



***Alice in Wonderland:
Development of Alice's Identity
within Adaptations***



Illustration by John Tenniel, from Lewis Carroll's *Alice's Adventures in Wonderland*

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ABSTRACT

In this master thesis, I have analyzed the development of Alice's identity in selected adaptations of Lewis Carroll's (1832-1898) *Alice's Adventures in Wonderland* (1865) and compared them to the original book. I chose three adaptations, Tim Burton's *Alice in Wonderland* (2010), the videogame inspired by this movie (2010), and the videogame *American McGee's Alice* (2000). I have applied discourse theory, established by Ernesto Laclau and Chantal Mouffe, to explore how the discourses, which Alice encounters on her side of the border and in Wonderland, shape her identity. Language, discursive articulations in the form of exposition, and bodily experience are agents in shaping Alice's discourses. I have applied border theory to understand how crossing over to and from Wonderland can be seen as entering a new set of discourses. I concluded that all of the adaptations, which I have analyzed, maintain several important elements and scenes, which are presented in the book and are important for Alice's developing identity. Depending on the type of medium, the adaptations implement technological tools, which are used in presenting this major theme. The focus on Alice's identity is maintained. However, the adaptations provide a modern perspective, compared to Carroll's books, which are based on Victorian ideals.

Key words: Alice in Wonderland, adaptation, border theory, discourse theory, identity

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1 INTRODUCTION

In this thesis, I seek to explore the different adaptations of the classic books by Lewis Carroll (1832-1898), *Alice's Adventures in Wonderland* (1865) and *Through the Looking-Glass and What Alice Found There* (1871). These texts are well known and have been read by many. Lewis Carroll successfully created children's books, which captivated not only the interest of children but also of adults. Wonderland appeals to many, perhaps as a fictional space of refuge, where rules and structure are replaced with the absurd. As a result of their popularity, these two texts have often been the subject of adaptations. Over many years, they have been transformed into new forms of media.

I will start with explaining the story and theme of Lewis Carroll's books and the success they have generated. This is important to know, in order to understand the reason why they have spawned numerous adaptations. I will then shortly present the three adaptations, which I will be focusing on in this thesis. After this, I will introduce the construction of Alice's identity, and the principles of adaptation theory, discourse theory, border theory and supplementary work, which have been done regarding *Alice in Wonderland*. I will then investigate the three adaptations, I have chosen, and see how the different forms of medial presentation can affect the different adaptations. I will also examine in each of the adaptations, how Alice's identity develops, based on her interaction with Wonderland's discourses.

The story of *Alice's Adventures in Wonderland* depicts a little girl, who falls down a rabbit hole through which she enters Wonderland. This marks her entrance into a foreign world, where everything she previously took for granted is not so certain anymore. Here, animals can talk and walk on two legs, and a game of croquet no longer has the rules, Alice is accustomed to. Alice begins an adventure, where she attempts to understand the logic of Wonderland or force logic upon Wonderland. However, the major drive of the story is Alice's attempt to understand who she is. How does Alice's identity change over the course of her adventures? How do the different adaptations treat and affect the concept of a changing identity? Is the theme of Alice's identity essential for the adaptations? I will find the answers to these questions by carefully analysing Lewis Carroll's *Alice's Adventures in Wonderland* and

three selected adaptations. By doing this, I will conclude how has Alice's identity developed, within the book and each of the adaptations, when she exits Wonderland.

The reason I have chosen *Alice in Wonderland* for my study is because the tale of Alice and her adventures appeals to me for its many aspects, which can be analyzed. The books have had great success, which in turn makes the tale an obvious case for study as it has generated many adaptations. Even with the books' success, Lewis Carroll could not have known that his tale would develop in the way it has; from literature through plays and movies to interactive media like videogames. However, it was probably not unlikely that Carroll desired his readers to achieve a sense of immersion in Wonderland, its characters, language games, puns, visual jokes, and math puzzles. He supplemented his books with illustrations drawn by John Tenniel (1820-1914), in hope that it would appeal to children.

Carroll provides his interpretation of children's relationship with books without illustrations within his own text. When Alice's sister, in the first chapter of *Alice's Adventures in Wonderland*, reads a book, Alice "peeped into the book her sister was reading, but it had no pictures or conversations in it, "and what is the use of a book," thought Alice, "without pictures or conversations?" (Carroll 11). Michael Patrick Hearn states that the Alice books are based upon "pictures and conversation. Consequently, Carroll was as obsessed with how his book[s] looked as how [they] read" (Hearn 12). Carroll's obsession with the content of the books and how they are presented is one of the main reasons to their great success.

Will Brooker has noted that during the Victorian period, Carroll's Alice books received "almost unanimous praise" (Brooker 50). This success of the two books must have caught the interest of several individuals over time, capable of producing adaptations, such as cartoonists, filmmakers and videogame creators. The absurd nature of Wonderland gives the producers a chance to present their imagination. There is no limit to how Wonderland can be presented, so any adaptation of the two books is unique.

The adaptations of Lewis Carroll's books have taken many forms. Carroll himself adapted the first book into *The Nursery: "Alice"* (1890) because he desired his tale to be accessible for younger readers. Later, in the 19th through 21st centuries, the two books have found their way into theatre plays, graphic novels, TV-series, movies

and videogames. The most frequent form of adaptation of Alice's adventures seems to be movies. The first movie came in 1903 and was directed by Cecil Hepworth and Percy Stow; other versions came after, for example by Walt Disney in 1951, by William Sterling in 1972, by Harry Harris in 1985 and by Nick Willing in 1999.

The most common way of creating an adaptation of Alice's adventures is by following the plot of the first book, *Alice's Adventures in Wonderland*. However, the newer adaptations often include events and characters found in *Through the Looking-Glass and What Alice Found There*. Humpty Dumpty and Tweedledum and Tweedledee are characters, which are found in the latter book, who make their appearance in many adaptations. However, they are often presented as part of the plot in an adaptation of Alice following the first book. The adaptations are then presented as a mix between the two books. The adaptations of the two books go normally under the common title of *Alice in Wonderland*. All of the different movie adaptations, which I mentioned above, have had this title.

In this thesis, I will focus on three of the adaptations of Lewis Carroll's texts. Tim Burton's movie *Alice in Wonderland* (2010), a videogame inspired by this movie with the same name, and a videogame called *American McGee's Alice* (2000).

Walt Disney Pictures presented the movie by Tim Burton. The title of the movie was simply *Alice in Wonderland* (2010), giving it room to easily include both of Carroll's books. The movie presents an adult Alice, who is coming back to Wonderland. However, she has no memories of her first visit. She starts exploring Wonderland together with her companions, and she is expected to slay the pet dragon of the Red Queen in order to save Wonderland from the evil Queen.

Tim Burton's movie received above average reviews, scoring 6.6 out of 10 on the Internet movie database (imdb.com). The movie includes Johnny Depp starring as the Mad Hatter, and Mia Wasikowska playing Alice. She manages quite well to create a lost and confused Alice. She also brings in Alice's amazement for Wonderland and a determination, which ultimately leads Alice to the confrontation with the evil Red Queen. The performance of the actor is important, as it should be similar to what we expect of a character of Alice. Alice is presented in great detail within Lewis Carroll's books. Carroll created a girl curious of nature, calm and of a specific class and attitude. In addition, Alice's appearance is greatly detailed through

John Tenniel's (1820-1914) illustrations, which are found within Carroll's Alice books.

Tim Burton's movie was closely followed by the release of a videogame with the same name. The videogame was also produced and marketed through the Walt Disney organization; however Tim Burton did not make it. Étranges Libellules, a French videogame studio, are the developers of this videogame. The cover of the videogame has an imprinted tag, which tells us that the videogame is "inspired by the Tim Burton film". The tag signals that the creators have exercised freedom within the videogame. As an adaptation, this videogame is more an adaptation of the movie than the books. However, the videogame introduces new elements, which were taken from the books and are not present within Tim Burton's movie.

A multimedia news and reviews website, IGN, gave the Tim Burton-inspired videogame a rating of 6.5 / 10, which deemed it to be "okay" (Bishop 2010). The review deems the videogame to be "a genuinely impressive game, rife with the same kind of gloomy, run-down look and feel of the big-screen Burton [movie]" (Bishop 2010). The reviewer did not compare this adaptation to Lewis Carroll's books, which I will later do in this thesis.

American McGee, a videogame designer, presents a new look at Alice. His videogame, titled *American McGee's Alice* came out in 2000 and a sequel of this videogame is planned for 2011, with the title *Alice: Madness Returns*. *American McGee's Alice* presents a darker and much more sinister version of Wonderland, and Alice is making a return trip to this world. His version of Wonderland shapes itself according to the mood of Alice. Alice's first venture to Wonderland was colourful and bizarre, as we remember it from the books. Since her past travel to Wonderland, her home has burned down and her family has died. Alice is depressed and blames herself for not being able to save her parents. She is placed within a mental asylum, and she ends up retreating to Wonderland once more in order to seek refuge from the torments, she is feeling. However, Wonderland is twisted into a darker and more sinister version of itself. Nothing is as it was once before, and it echoes the feelings of Alice.

