessitates consumer interaction, or the medium can also stay within the same form, as is highlighted in this thesis. Remaining in the same loose format as an original text does not inevitably result in a text which has nothing new to say, or does not offer a spark of creativity or innovation. Literary adaptations, and as the primary focus of this thesis, picturebook adaptations for children, provide a myriad of narratives for readers to navigate, based around particular assumptions made by authors, illustrators, and publishers. This thesis provides a record of some of these narratives, examining what has been done, and through this examination, offering suggestions as to what is possible in future adaptations for the next generation of *Wonderland* readers. It is indisputable that Carroll's nineteenth century story of a young girl traversing a dream-like land will remain a part of literary culture around the world. Its influence has been, and remains, too commanding for the story to simply become a footnote in literary textbooks. Adaptations will also continue to play their part in the continuation of the story, and similarly indisputably, literary adaptations will remain at the forefront of the *Alice* industry. This requires further studies on literary adaptations, particularly those

published for children, where narrative and illustration undergo considerable change. What future picturebook adaptations of *Wonderland* will look like remains to be seen, though the frequency of their publication means that readers are never kept wondering for very long. Whatever form these adaptations take however, Carroll's words on the significance of meanings, which opened this thesis, should be remembered: 'Words mean more than we mean to express when we use them: so a whole book ought to mean a great deal more than the writer meant.'

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Appendix One

Song XX

Against Idleness and Mischief – Isaac Watts

How doth the little busy bee
Improve each shining hour,
And gather honey all the day
From every opening flower.

How skilfully she builds her cell!
How neat she spreads the wax!
And labours hard to store it well
With the sweet food she makes.

In works of labour or of skill,
I would be busy too:
For Satan finds some mischief still
For idle hands to do.

In books, or works, or healthful play,
Let my first years be past:
That I may give for every day
Some good account at last.