While a movie is created for passive audience, a videogame must implement interactive elements, such as battles and puzzles, in order to maintain the interest of

the player. “The key difference between film and games is that narrative *progression* is shifted more to the sidelines in games” (King and Krzywinska 122). In videogames, “[n]arrative usually provides a context within more localized gameplay” (King and Krywinska 122). Further on, “[d]igital games are a paradigmatic new medium in that they offer experiences and pleasures based in the interactive and immersive possibilities of computer technologies” (Giddings and Kennedy 129). When I start analyzing the different adaptations, I will explore how the medium treats and affects the presentation of Alice’s identity. Both movies and videogames have their own unique toolsets, which they use to present their versions of *Alice in Wonderland*.

I have identified four scenes, which I feel are important in presenting the changes within the presentation of Alice in books, films and video games. The first scene is when she falls down the rabbit hole and crosses the border into Wonderland. The entrance into Wonderland starts the internal conflict within Alice. The second and the third scene are the meeting with the Caterpillar and Alice’s attendance to the tea party. These two scenes are found in the middle of the story and provide the progression of her identity, presenting Alice in different social situations in Wonderland. The last scene is Alice’s confrontation with the Red Queen, which marks the end of the tale and contains conclusion to what happens to Alice’s identity. This last scene also triggers Alice’s border crossing back to her side of the border.

1.1 ALICE’S IDENTITY

In order to understand how Alice’s identity is developed, I will use the discourse theory set up by Laclau and Mouffe. In their work *Hegemony and Socialist Strategy* (2001), they establish that a discourse results from articulatory practices (Laclau and Mouffe 105). Subjects are “fragmented”, which means that we are never positioned only by one discourse. When a person is experiencing conflicting discourses, then the person is over-determined. Over-determination is a “field of identities which never manage to be fully fixed” (Laclau and Mouffe 111). We are all subject positioned within a discourse (Laclau and Mouffe 115). According to Laclau and Mouffe, identity is created when the subject position within a discourse creates

relations to elements, which are discursively unfixed signifiers, and fixes them into discursively stable moments. However, they make it clear that “no discursive formation is a sutured totality and the transformation of the elements into moments is never complete” (Laclau and Mouffe 106-107). This means that “moments” may change and develop new meanings.

A discourse can be illustrated as a bacterium containing a subject position together with elements and moments. Similar to bacteria, discourses are always changing. Other “bacteria” can overlap and the subject position will be over-determined between these fields. The elements that are within the overlapping fields are called “floating signifiers”. Floating signifiers are “incapable of being wholly articulated to a discursive chain. And this floating character finally penetrates every discursive (i.e. social) identity” (Laclau and Mouffe 113). In other words, they are struggling for meaning because they are experiencing overlapping discourses. Alice is experiencing the overlap between the discourse of her home and the discourses of Wonderland’s past and present, and because of this she is over-determined. A floating signifier for her would be “rabbit”. In her home, she considers a rabbit to be a creature that jumps and can be hunted for food and sport. In Wonderland, a rabbit is seen as wearing a waistcoat, talking and being part of the queen’s servants.

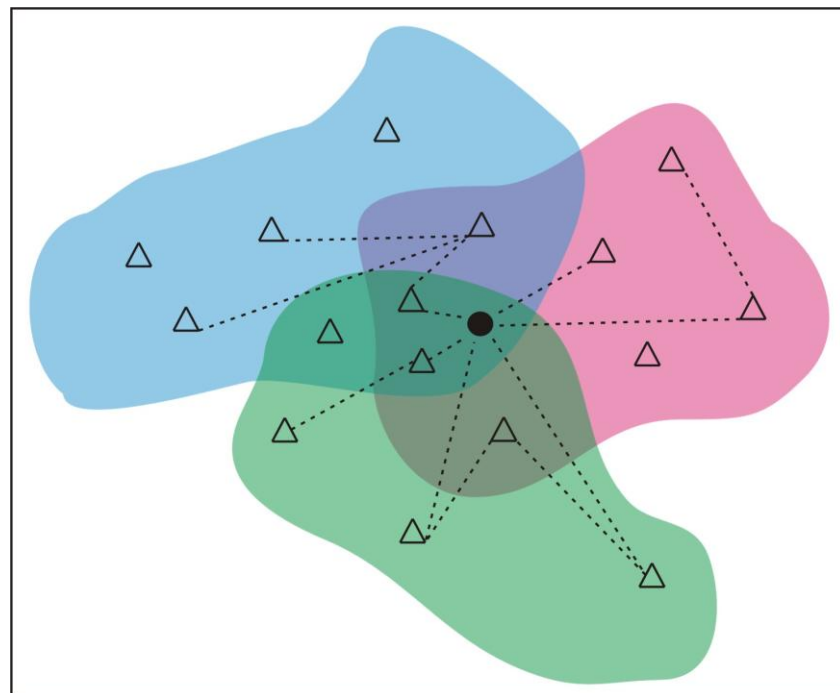


Figure 1 Illustration of discourses.

The figure, I have made (Figure 1), is a simplified illustration of discourses as bacteria. As a bacterium, it is always adapting and changing. The coloured areas represent different discourses. The black circle is the subject position relating itself (presented by the dotted lines) to different moments/elements that are marked as triangles. Alice is in our case the subject position, experiencing the overlapping of several discourses.

For Alice, there are several sets of discourses, which render her over-determined. Her side of the border, which is connected to Wonderland by the rabbit hole, is presented in each adaptation as a place of domestic tranquillity in a Victorian setting. Here, she has established an understanding of several discourses, which she more or less fits into. Once she crosses the border into Wonderland, she suddenly faces discourses, which are radically different from the ones she knows from her side of the border. In addition, the adaptations, which I am analyzing, focus on Alice returning to Wonderland. This implies that she has to relate herself to the discourses from the past as well.

1.1.1 Articulation and Exposition

A discourse takes shape once it has been articulated. Laclau and Mouffe explain articulation as “any practice establishing a relation among elements such that their identity is modified as a result of the articulatory practice” (Laclau and Mouffe 105). Further on, they state that “[t]he practice of articulation [...] consists in the construction of nodal points which partially fix meaning; and the partial character of this fixation proceeds from the openness of the social” (Laclau and Mouffe 113). Mieke Bal’s concept of exposition can explain how some articulations are presented. She writes about the concept of exposition in the introduction of *The Practice of Cultural Analysis* (1999). An exposition is when an object or event is presented to the public space. In this regard, she mentions the concept of “first, second and third person”. The “first person” is the one that explains something to a “second person”. The object, or event being talked about, is the “third person” (Bal 8). Lewis Carroll or Tim Burton is the “first person” presenting to the reader, audience or player (second

person) about *Alice in Wonderland* (third person). An element within a discourse needs to be exposed to Alice in order for her to make a relation to it.

The more Alice experiences of Wonderland, the more her discourse within Wonderland develops. Experiencing on her own body, eating cake or drinking a special liquid will force her body to grow or shrink, is also a form of articulation. Violence acted upon her body is also a way of establishing her subject position. In Tim Burton's movie and in *American McGee's Alice* violence is often forced upon Alice. This violence can be both psychological and physical and aids in establishing her discourse. In the book, the Queen's threats of beheading are never acted upon, at least not as the reader can perceive, but are a constant threat to Alice. Tim Burton's film confirms this threat as real and makes it part of the Queen's horrible act. The moat around her castle is filled with the heads of the ones she has sentenced to death. However, bodily experience of Wonderland is not Alice's only option. By observing the inhabitants of Wonderland, she can establish, how she is supposed to relate to them.

Discourse theory is useful when we are experiencing new adaptations of *Alice in Wonderland*. Most viewers understand that there are at least two different sets of discourses within the tale: The discourses on her side of the border and Wonderland's discourses. The readers, viewers and players of the adaptations can relate to the discourses on her side of the border, as they are similar to ours. Several more discourses can be found in the adaptations of the two books. They further enhance Alice's status as over-determined. Within Tim Burton's movie and the videogame inspired by this movie, there are unique discourses compared to the original books. Alice has no memories of her past travels to Wonderland. This results in her past discourses being unavailable for her, but this does not mean that they no longer exist. She starts processing a new discourse, but at the same time the other members of Wonderland assume her role within the old discourse, the same one which audience may have experienced from the books or other adaptations of Alice's adventures.

1.1.2 Border theory

Border theory can be useful to understand the many discourses, in the various texts I will be analysing, which Alice has to relate to. The fall through the rabbit hole to Wonderland marks Alice's moving from one side of a border to another. Another border is crossed within Tim Burton's movie, where Alice has to cross a moat, filled with decapitated heads, in order to enter the Red Queen's castle. There are several borders within Alice's adventures, including the border of her own body. I have already used the concept of articulation and exposition to explain how discourses are formed. However, "narrative" can express the creation of borders. "It is at the level of narrative, anecdote and communication that borders come to life" (Newman 41). Further on, "[t]hrough narrative, we perceive the borders that surround us" (Newman 41). Narrative is a form of communication, as is articulation and exposition. Alice's entrance into Wonderland or into the Queen's castle grants access to new discourses. "When borders are opened, the unknown and the mysterious are encountered for the first time" (Newman 42). The adaptations, which I will analyze, present Alice's travel over several borders and discourses, including her return to her own side of the border.