Appendix Two

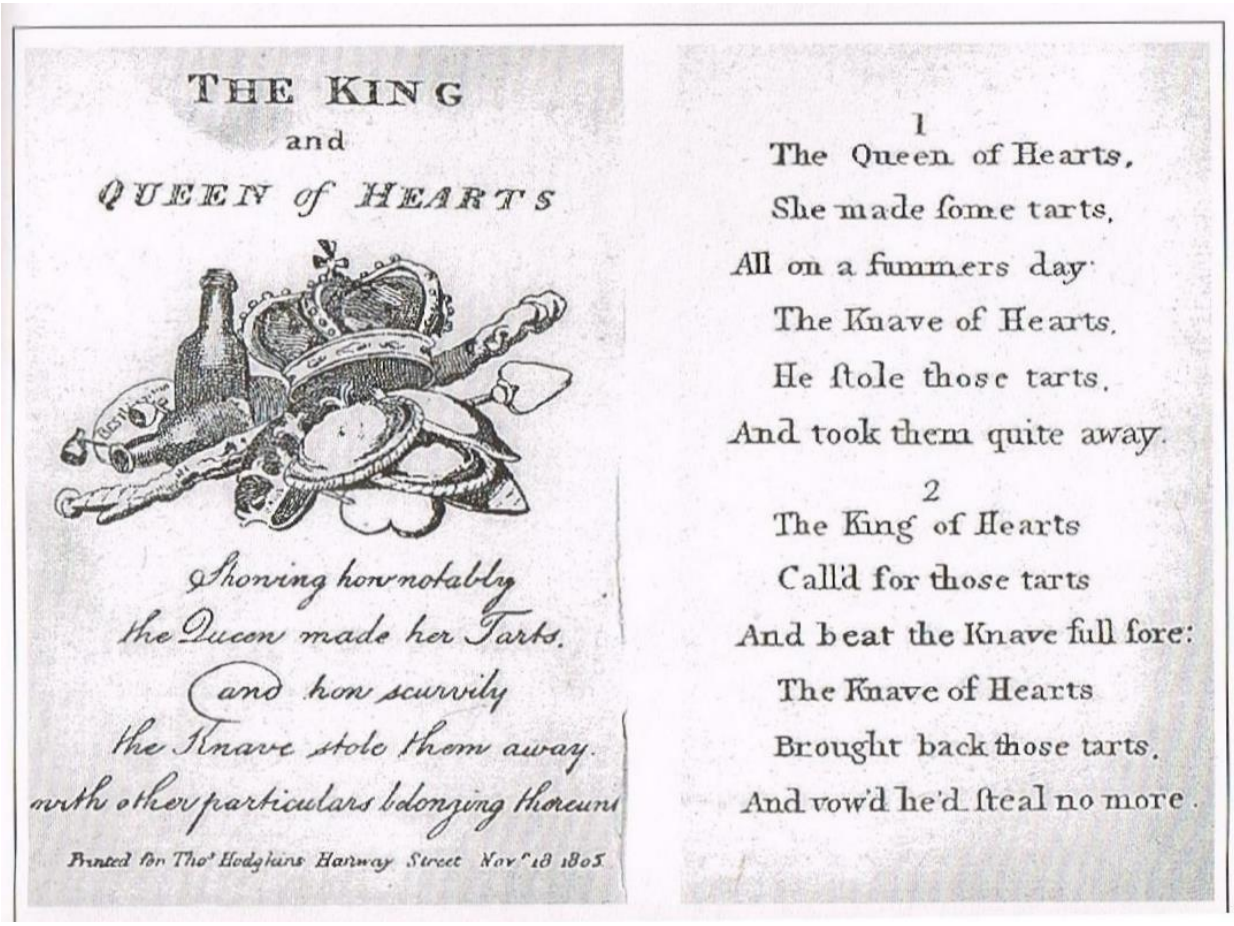
The Queen of Hearts - Anonymous

The queen of hearts
She made some tarts,
All on a summer's day,
The knave of hearts
He stole those tarts
And with them ran away:
The king of hearts
Call'd for those tarts,
And beat the knave full sore;
The knave of hearts
Brought back those tarts,
And said he'll ne'er steal more.
The king of spades
He kiss'd the maids,
Which vexed the queen full sore;
The queen of spades
She beat those maids,
And turn'd them out the door:
The knave of spades
Griev'd for those jades,
And did for them impore;
The queen so gent
She did relent,
And vow'd she ne're strike more.

The king of clubs
He often drubs
His loving queen and wife,
The queen of clubs
Returns him snubs:
And all is noise and strife:
The knave of clubs
Gives winks and rubs,
And swears he'll take no part;
For when our kings
Will do such things,
They should be made to smart.
The diamond king,
I fain would sing
And likewise his fair queen,
But that the knave,
A haughty slave,
Must needs step in between,
Good diamond king,
With hempen string,
This haughty knave destroy,
Then may your queen,
With mind sense,
Your royal bed enjoy.

Appendix Three

The King and Queen of Hearts; with the Rogueries of the Knave Who Stole the Queen's Pies



THE KING
and
QUEEN of HEARTS

Shoving how notably
the Queen made her Tarts.
and how scurvily
the Knave stole them away.
with other particulars belonging thereunto

Printed for Tho^{s} Hodgkins Hanway Street Nov^{r} 18 1805

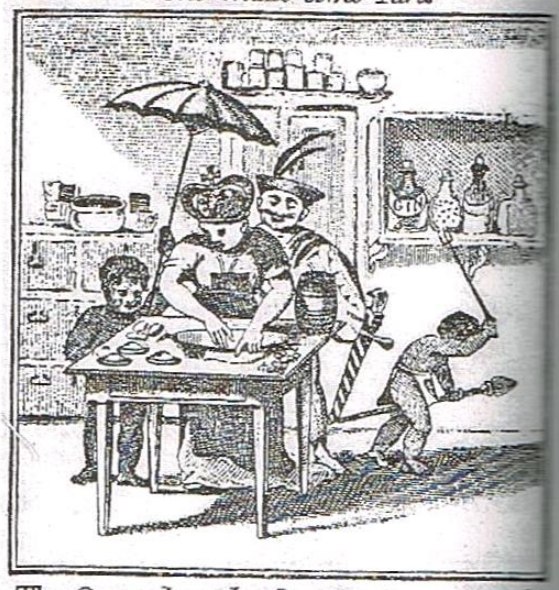
1
The Queen of Hearts,
She made some tarts,
All on a summers day
The Knave of Hearts,
He stole those tarts,
And took them quite away.