Borders also establish groups and where a person belongs. "[B]orders determine the nature of group [...] belonging, affiliation and membership, and the way in which the processes of inclusion and exclusion are institutionalized" (Newman 33). When Alice leaves her side of the border, she enters the realm of "others", who establish their relation to discourses on their side of the border. When Alice enters the rabbit hole and arrives at the hallway with doors, she enters "the borderland" (Newman 38). This is "where people or groups who have traditionally kept themselves distant from each other, make the first attempts at contact and interaction" (Newman 38). The borderland is where Alice starts to understand that she has gained access to new discourses.

The numerous discourses render Alice over-determined. She struggles to attain meaning of the floating signifiers, which overlap several discourses. When I start analyzing the adaptations I have chosen, I will pay attention to her relation to the several existing discourses. I will also investigate how the selected adaptations present the different discourses. How Alice deals with the discourses, and if any of

them will become dominant, is part of how her identity changes over the course of her adventures.

1.2 ADAPTATIONS

Chambers Concise Dictionary & Thesaurus (2003) tells us that to adapt is “to change (something, oneself, etc) so as to fit new circumstances, etc; to make suitable for a new purpose”. Adaptations are when works “borrow, transform, translate, hold a conversation with, and provide a reading of” (Geraghty 194) another work. Adaptations of *Alice in Wonderland* borrow much from the original books. However, they also provide a new reading of these classic books, providing a fresh point of view.

The term adaptation can include changes within the same medium, but also the transition between several media. As an example of adaptation in the same medium can be mentioned the book *Wide Saragasso Sea* (1966) by Jean Rhys (1890-1979). It is an adaptation of the book *Jane Eyre* (1847) by Charlotte Brontë (1816-1855). *Wide Saragasso Sea* uses some of the same characters and settings as in Brontë’s book but follows a different protagonist and provides a different insight into the novel *Jane Eyre*. Also, parts of the story in the two books run parallel with each other. The decisive factor for an adaptation to be an adaptation is that it borrows and changes aspects taken from its source. Tim Burton’s movie and the videogame inspired by that movie are both adaptations of the two books by Lewis Carroll. The movie and videogame are then two examples of an adaptation between media.

The adaptations, I will analyze, can be considered sequels, because all of them present Alice returning to Wonderland. Sood and Drèse explain that sequels “reprise the same characters in a new situation” (Sood 352). I would like to argue, however, that the adaptations, I will analyze, might be in a new situation but it is still so similar to the original books, and the events unfold in such a similar manner, that the new “sequel” must be considered an adaptation. The adaptations, I have chosen, contain the four scenes, which I will analyze. These scenes are in the book *Alice’s Adventures in Wonderland* and present the progression of the plot. Their presence within the

adaptations means that the plot develops in the same way as in the book, signalling that these are indeed adaptations.

Some movies, books, and videogames can be considered “remakes”. A dictionary terms a remake as something, “which is made again, especially a new version of a cinema film” (Chambers Concise Dictionary & Thesaurus 2003). In other words: new versions within the same medium. “To remake is to want to reread—to believe in an explicit (and thematized) way that the past reading was wrong or outdated and that a new one must be done” (Braudy 332). The nature of remake is that “[t]he remake sometimes reflects a director’s desire to revisit or rework themes because of what has been called “generic evolution,” or because of newly available technology, or because of budgetary restriction on the original” (Forrest and Koos 4). The texts, which I am analyzing in this thesis, are not remakes, as each of them is individually based on Lewis Carroll’s books.

1.2.1 Bonner and Jacobs

Frances Bonner and Jason Jacobs have already worked with adaptations of Lewis Carroll’s Alice books. The main focus of their study is, in relation to adaptations, “how our previous experiences with [the] text, and whether we have had any, play a part in the current experience” (Bonner and Jacobs 37) of newer adaptations. They have made several interesting observations in this regard. “It seems evident now that childhood texts are increasingly being targeted for adaptation to capitalize on adult nostalgia for them. The media industry understands the resonance of childhood encounters in its selection and production of various adaptations” (Bonner and Jacobs 38). The adaptations hope to make the viewers remember how they felt, when they first encountered the story of *Alice’s Adventures in Wonderland*.

The reader, player or viewer of the new adaptation can be put into two groups: the “knowing” and the “unknowing” (Bonner and Jacobs 39). Depending on what group a person fits into their experience with a new adaptation of *Alice in Wonderland* will be different. “The knowing audience is aware that what they are viewing is an adaptation and is also familiar with the initial version. The unknowing

come to the adaptation without this knowledge; in our terms, it is their first encounter with the text” (Bonner and Jacobs 39). The knowing audience is aware of the key elements and events, which have been presented through the two books or through the previous adaptations. The unknowing audience will experience Wonderland for the first time.

Some adaptations rely on their viewers to have past knowledge of the story. This is the case of the videogame *American McGee’s Alice*. In this videogame, we would not understand all the modifications of Wonderland, if we had not experienced an adaptation or the original books from earlier. The “unknowing” audience would understand that Wonderland has changed but would not know in what way.

Bonner and Jacobs have identified and noted several specific events and elements in *Alice’s Adventures in Wonderland* and termed them part of Wonderland’s “key iconic events and figures” (Bonner and Jacobs 41). The four scenes, which I will analyze, are part of these key iconic events. These events and elements are important to attain the “nostalgia”, which Bonner and Jacobs mention. Within *Alice’s adventures in Wonderland*, these events were important in the development of Alice’s identity. Lewis Carroll’s text and John Tenniel’s drawings are one source of this nostalgia. “The original text *came* with visuals and it is the impact of these engravings that can be traced along with the words through the adaptations” (Bonner and Jacobs 40). Tenniel’s illustrations came with the first publication of *Alice’s Adventures in Wonderland* and *Through the Looking-Glass and What Alice Found There*. These illustrations have helped to establish the ways in which we visualize the memorable characters of Wonderland.

“The Alice books themselves offer an exemplary, iconic narrative of the movement between ontologically and sensually distinct worlds” (Bonner and Jacobs 41). The establishment of different discourses and the travel between them is then part of this “iconic narrative”. It seems to be important for an adaptation that Alice has no knowledge of the world she enters. “Alice functions as a character who, like us, is encountering a strange world for the first time” (Bonner and Jacobs 42). However, many modern adaptations present Alice returning to Wonderland. As most audience have already had their first encounter with Wonderland, so has Alice in

these cases because either Wonderland has changed since her first visit, or she has no memories of it.

1.2.2 Christine Geraghty

The newer adaptations are not only connected to the books about Alice, they are also connected to all previous adaptations that have been made. “The adaptation might draw attention to its literary origins in its presentation of its own material, but the act of comparison invited by an adaptation might also draw on memories, understandings, and associations with other versions of the original, in a variety of media” (Geraghty 4). An adaptation often, if not always, contains the knowledge created from the past versions. In the case of Alice’s adventures, the adaptations very often draw upon the memories the past media have established, including the books. These memories, included in the adaptations, are the key-iconic events and figures which Bonner and Jacobs mentioned. They are created because “[n]arrative events and characters that go through a number of adaptations become streamlined and efficient through regular use; only key details are required to make them recognizable” (Geraghty 16). The repeated use of elements and events from Carroll’s books within the many adaptations has streamlined certain aspects of Alice’s adventures.

This implies that the books and the adaptations have contributed to create a “memory” or a source of “recall” (Geraghty 16) of Alice and Wonderland. This explains why many people have knowledge of Alice and Wonderland without having read the original books. When people watch a new Alice movie, they know what to expect. “The term classic indicates the nature of the source in the canon of English literature as defined in the twentieth century and alerts us to the fact that these are adaptations that are generally strongly linked to a previous source not only by title but also by drawing on the author’s name, the use of the original’s illustrations, and often by an image of the book or pages from it appearing in the opening sequence” (Geraghty 15). *Alice in Wonderland* by Lewis Carroll is a classic and most viewers have some knowledge of its story.

Christine Geraghty claims: “film and television adaptations are autonomous works in their own right” (Geraghty 7). Her focus is mainly centred on films and TV, but I would include videogames in her statement. The reason for her claim can be seen when she further investigates that “[a]ll adaptations have to make decisions about how to make changes from the original source” (Geraghty 26). A new Alice movie has to provide something new for the audience, especially for those whom are part of the “knowing” (Bonner and Jacobs 39) category. The changes can be generated through “different narrative frameworks and aesthetic devices” (Geraghty 26), which “can effect changes in significance and emotional register” (Geraghty 26). The reason to make these changes can be grounded “to social factors outside the text” (Geraghty 26). For example, the perspective on women has changed since the first publication of Lewis Carroll’s books. “Carroll was exercising his own desire through Alice’s hunger and his feeding of her, with Alice the passive and therefore desirable object of the male author” (Garland 28). Modern adaptations often present Alice much more in control over herself.

1.2.3 Remediation

In the book *Remediation: Understanding New Media* (2000), Jay David Bolter and Richard Grusin work with the concept of “remediation”. They “call the representation of one medium in another *remediation*” (Bolter and Grusin 45). The concept consists of what Grusin and Bolter call the “double logic of remediation” (Bolter and Grusin 5). These logics are “immediacy” and “hypermediacy”.

Most media seek to achieve a sense of immediacy because it attracts the audience. If a movie achieves transparency, and the audience feels that what they are viewing is happening right now, then the movie has achieved immediacy. “[i]mmmediacy dictates that the medium itself should disappear and leave us in the presence of the thing represented” (Bolter and Grusin 6). The idea is that the viewer will ignore the medium and immerse into it.

Hypermediacy is the second logic of remediation. Often, in a case of hypermediacy, several media types mix at once. Daily news in television often presents written text together with audio and video. “The logic of hypermediacy

multiplies the signs of mediation and in this way tries to reproduce the rich sensorium of human experience” (Bolter and Grusin 34). For example, the Internet presents to us written text, film, pictures and sound all-at-once. However, “hypermediacy makes us aware of the medium or media and (in some subtle and sometimes obvious ways) reminds us of our desire for immediacy” (Bolter and Grusin 34). Sometime movies use voice-over to narrate what happens in a movie. The intrusive hypermediated voice-over can generate a desire for immediacy.

The concept of remediation has limited use in the analysis of Alice’s identity. However, remediation generates special effects through videogames. The desire for immediacy presents itself in videogames through the increased control players have of the characters. Here the player is in control of a character and of many events that are taking place. “The idea is that the players become characters in a cinematic narrative” (Bolter and Grusin 47). However, videogames often present many types of media at once, a trait of hypermediacy. *American McGee’s Alice*, for example, frequently presents to the viewers animated movies and text in order to provide a narrative. This will rob the player of his or her sense of immediacy. I will explore what is effect of immediacy and hypermediacy in regard to the development of Alice’s identity within videogames.

2 ALICE AND ADAPTATIONS

This chapter centres on summary and description of the four key scenes, which I am analyzing in this thesis. These scenes can be found in both Lewis Carroll's *Alice's Adventures in Wonderland* and the three chosen adaptations. In the chapter three of this thesis, I will provide detailed analysis of these scenes. It is possible to move between chapters two and three because of the parallel numbering system.

2.1 FALLING DOWN THE RABBIT HOLE

2.1.1 The Book

In *Alice's Adventures in Wonderland*, the first book of the two Alice books, the story starts with Alice relaxing together with her sister and a cat. The sister is reading a book, which seems boring for Alice. Alice wonders, what is the purpose of a book "without pictures or conversations" (Carroll 11)? The book does not feed her imagination; it does not appeal to her. Her attitude towards the book hints to the reader that she is a young girl. She needs pictures and conversations because this is what would captivate her interest. This opening scene presents Alice within domestic tranquillity, which is the basis of the discourses on her side of the border to Wonderland. There is no dialogue between her and her sister, and Alice suddenly notices the presence of a white rabbit. The rabbit interests Alice, especially when it "took a watch out of its waistcoat-pocket" (Carroll 11). Alice is described as "burning with curiosity" (Carroll 11) when she follows the rabbit, and eventually follows it down the rabbit hole. Alice follows the rabbit "never once considering how in the world she was to get out again" (Carroll 12). This suggests that Alice has a carefree and adventurous nature, and that she is willing to engage in border crossing without much consideration.

The fall down the hole is presented extensively, about two pages is dedicated to the description of her venture into Wonderland. It seems like an unending fall and she wonders: "would the fall *never* come to an end" (Carroll 13)? The fall is absurd and this is shown on the sides of the endless hole, which are "filled with cupboards and book-shelves; here and there she saw maps and pictures hung upon pegs"

(Carroll 12-13). The duration of the fall gives Alice time to reflect upon her geographical position within the earth: "I must be getting somewhere near the centre of the earth" (Carroll 13), "I wonder if I shall fall right *through* the earth" (Carroll 13). Then she wonders how she should relate herself to the people on the other side of the earth. She expects the world, she will enter, to be an up-side-down world with "people that walk with their heads downwards" (Carroll 13). Alice has a pre-made perception of those who live on the other side of the border, which she is crossing. She fears being perceived as an "ignorant little girl" (Carroll 14) on the other side of the border. In other words: Alice fears of not being part of the groups on the other side of the border. She plans to adapt to the new discourses, so that she can relate herself to those who are part of them. The fall into Wonderland presents the change from one discourse to another. The changes of moments within her discourse are presented to the reader while Alice recites the question "Do cats eat bats" (Carroll 14) several times. Eventually this question is transformed into "Do bats eat cats" (Carroll 14).

Alice comes to the end of the fall and lands in Wonderland. She safely lands on "a heap of sticks and dry leaves" (Carroll 14). She continues to follow the White Rabbit until she enters a hall with locked doors all around. The White Rabbit had disappeared and Alice is left alone and has to figure out how to proceed. She finds a key, which fits to a "little door about fifteen inches high" (Carroll 15). Through the door she sees the "loveliest garden you ever saw" (Carroll 16). On the table in the middle of the hall, she finds a bottle with the note, which instructs her to drink its content. After she drinks the liquid inside the bottle, she shrinks to "only ten inches high" (Carroll 17) and is now able to walk through the door. However, she forgot the key on the table and has to eat a cake she found in order to reach it. The cake causes Alice to grow too tall for the door and she sits down to cry in frustration, making a pool of tears in the process. After crying she starts reflecting over the bizarre things that she has experienced. In her vocalised reflections she presents for the first time the main theme of the book: "[W]as I the same when I got up this morning? I almost think I can remember feeling a little different. But if I'm not the same, the next question is 'Who in the world am I?' Ah, *that's* the great puzzle" (Carroll 22).

The chapters “Down the Rabbit-Hole” and “The Pool of Tears” represent the start of *Alice’s Adventures in Wonderland*. They consist of Alice’s venture from one world into another. The hole, she falls into, is the bridge over the border between these worlds. Her side of the border, where her sister and tranquillity resides, contains the discourses that she is familiar with. Once she enters Wonderland, her discourses start to change. The changes in her size and her questioning of her own identity show that she is over-determined because of the overlapping discourses. Alice attempts to resolve this crisis by figuring out who she is, considering the option that she is actually one of her friends. She accesses her own memories of her friends and tries to see if one of them matches her. She is unable to resolve her identity crisis this way. However, she shows a willingness to be whoever, as long as she likes what she associates with that identity: “[I]f I like being that person, I’ll come up: if not, I’ll stay down here till I’m somebody else” (Carroll 24). Alice shows great flexibility of her identity, which means that her discourses are flexible and changeable.

2.1.2 Tim Burton’s Movie

In Tim Burton’s movie *Alice in Wonderland*, we find Alice in a Victorian setting. The movie starts with the introduction of Alice as a child. Alice is seen in her nightdress, she is unable to sleep because of a nightmare. She is spying on her father, Charles, who is talking to some other men about business. His guests think that his ideas are impossible, to which Alice’s father only replies “The only way to achieve the impossible is to believe it is possible”. He spots Alice, and brings her back to her bed and talks about her reoccurring dream. She tells him, that in her dream, she is falling down a black hole. On the other side of that hole there are some strange creatures. The creatures she mentions are a dodo bird, a rabbit in a waistcoat, a smiling cat and a blue Caterpillar. Her father comforts her that it is just a dream, and if she wishes to wake up she only needs to pinch herself.

The following scene presents an adult Alice with her mother on their way to a party. A piece of text on the screen informs us that thirteen years have passed. In the carriage, Alice has a small quarrel with her mother about her attire. The discussion ends abruptly when Alice mentions that her father would have laughed, if he were

there. By mentioning her father, Alice causes an awkward silence, and she apologises to her mother. This suggests that her father has now passed away. During the party, she meets several people, many of which echo a resemblance to characters from Wonderland. The Red Queen, the Caterpillar, and Tweedledee and Tweedledum have their representatives on this party. Alice is suddenly brought to the centre of the crowd, and a young man asks her to marry him. Alice is in a state of shock because of this and is unable to answer his proposal. Then, she notices the White Rabbit beckoning her to follow him. She takes this opportunity and leaves the crowd and her suitor in order to follow the White Rabbit. Eventually, Alice arrives to the rabbit hole. She carefully peeks into the hole and accidentally falls into it.

As Alice falls down the hole the camera gives us Alice's perspective of falling down the hole. We see her arms flailing in the air in front of her and we see the hole becoming further away. The fall seems to be unbearably long, and Alice is surrounded by different kind of furniture, even a piano that plays by itself can be seen. Her fall is far from gracious as she bumps into things on her way down. She attempts to hinder her fall by grabbing the things around her, while dramatic and mystical music is played in the background.

She bursts through the roof of the hallway, and she falls flat with her front on the ground. She is not harmed, which is absurd, considering the distance she has fallen and the harsh landing. When she gets her bearings after the fall, she realises that she is sitting on the actual ceiling of the hallway. The camera zooms out and the audience can see that Alice's long hair is standing straight, as a result of her being upside-down. Just as the audience, Alice understands her current position and the camera turns and reveals the world in the way it should be. Now we see Alice sitting on the ceiling and she falls down to the floor.

The hallway, as in the book, has many locked doors. Alice attempts to open several of them with no luck. She finds the key on the table and it fits to a very tiny door. Then she finds the bottle on the table, which instructs her to drink its contents. Alice believes that what she is experiencing is only a dream, so she sees no harm in drinking from the bottle. She shrinks shortly after drinking the potion, only to notice that the door is locked.