2
The King of Hearts
Call'd for those tarts
And beat the Knave full sore:
The Knave of Hearts
Brought back those tarts,
And vow'd he'd steal no more.

The Queen of Hearts

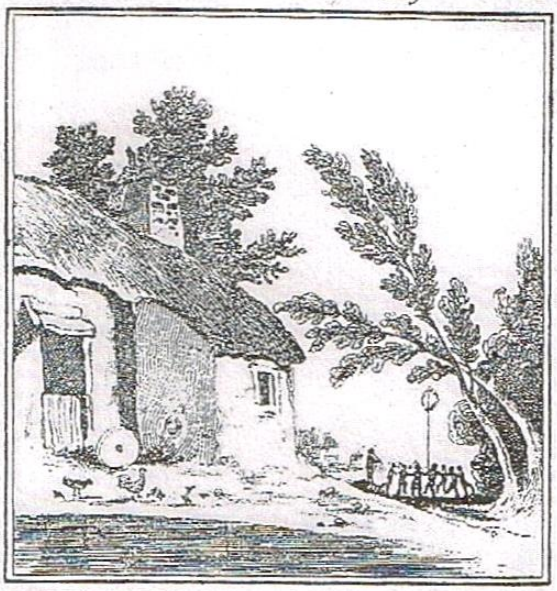
High on a Throne of ſtate is ſeen
She whom all Hearts own for their Queen.
Three Pages are in waiting by;
He with the umbrella is her Spy.
To ſpy out rogueries in the dark,
And ſmell a rat, as you ſhall mark.

She made some Tarts



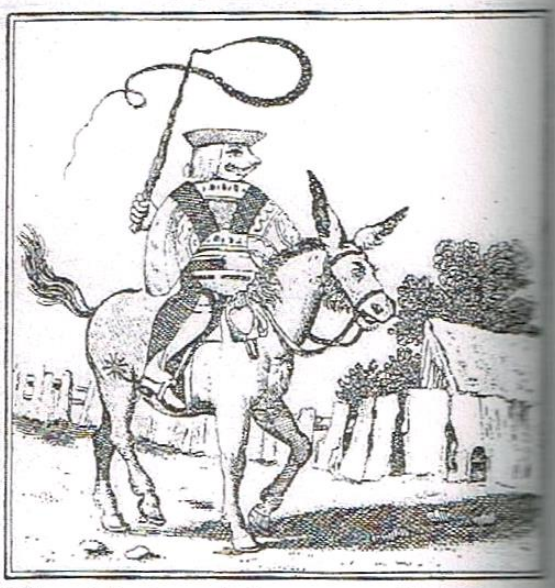
The Queen here by the King's command
Who does not like Cook's dirty hands
Makes the court-paſtry all herſelf.
Pambo the knave, that roguiſh elf,
Watches each ſugary ſweet ingredient
And ſlily thinks of an expedient.

All on a Summers day



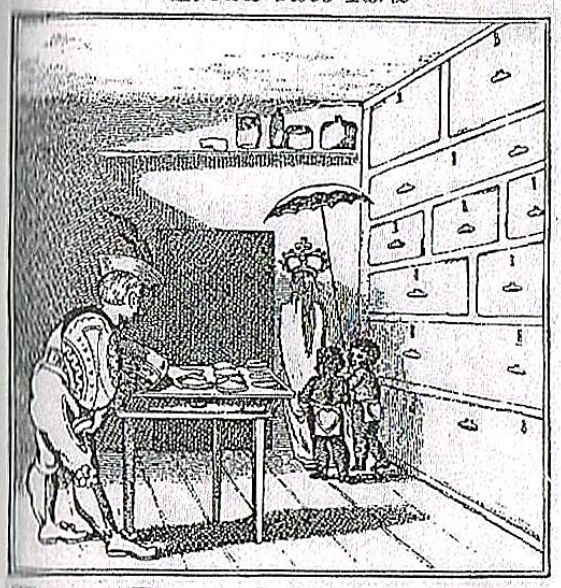
Now firſt of May does ſummer bring,
How bright and fine is every thing!
After their dam the chickens run,
The green leaves glitter in the ſun,
While youths and maids in merry dance
Round ruſtic may poles do advance.

The Knave of Hearts



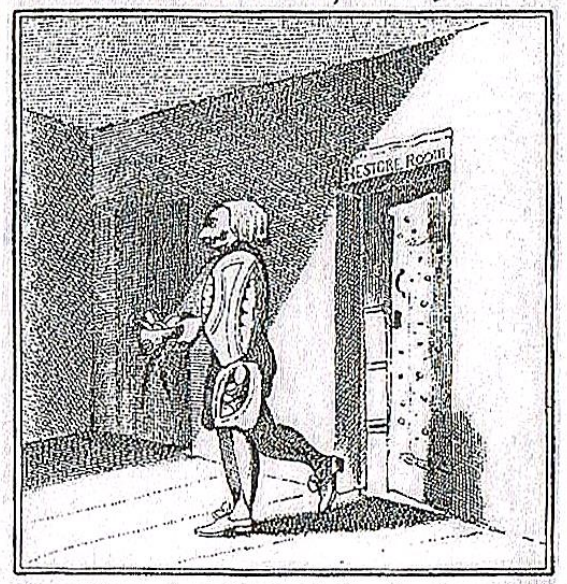
When King's and Queens a riding go,
Great Lords ride with them for a ſhow
With grooms & courtiers, a great ſtore;
Some ride behind, & ſome before.
Pambo the firſt of theſe does paſs,
And for more ſtate rides on an Aſs.

He stole those Tarts



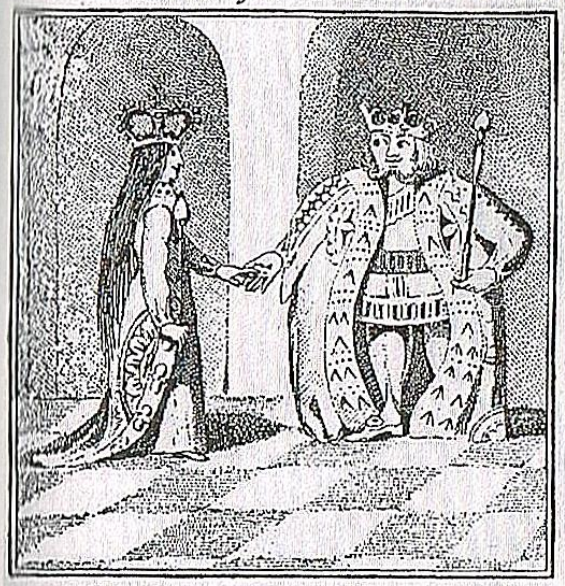
Thieves! Thieves!—holla, you knavish Jack
Cannot the good Queen turn her back,
But you must be so nimble hasty
To come and steal away her pastry.
You think you're safe, there's one sees all,
And understands, though he's but small

And took them quite away



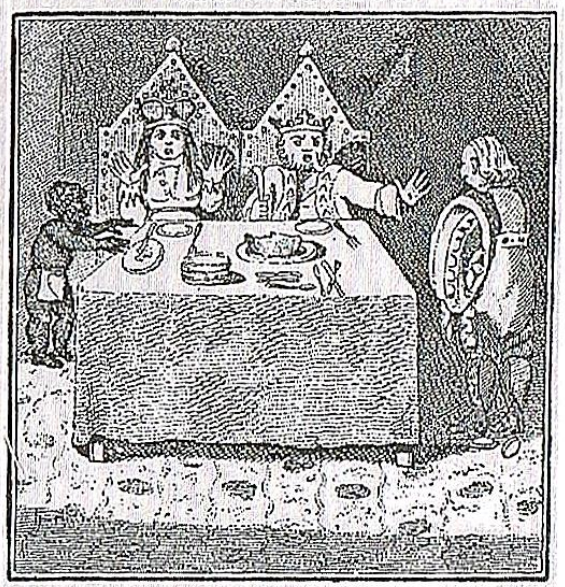
How like a thievish Jack he looks!
I wish for my part all the cooks
Would come and baste him with a ladle
As long as ever they were able,
To keep his fingers ends from itching
After sweet things in the Queen's kitchen.