Since the beginning of the movie, the only hint of Wonderland was through Alice talking about her dream as a child. However, we do not know if Alice truly visited Wonderland. Her experience as an adult could be her first encounter with this world as it is presented in *Alice's Adventures in Wonderland*. The only difference is her age and what she experienced on her side of the border prior to entering Wonderland. However, while Alice is attempting to reach for the key on the table, the camera shifts its position to the other side of the door, which she wants to enter. We hear the voice of several characters, looking at Alice through the keyhole. The first voice says: "You'd think she'd remember all this from the first time" and the other voice replies "you brought the wrong Alice". This reveals that this could be Alice returning to Wonderland.

Alice finds a cake, which causes her to grow to an enormous size. She eventually manages to manipulate her size and attains the key and enters Wonderland. She soon encounters the owners of the voices heard earlier. The White Rabbit exclaims that "I told you, she was the right Alice" and the Dormouse replies: "I am not convinced". From here on, Alice's adventure continues in her attempt to figure out her role within this discourse.

2.1.3 The videogame inspired by Tim Burton's Movie

The videogame opens up with an introduction video-clip, which provides the narrative of the videogame. The player sees the White Rabbit; he looks the same way as he is presented in the movie. He is walking through tunnels underground, and it seems like he is looking for something in quite a hurry. He soon stops, when he hears a voice through a hole "Alice, wait! My Proposal! I demand an answer!" The voice belongs to Alice's suitor. The White Rabbit looks out of a hole and sees Alice running through a garden maze, escaping from her suitor. The rabbit stops looking through the hole, and while he is running down the tunnel, he reflects on the different Alices he has found during the week, wondering how many there could possibly be.

The video then changes the view to Alice running in the garden maze. She stops and looks over her shoulder and says "marriage is a very big step, Hamish". Hamish is the name of Alice's suitor. She suddenly sees the White Rabbit, who

beckons her to follow him. She runs after him, and the focus is shifted over to the rabbit. While he is running ahead of Alice, making sure that she is following him, he exclaims: "Please let this be her! I really cannot bare it up here a moment longer!" This suggests that the rabbit has crossed from his to Alice's side of the border. Alice eventually runs out of the garden maze and ends up by an old tree. She looks around but cannot find the strange creature she was following. She turns around saying; "How curious", and is about to walk back to the garden maze. Before she is able to get too far, the rabbit's hand appears from a hole beneath the trunk of the tree. The hand grabs Alice's dress and pulls Alice backwards into the hole. Alice is forced into engaging in border crossing.

While the player watches Alice falling down the hole, the screen fades to black. When the fade comes back, the player can see Alice flat on the floor. She gets up, and when the camera zooms out, the player sees what Alice just noticed: A table with a piece of cake, a key, and a bottle with a note saying, "drink me". The camera continues to zoom out, and the player is provided with the perspective from outside of one of the doors in the room. The player now looks through a keyhole and he or she can hear the voice of the White Rabbit "It must be her". Alice then picks up the key and opens the smallest door in the room. To this the rabbit exclaims: "That's it! She Remembers! This is just like before". However, Alice forgets the key on the table when she shrinks, a mistake she also did in Lewis Carroll's first book. Eventually, Alice manages to adjust her size and enter through the tiny door. The White Rabbit is sure that this is the right Alice, and he tells his companion, the Dormouse, that they should follow her.

The video ends, and the player can see the White Rabbit entering the hallway with many doors. He comes in from a different door than the one Alice went through. The player is granted control of the White Rabbit, and a shiny golden text appears in the middle of the screen: "Objective: Find Alice". For the White Rabbit, none of the doors in the hallway is locked. The player is able to explore any of the doors. However, there are other obstructions, which prevent the player from proceeding through some of the doors. These hindrances are only passable once the player attains the remaining companions; the new companions have unique abilities, which will allow the player to continue past some of the doors in the hallway. There is one

door, which is standing open, the smallest one in the room. The player enters through this door and follows after Alice.

The videogame provides a mirroring between her side of the border and Wonderland. Before Alice falls through the rabbit hole, she is running through a garden maze. When the player starts playing and exits the hallway with doors and enters Wonderland, first place he explores is a garden maze. This duplication is a floating signifier within Alice's overlapping discourses. However, the maze in Wonderland compared to the one on her side of the border, which is darker and dangerous. Soon the White Rabbit and the Dormouse catch up with Alice. The Dormouse believes that this is not the right Alice, because it seems like Alice does not recognise the place and "she is not even wearing a white dress". Alice notices her stalkers and is puzzled by that they are talking animals wearing clothes. Dormouse claims that if this were the right Alice, she would know that this was possible. The White Rabbit suggests that they should meet the Caterpillar, since he is wise, in order to figure out if she is the right Alice. Alice replies that she knows that she is Alice. But the two others feel they are not certain of this, until they have talked to the Caterpillar.

2.1.4 American McGee's Alice

American McGee's Alice starts with an introduction video clip. The video clip presents to the player Alice's home. The living room has several objects, echoing elements from Lewis Carroll's two books; some playing cards, resembling the red-queen's guards, or a watch, similar to the one the White Rabbit is illustrated to have. Then, the camera focuses on a picture, lying on a writing desk. The picture is of Alice, holding a plush white rabbit, and her parents embracing her.

Then, the player can see Alice sleeping in her bed, holding her plush rabbit. Apparently, she must have fallen asleep while reading; a book can be seen on her duvet. The book seems to be Lewis Carroll's book *Alice's Adventures in Wonderland*. The illustration of Alice having tea with the Mad Hatter, the March Hare and the Dormouse is visible. In the background are recited citations from the book. There are, however, several new illustrations, which were not included in Carroll's book.

The focus is back to the living room. A cat, presumably Alice's Dinah from the books, accidentally causes a fire. This fire starts to burn down the house. Alice is still dreaming, but the book on her bed shows that it is open on chapter four: "Smoke and Fire". An illustration can be seen, where Alice and the Mad Hatter are viewing a huge fire. It is written under the illustration that the White Rabbit tries to save Alice, by calling out to her to wake up. As this text becomes more in focus of the film, the voice, presumably the White Rabbit can be heard in the background, yelling for Alice to wake up.

Alice finally wakes up, but the fire and smoke is spreading. She attempts to go to her parents' room but it is too late. There is too much smoke and fire in their room for Alice to enter and save them. Her father tells her to run, so that she can save herself. She manages to get out, and she is in the snow while she hears her parents' screams. The camera zooms into one of her eyes. This signals that the event has significant impact on Alice. Once the camera zooms out, the player sees Alice lying in a new bed, but with her eyes open. She has a solemn expression, while she stares into the camera. The player hears a female voice and can see the shadow of a person. The woman expresses concern for Alice, she mentions that it has been several years since the fire, and she hopes that Alice's old plush rabbit, which they have found for her, will make her feel better. The woman closes the door, and it sounds distinctively like old iron doors getting closed. Alice is a patient in a mental asylum, tormented by the fire and the death of her parents.

The room, she is in, is dirty and there are iron bars on her window. Her duvet is dirty and the room is poorly lit. Both of her arms are exposed and on her right wrist is a bandage. It is possible to assume that Alice has attempted suicide. Already, Alice's discourse has changed from idyllic family life to a depressing life in an asylum. The player can hear faint screams, while Alice slowly realises the presence of her old plush toy. She slowly wraps her arm around the rabbit and suddenly the rabbit comes to life and yells to Alice "save us". "Us" is most likely the White Rabbit and the other creatures she met in Wonderland. The video loses focus and all that is seen are playing cards, a broken watch, and the plush rabbit falling in the air. When the rabbit lands on the ground, the camera focuses on Alice, also falling but seemingly

elsewhere. Alice falls down a blue coloured hole and eventually lands in Wonderland. Alice does not land in a room filled with doors but on a grass field.

Before the player is granted control over Alice, she encounters Wonderland's White Rabbit. His appearance is dark and his fur has a tone of gray. He tells Alice that she is late and has to hurry. Before Alice can reply the rabbit runs off. The Cheshire Cat appears, who acts as a guide for the player throughout the videogame, and starts talking to Alice. Alice notes that the Cheshire Cat appears quite "mangy" compared to how he used to look. She also tells the cat that she notices that Wonderland has changed since the last time she experienced it. The Cheshire Cat instructs Alice to follow the rabbit, and then the player is allowed control of Alice.

2.2 MEETING THE CATERPILLAR

2.2.1 The Book

One of the most remembered events from *Alice's Adventures in Wonderland* is her meeting with the Caterpillar. Here, she is asked the most essential questions of her adventure: "Who are *you*" (Carroll 49). The theme of her developing identity is at the centre of the story. And this meeting emphasises this theme. She had previously, in the first two chapters of the book, asked herself the question of who she is. Upon this question, from the Caterpillar, she answers: "I—I hardly know, Sir, just at present—at least I know who I *was* when I got up this morning, but I think I must have changed several times since then" (Carroll 49). A bit later she claims that she is not herself (Carroll 49). She is referring to her constant change of size as a source of her confusing identity (Carroll 49). Throughout the book, Alice is hardly ever the size she needs to be. This signals that Alice is having problems to establish her subject position within the Wonderland discourses. The discourses in Wonderland are similar to discourses, which she knows from her side of the border. However, they are so radically changed that it confuses Alice.