The King of Hearts



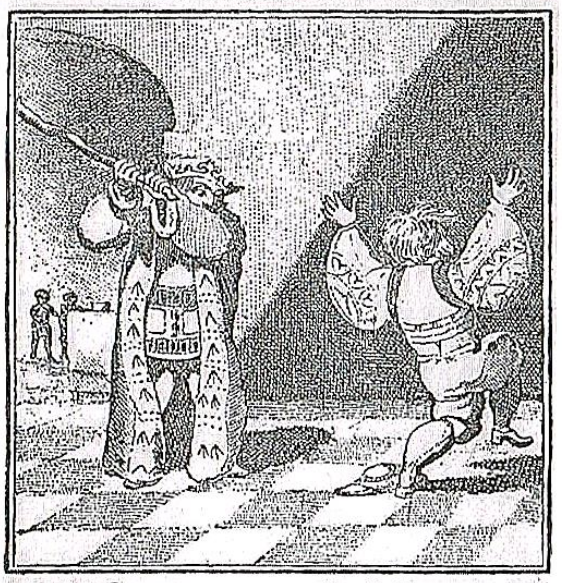
Behold the King of Hearts how gruff
The monarch stands, how square how bluff:
When our eighth Harry rulâ this land,
Just like this King did Harry stand;
And just so amorous, sweet, and willing,
As this Queen stands stood Anna Bullen.

Call'd for those Tarts



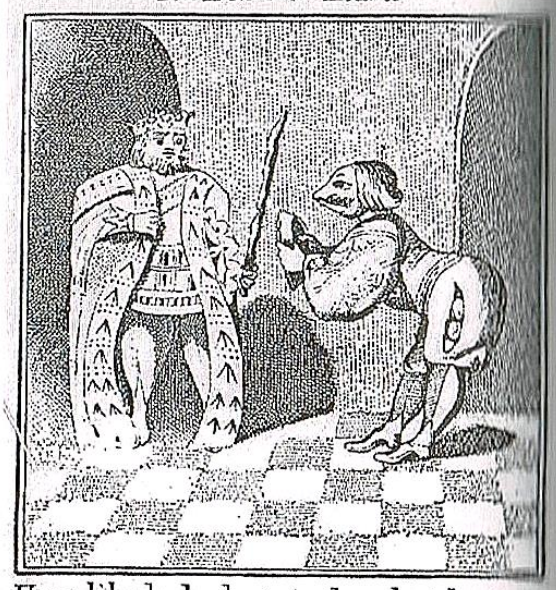
The meat removed, and dinner done,
The knives are wip'd and cheese put on
The King aloud for Tarts does bawl,
Tarts, tarts, resound through all the Hall.
Pambo with tears denies the Fact,
But Mungo saw him in the act.

And beat the Knave full sore



Behold the due reward of ſin,
See what a plight rogue Pambo's in.
The King lays on his blows ſo ſtout,
The Tarts for fear come tumbling out
O King! be merciful as juſt,
Youll beat poor Pambo into duſt

The Knave of Hearts

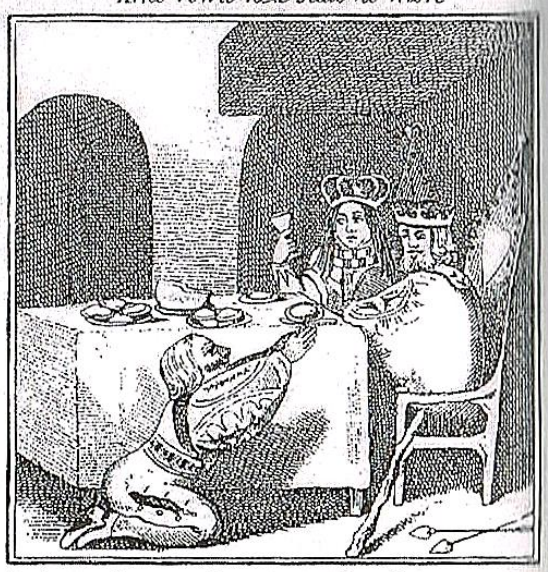


How like he looks to 'a dog that begs
In abject sort upon two legs!
Good M^r^ Knave, give me my due.
I like a tart as well as you,
But I would ſtarve on good roaſt Beef,
Ere I would look ſo like a thief.