Before encountering the Caterpillar, Alice met a playful puppy, which she had to escape from, because her diminutive size made her fragile when playing with the puppy. She eventually manages to run away from the puppy, and she notices that she is now standing under a very large mushroom. She looks around the mushroom, and

when she searches on top of it, she sees a blue, giant caterpillar. The Caterpillar has “its arms folded, quietly smoking a long hookah, and taking not the smallest notice of her or anything else” (Carroll 48). The Caterpillar repeats the question of who Alice is, even when she is unable to answer this question. The repetition of the question annoys Alice. She decides to leave, but the Caterpillar yells for her to come back, claiming that he has “something important to say” (Carroll 51). Upon her return, she is lectured to hold her temper, she is then instructed to recite “*You are old, Father Williams*” (Carroll 51) a parody of *The Old Man’s Comforts and How He Gained Them* (1799) a poem by Robert Southey. The verse is a parody, because Alice is unable to remember it properly.

After the verse, the Caterpillar questions Alice what size she desires to be. She claims that she is “not particular as to size [...] only one doesn’t like changing so often” (Carroll 54). The Caterpillar wonders, if she is happy with her current size, to which she replies: “I should like to be a *little* larger” (Carroll 54). In other words, she desires to continue her attempts, to adjust her relation within the discourses. She, then, expresses her dislike of being just three inches tall. This upsets the Caterpillar, since it is the same size as he is, and he becomes quite angry. He goes against his own advice to maintain ones temper. Alice manages to calm the Caterpillar, and he continues to smoke his hookah. Once he finishes his smoking, he leaves the mushroom and tells her that “one side will make you grow taller, and the other side will make you grow shorter” (Carroll 55), referring to the mushroom, which he was, up till now, sitting on. Then, he disappears. The scene ends with her trying to experiment with the effect of eating the mushroom, and which side gives what effect.

Her meeting with the Caterpillar is perhaps one of the more important meetings in the tale, in regards to Alice’s identity. She has previously in the story been uncertain about who she is, and even tried to compare herself to her friends. But this scene presents someone external of Alice, asking her who she is. The chapter with the Caterpillar is called “Advice from a caterpillar”, and Alice is in much need for advice, to help to fit into her current discourse. However, the only real advice she is given, is for her to “keep her temper” (Carroll 56), an advice that he poorly follows himself. She is also told how she is going to be able to regain her size, which is an aid in the direction of adapting into a discourse.

2.2.2 Tim Burton's Movie

In Tim Burton's movie *Alice in Wonderland*, we find the Caterpillar reappearing in several scenes. The first meeting between Alice and the Caterpillar unfolds in a very similar way as in the book *Alice's Adventures in Wonderland*. The discussed topic is once again the identity of Alice. Since this movie depicts Alice *returning* to Wonderland, several of the creatures already know her. However, they only know Alice as a child and there is a lot of uncertainty if this recently-found Alice is the correct one. The discourse, which the original book established for Alice, is the one the creatures initially relate to Alice. This is the reason, to why the White Rabbit and the Dormouse lead Alice to the Caterpillar. The wise Caterpillar also knows of Alice from the past, and he has also encountered her before. However, he does not believe that her current identity is the same as the one from the past, or the one they need in the future. The future Alice is based on a calendar, which reveals the future. The other creatures of Wonderland seem to be essentialists, expecting her to either be or not be the right Alice. The Caterpillar, on the other hand, thinks that Alice can change and become the right Alice, which Wonderland needs. In terms of discourse, the Caterpillar believes that the Alice, who has now arrived in Wonderland, is no longer part of the old discourse, which was established by Lewis Carroll's books. However, he believes that this Alice is capable of adapting into the discourse, which she is currently experiencing, and become the one they need her to be.

The scene ends with the sudden introduction of the monster called the Bandersnatch, which starts chasing Alice. She is unsure of the reality of her situation, and she decides to let the Bandersnatch attack her. She believes that she is dreaming Wonderland, and the pain from the attacking Bandersnatch will wake her up. The Bandersnatch inflicts a wound on her arm, and this forces Alice to realise that Wonderland and its discourses are real. Alice's meeting with the Bandersnatch finalises Alice's border crossing into Wonderland, which was unable to be complete when she was unsure of the reality of Wonderland. This scene establishes a correlation between violence and identity. Alice tests her subject position, and the borders of her discourse in Wonderland, by confronting the beast. Violence is in this sense an articulation of the reality of Wonderland. The violence establishes relation between elements in Alice's discourse.

The second time Alice encounters the Caterpillar is towards the end of the movie. She has now experienced much in Wonderland, and has started to adjust her identity to fit into Wonderland's discourses. Her discourse has been tested, and her subject position has shifted over her adventure, mainly through violence. She tells herself, and the Caterpillar, about her own reaffirmed identity: "I live in London, I have a mother named Helen, and a sister named Margret. My father was Charles Kingsley—I am Alice Kingsley". This seems to please the Caterpillar who smiles and replies "Alice! At last...". The movie then switches to a flashback sequence, where we (and Alice) observe her as a child, exploring Wonderland for the first time. The events shown are remediated events from the books. These are situations, which viewers will immediately find familiar, as long as they have read the books or experienced previous adaptations. After the flashback, we see the Caterpillar wrapping himself into a cocoon, saying that he and Alice might meet each other again in another life.

One last appearance of the Caterpillar can be seen in the last minutes of the movie. This is the meeting in the "other life" he was referring to, last time they met. "Life" is then associated with having a different identity than before. When Alice has returned to her side of the border, and has claimed her position as an apprentice in a trading company, she is last seen standing on the deck of a boat, which is about to depart. A blue butterfly lands on her shoulder, and she greets it by the Caterpillar's name. There is no reply from the butterfly; it just flies away.

2.2.3 The videogame inspired by Tim Burton's movie

When Alice and her companions are travelling in Wonderland, right before they meet the Caterpillar, they encounter the Bandersnatch, a monster pet of the Red Queen. In order to proceed in the videogame, the player has to use the individual abilities of his or her controllable characters, in order to defeat the Bandersnatch. Alice is hiding during the whole fight, and it is part of the player's task to divert the monster's attention away from her. Once the monster is defeated, the videogame soon after presents a video clip presenting Alice's meeting with the Caterpillar.

The Caterpillar is bluish in colour, and is sitting on a giant mushroom, smoking on his hookah. The reason to why they seek out the Caterpillar is because “He is wise! He will tell us who she [Alice] really is”. The Caterpillar asks Alice the classic question of who she is. This is repeated several times, underlining the theme of the videogame. The rabbit expresses his concern that the Alice, he has found, is not the “right Alice”. The Caterpillar only replies that Alice is “not hardly” the one they need.

The characters then look over the calendar of the future, the new media, which is capable of premediation. Premediation is when the future has “already been *pre-mediated*” (Grusin 18). Alice sees the past events, which are illustrated by the illustrations from Lewis Carroll’s books. She also observes that in the future she is expected to be fighting the Jabberwocky, which is in servitude of the Red Queen. The premediating calendar is capable of showing Alice what her discourses should be like in the future: A mighty and admired warrior, which is capable of protecting and saving Wonderland from the Red Queen. While Alice and her companions are looking over the calendar, the White Rabbit explains the current situation of Wonderland. Among the things he says, is that he and the other good creatures’ part of “The Underland Underground Resistance” have long been fighting against the red Queen, but they require Alice’s help. The White Rabbit is not including Alice in this group, which establishes an “us and her” relationship between Wonderland’s creatures and Alice. The White Rabbit is unhappy with Alice not being the right Alice. He fears that he has to go back up to Alice’s side of the border, and he wonders what they should do with “this one”, referring to Alice. The Caterpillar instructs the crew to meet up with the Mad Hatter. He is supposed to have a “unique perspective”, which will help them resolve the problem regarding Alice’s identity.

Towards the end of the videogame, and unlike the movie, Alice and her crew are given the task of finding the armour, which goes with the famous Vorpal sword. This has to be done in order to make Alice the “real” Alice. What is considered “real” is what is supposed to fit in the discourse of the future, which was presented in the calendar. Once they find the armour, the Caterpillar suddenly appears. He is wrapping himself up in a cocoon, and Alice asks what is happening to him. He replies that he is transforming, just like Alice is doing. Her armour and sword is then

compared to the Caterpillar's cocoon, a symbol for change or metamorphosis. Alice's changes within her discourse are symbolised through the Caterpillar.

After the fight with the Jabberwocky, Alice returns to her side of the border by crawling up the rabbit hole. A blue butterfly lands on her finger, when she eventually returns to her side of the border. She tells the butterfly, which most likely reminds her of the Caterpillar in Wonderland, that she is not ready to get married, because there are many more impossible and crazy things that she still needs to do. After this, the butterfly flies away and Alice says: "good-bye Absalom", which is the Caterpillar's name in Wonderland. Then, he flies down the rabbit hole, because he does not belong to the discourses in Alice's side of the border. The videogame fades to black, and the end-credits starts to roll.

2.2.4 American McGee's Alice

In the videogame called *American McGee's Alice*, we encounter the Caterpillar when Alice is seeking out her rabbit friend. However, she meets the White Rabbit before she gets to the Caterpillar. The White Rabbit tells her that she needs to find the Caterpillar, because he is all knowing and wise and knows what Alice needs to do. Alice remembers the Caterpillar as being ill tempered, and his smoking as prominent. This reveals to us, that Alice has been to Wonderland before, probably referring to the events from the Lewis Carroll's book. Alice is capable of remembering the Caterpillar, which suggests that Alice still has a relation to her past discourses from Wonderland that were established by Lewis Carroll's books.