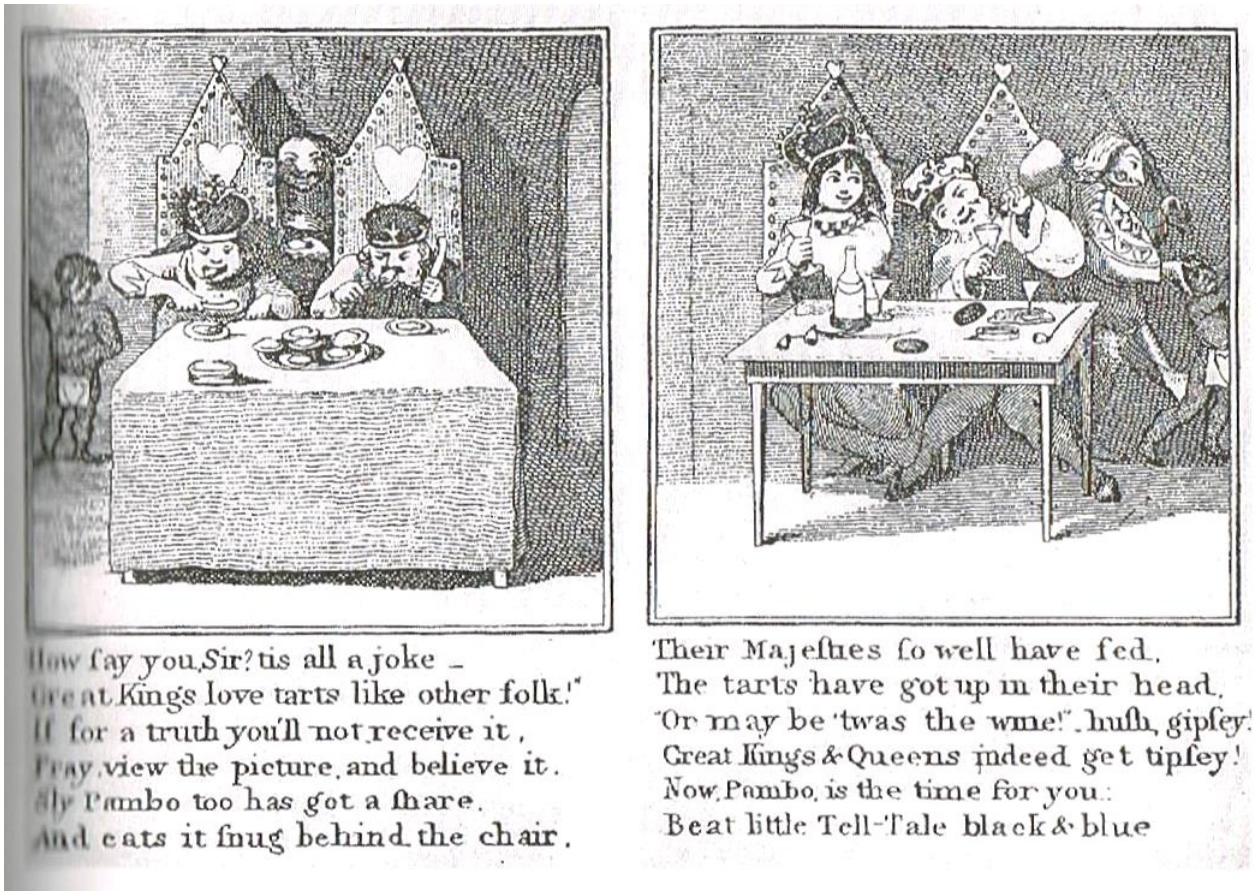
Brought back those Tarts

The Knave brings back the tarts he ſtole.
The Queen ſwears, that is not the whole.
What ſhould poor Pambo do? hard preſt
Owns he has eaten up the reſt.
The King takes back as lawful debt,
Not 'all, but all that he can get.

And vowd he'd steal no more



Lo! Pambo proſtrate on the floor
Vows he will be a thief no more.
O King your heart no longer harden,
You've got the tarts, give him his pardon.
The beſt time to forgive a ſinner,
Is always after a good dinner.



Figures 19-24. Poem from Ronald Reichertz's *The Making of the Alice Books*, pp. 95-99.