The White Rabbit suddenly gets violently stepped on by a giant person, **who** we do not see the face of, but is later revealed to have been the Mad Hatter. The White Rabbit dies, and Alice mourns his death, and she questions herself why she even continues her journey when the people close to her die. The Cheshire Cat appears, and encourages her resolve to continue, and he directs her to meet the Caterpillar.

When she finally meets the Caterpillar, he is sitting on top of a pile of rocks. He is smoking a hookah. He greets Alice by saying "Ah Alice... You've returned". This recognition means that the videogame is presenting Alice returning to Wonderland.

The Caterpillar tells Alice, that she has to set things right, but he is not clearly revealing what is or has gone wrong. He tells Alice, that she is racked with guilt because she survived, referring to the great fire that burned her house and killed her family, which we saw in the introductory movie of the videogame. Then, he tells Alice to grow up. He might be referring to growing in maturity, which echoes the theme of the original books. But she needs to grow in size, in order to kill the Red Queen and restore order in Wonderland and herself. She has up to this point been fighting giant ants, bees and flowers, because of her diminutive size.

Alice meets the Caterpillar again later in her adventures. At first, he is hiding his identity but later, he is revealed. He encourages Alice to defeat the Red Queen, and destroy the Jabberwocky, in order to save herself and Wonderland. Alice wonders if she would be saving herself from death. He replies that: "You [Alice] withdrew from your world after the fire because you could not bear your terrible loss. When you answered Rabbit's call, you began to emerge from your tragedy. Stay on this path, Alice. Save yourself, and you will save Wonderland. You will restore us all". The only way to restore order, in both herself and Wonderland, is by slaying the Red Queen. Alice replies to this: "What I've been feeling, I am beginning to understand. I broke this world, and only I can repair it." She then continues her quest to find and destroy the Red Queen.

The Caterpillar has a very active role in *American McGee's Alice*. He tells Alice directly that she has to confront the Red Queen, and he aids in developing her identity. He also reveals to Alice, the connection between Wonderland and Alice's side of the border. By guiding Alice to confront the Red Queen, the Caterpillar hopes that Alice will be able to restore Wonderland, and return it to the discourses established by Lewis Carroll's books.

2.3 THE TEA PARTY

2.3.1 The Book

The tea party follows shortly after the meeting with the Caterpillar. Before Alice arrives at the tea party, she meets the Cheshire Cat who tells her, where she can find the Hatter and the March Hare. The cat also reveals to Alice, that these two

characters are both mad. This warning about Hatter and March Hare's sanity causes Alice to pre-establish a relation to the two characters, before she meets them. Alice chooses to avoid the Hatter, and she seeks out the March Hare, believing he is most likely less mad than the Hatter. When Alice gets closer to the March Hare's home, she is puzzled by its appearance. "[T]he chimneys were shaped like ears and the roof was thatched with fur" (Carroll 69). Alice wonders if she should not have visited the Hatter instead. She arrives at the March Hare's home, where there is an ongoing tea party. When Alice recognises that the social gathering is a tea party, she enters the tea party discourse and the set of rules, which she associates with this activity and the discourse surrounding it.

Alice sits by a table with three members of Wonderland: the Hatter, the March Hare and the Dormouse. She is not properly invited to sit with them. And their first reaction to Alice's appearance is the claim that there is "No room! No room!" (Carroll 72), even if the table is large and there is clearly enough room. Alice disagrees, and sits "down in a large arm-chair at one end of the table" (Carroll 72). The effect of this is that she positions herself at the natural centre of attention. She shows her relation to them by opposing the claim that there is no room by the table. Her overruling of their claims, and her choice of seating, shows Alice perception of herself as superior to them. She places herself in a position of power.

Alice attempts to instruct the Hatter, the March Hare and the Dormouse, how they should behave during a tea party. By doing this, she tries to influence the discourse she is in. When the Hatter offers wine, which they do not have, Alice replies, "it wasn't very civil of you to offer it" (Carroll 72). And when the Hatter comments on Alice's hair, she protests "you should learn not to make personal remarks" (Carroll 73). When the Hatter tells Alice a riddle, which cannot be answered she replies "I think you might do something better with time, [...] than wasting it in asking riddles that have no answers" (Carroll 75). However, the Hatter, the March Hare and the Dormouse do not approve of Alice's attempts to control the discourse. A tea party, for Alice, is supposed to be polite and following a set of rules, one shall not ask confusing riddles. She exclaims that "I don't think—" (Carroll 80) and before she finished the sentence the Hatter replies, "Then you shouldn't talk" (Carroll 80). The Hatter seems to think, that Alice should not express her opinion of

Wonderland, if she is not herself stable within its discourse. She is offended by this, and she decides to leave them and claims that “[i]t’s the stupidest tea-party I ever was in all my life” (Carroll 80). Alice gives up her attempts to change or influence the discourse of the tea party, since the conversation she is experiencing is rooted in the Wonderland discourse, and is not associated with the elements from the tea party discourse she knows from her side of the border.

Time is a major topic of conversation at the table during the tea party. And is also a new element within the tea party and Wonderland discourse, which Alice needs to understand. The Hatter is in possession of a watch, which “tells the day of the month, and doesn’t tell what o’clock it is” (Carroll 74). For Hatter this seems to be completely normal. Alice is over-determined by several discourses. The floating signifier of “watch” has different meanings; it could be a device, which tells the time by the hour, or by the month. Alice feels that the group is wasting their time. The Hatter protests that she does not know Time as well as he does, referring to time as a person. Ever since he, the Mad Hatter, was sentenced to beheading by the Queen, time for Hatter and his two companions has stood still at six o’clock. This means that it is always teatime. Time in Wonderland, compared to time in Alice’s side of the border, can be represented as a person. In addition, time is not necessarily continuously progressing in Wonderland: it stands still.

This chapter also introduces the famous riddle by the Hatter. He asks Alice, “[w]hy is a raven like a writing-desk” (Carroll 73)? Alice is unable to answer the question and nobody else at the table has the answer. The riddle goes forever unsolved. It is also partly an impossible riddle for Alice. She cannot know what the Mad Hatter perceives as a raven or as a writing desk, and both of these appear to be new elements within the Wonderland discourse. By not providing a possible solution to the riddle, Alice shows that she is aware that the new discourse, she is in, contains floating signifiers, which she has not yet mastered. The Hatter also introduces the verse of “Twinkle, twinkle, little bat” (Carroll 77), which is a derivation of *Twinkle, twinkle, little star*, a popular children rhyme. The Dormouse continues to sing the song in its sleep. The verses signal the process of adapting into discourses, as old elements struggle for new meaning.

The Hatter, one of the members of the tea party, appears several times throughout the two books by Lewis Carroll. The illustration found in this chapter of the book, has helped to create the iconic figure of the Mad Hatter. They show an absurd human, with a large head and a large top hat. This hat still has the writing on it “in this style 10/6”, which promotes Hatter’s occupation as a hat maker. His first appearance is during the tea party. However, he is also seen at the very end of the first book *Alice’s Adventures in Wonderland*. He and the other two from the tea party, arrive as witnesses during the trial chapter. In this chapter, there are two additional illustration of the Mad Hatter (Carroll 118 and 120). He enters the scene “with a teacup in one hand and a piece of bread-and-butter in the other” (Carroll 117). The reason for this, he claims, is that he has not finished his tea, when he was suddenly summoned to the court. The irony is that, for the Hatter and his companions, teatime never ends, since time is not progressing for them. The Hatter seeks pity and mercy from the queen. He claims himself, up to several times, to be a poor man.

2.3.2 Tim Burton’s movie

In Tim Burton’s movie, when Alice arrives at the tea party after meeting the Caterpillar, the Hatter, the Hare and the Dormouse seem to be asleep. There is not much in this scene, which resembles a “party”. The table is set with pastries, teapots, cups and cutlery. It is untidy and some cups are broken. It seems like the party is in a dormant state, ready to begin or has just ended. The Hatter seems to be quiet and calm, while the Dormouse and the March Hare are laughing and throwing cups at each other.

The Hatter is sitting at the end of the table, in a far more majestic chair than his companions. This suggests his superiority over the March Hare and the Dormouse. The Mad Hatter, played by Johnny Depp, has wild, bushy red hair, which is only partly covered by his massive top hat. The hat still has its price tag on. He also wears a jacket, an abnormal large bow tie, and too short pants. His face is pale and white, and his eyes are green but change colour according to his mood.

The Hatter notices Alice’s presence, when she comes closer to the table. It is clear from his facial expression of joy, that he recognises her. He walks on top of the

table, to the other side, in order to greet Alice. The first thing, which he says to Alice is “it’s you”! However, the Dormouse corrects him, and says she is the wrong Alice. The Hatter disregards this claim, and tells everyone that she is “absolutely Alice! I’d know you anywhere”. The Hatter is the only one in Wonderland, who does not doubt that Alice is the one from the past. The dispute between the Hatter and the Dormouse, if Alice is the right one or not, resembles Alice's progress in adapting into Wonderland’s discourses. She can be debated to both be and not to be the right Alice.

In Tim Burton’s movie, time becomes a central theme at the table. “Well, as you can see, we’re still having tea. And it’s all because I was obliged to kill Time waiting for your return. You’re terribly late, you know. Naughty. Well, anyway, Time became quite offended and stopped altogether. Not a tick ever since”. Time is referred to as a person. By stopping time, the tea party becomes never-ending, which in turn reveals the reason why the party seems to be in a dormant state: it does not progress.

The Hatter asks Alice why a raven is like a writing desk. But he does not allow Alice to reply to the riddle, he interrupts her by informing her that the plans for slaying of the Jabberwocky need to continue. The Hatter and Hare check their watches, and it seems that they have started to tick again. Alice entering Wonderland, and participating in the plans of removing the Red Queen, allows time to continue once again.

The Knave of Hearts appears, and the Mad Hatter gives Alice a potion, which shrinks her. This signals the Hatter’s influence on Alice’s identity. He hides Alice in a teapot out of sight for the Knave, in order to keep her safe. The Knave is looking for Alice and is to take her to the Queen. The Queen does not want Alice to slay her dragon, which is the key to her continued dominion over Wonderland. In order to distract the Knave, the trio by the table starts to sing a song, which is dedicated for the queen: “Twinkle, twinkle, little bat”. This song echoes the rhyme of *Twinkle, twinkle, little star*. The Knave does not find Alice, and eventually leaves the scene, exclaiming that those sitting by the table are “all mad”, which unknowingly includes Alice. This in turn, makes Alice part of the group by the tea table.

When the Bandersnatch attacked Alice, the movie presented violence as a way of shaping Alice’s identity. The tea party scene, presents an alternative. After the

Knave has left the tea party, Alice questions Hatter “what do they want with me”? She does not receive a proper answer but she and the Hatter continue their travel. Alice exclaims that she will not, and cannot slay the Jabberwocky. The Mad Hatter is offended by this, and claims that she is not the same as she was before. He tells Alice that she used to be much more “muchier”, and that she has lost her “muchness”. He then tells Alice about his past experience of the Red Queen. She had unleashed her pet, the Jabberwocky, on the White Queen and her followers. The result of this attack was the destruction of the village, and the death of many people. This is revealed through a flashback. At one point the camera focuses on the face of the Hatter, saddened and broken, he is staring at the audience, or past us. The camera pans to the side, and we see what he is seeing: the destruction of his home. The camera then pans back to his face. He puts his hat back on and there is visible rage and determination on his face, while he looks at the audience again.

The Hatter is captured by the Knave, and is brought to the Red Queen. Alice manages to escape and encounters a bloodhound, which wants to bring her to the White Queen, so Alice can be prepared for the slaying of the Jabberwocky. However, she takes control of her own fate. Her argument is that “from the moment I fell down that rabbit hole, I have been told what I must do, and who I must be. I have been shrunk, stretched, scratched, and stuffed into a teapot. I have been accused of being Alice, and of not being Alice. But this is MY dream. I will decide where it goes from here”. She then orders the hound to bring her to the Red Queen’s palace in order to save the Hatter. Alice is starting to establish her subject-position and to end her over-determination by establishing clearer borders of the Wonderland discourse, of who is good and who is evil.

2.3.3 The videogame inspired by Tim Burton’s movie

The Caterpillar told Alice to seek out the Hatter because of his unique perspective. However, by going to meet him, she will also gain a new companion for her travels in Wonderland. The March Hare and the Dormouse, which in the book were part of the tea party, are already accompanying Alice. The Hatter is sitting alone by the table, when Alice and her companions arrive. He is positioned on a very large

chair, which is at the very end of the table. The table is set for tea, and the way the Hatter has positioned himself, makes him seem as the one in charge of the tea party. However, he seems to be bored and lonely, gazing over the table in front of him, which has no one else sitting by it.

He jumps up from this chair when he sees Alice, and picks her up, because she is small after having shrunk. He is certain that she is the right Alice. She is happy that someone is able to recognise her. There seems to still be some uncertainty among the other companions, most notably by the Dormouse. However, the Hatter seems to be convinced of his claim. The White Rabbit tells him that they have to hurry, because it is soon the day of slaying the Jabberwocky.

In this videogame, the Hatter perceives time as a person, and he wonders where Time has been all this time. The Hatter claims that Time is sulking, because he tried to kill him when Alice did not return. He looks at his watch, and says that it is high time for Time to forgive and forget. The watch starts ticking and the Hatter exclaims: "There! It's ticking again! Our Champion has returned"! This serves as proof that Alice is the one from the past discourse, which is needed in order to slay the Jabberwocky. The Hatter then tells Alice that they need to find the Vorpals sword, a powerful weapon, which is the only thing that can slay the dragon.

The Caterpillar had previously claimed that the Hatter has a unique perspective on things. The implication is that the Hatter would be able to identify Alice. However, there is a much more practical aspect of his "unique perspective". When the player takes control over the Hatter, one can manipulate the scene by adjusting the camera. Once the player has, for example, manipulated the camera in such a way that a rock forms a bridge over a chasm, the Hatter can make the scene a reality. A giant rock bridges a previously dangerous chasm. With this ability, the player can now gain access to other areas and progress in the videogame.

2.3.4 American McGee's Alice

In the videogame *American McGee's Alice*, the tea party scene from the book is set within Alice's entrance into a mental asylum, which is fitting considering that the members of the tea party in the book are mad. However, all the elements, which

make out the tea party scene in other versions of the text, are also present. In the asylum, she meets the Hatter, March Hare and the Dormouse. Tea is often mentioned, time is heavily focused upon and riddles are introduced this scene.

Alice met the Hatter for the first time while she travelled in Wonderland. She met him briefly, and unknowingly, when she was the size of an ant, before meeting the Caterpillar. The Hatter had stomped on her friend, the White Rabbit, and killed him. It is never revealed to her that he was the killer but the shoes of the giant, and the shoes of the Hatter are the same. For the player of the videogame, the Hatter is presented as a character, which is capable of horrible acts.

She has a proper meeting with him when he kidnaps her. She wakes up in what seems to be a parody of a mental asylum. Here there are many creatures, which are walking around aimlessly. They have been experimented, and operated on by the Hatter, and have become crazy because of the torment. The walls are filled with clocks, which either are going backwards, fast forward or standing still. This means that time is irrelevant for those in the asylum, the torment, which they are facing, has no end. Alice understands that there are elements within her discourse, which are not defined. She has to figure out who kidnapped her, and who is causing the torment on the people around her.

After she battles her way through the asylum in Wonderland, in order to get out and find the Queen, she eventually arrives in the basement of the asylum. The room, which she enters, is filled with tables and tools, which are used for surgery and torture. It seems this is the place where the Mad Hatter performs his evil experiments. The March Hare and the Dormouse are in this room. They have been operated on, exposing some of their insides, and parts of their body were replaced with mechanical limbs. They are tortured in regular intervals, by the contraptions in the room, which are run automatic. However, the Hare and the Dormouse are awake and aware of Alice's presence. They reveal to Alice, supplying her with an exposition, that they have suffered the cruellest form of torture; they have been denied their tea. They ask Alice to release them, but Alice hesitates, and she wonders if they are not themselves faulty of their situation. She believes that bad things happen to bad people. They claim their innocence, and tell Alice that the Hatter has gone mad.

The Mad Hatter's goal is to create an army of mechanical beasts. It is later revealed by the reappearing Cheshire Cat that the Hatter had gone mad from mercury, which hat makers use. Those who handle mercury can suffer from mercury poisoning. The Hare tells Alice that the Hatter always comes at six o'clock, which is around teatime. He comes to refuse tea to the Hare and Dormouse, but also to continue his experiments.

Alice hopes that if she manipulates the main clock, the Hatter will be tricked into making an appearance. Among the places Alice has to travel, in order to fix the clock, is an area consisting of a giant table. There are teacups on the table, and Alice has to jump into them to push the cubes of sugar into the tea. By doing this, she is able to enter a door, which leads her to the control room for the clocks. She manipulates a switch, and the clock stops at six o'clock.

The Mad Hatter appears in a room, which is shaped as an arena filled with clocks. Alice has to kill the Mad Hatter, in order to continue her travels to the Queen. He is very tall, greenish coloured skin, and has a huge nose. His hat has numerous astrological symbols. After Alice manages to dispose of the Mad Hatter, she finds a new tool, which can aid her in her travels. She finds a clock, which is capable of stopping time. When she uses it, she is able to move freely around, while her enemies are vulnerable to her attack.

2.4 CONFRONTATION WITH THE QUEEN AND EXITING WONDERLAND

2.4.1 The Book

Alice first meets the Queen at the croquet-ground, which is the chapter after the tea party. Her first meeting with the Queen is also where the Queen does her first horrific act. The Queen punishes three card-gardeners to be beheaded because of a mistake they made. Alice saves them by hiding them in a flowerpot; this is unnoticed by the Queen. The guards are unable to find the gardeners, and their reply to the Queen is that the heads of the gardeners cannot be found. This pleases the Queen, because she believes the gardeners have been beheaded. The Queen then invites Alice to play a game of croquet. Alice eagerly joins the game, expecting to enter the discourse of a croquet game. However, there is very little, which is similar to the

discourse of the game she knows. The Queen sends several people for beheading during the game, because they do not play the game by her rules.

The second time Alice meets the Queen, is when she is summoned to a trial. “The King and the Queen of Hearts were seated on their throne” (Carroll 114) when Alice arrived. This signals their superiority over everyone in the room, similar to when Alice sat on the very large chair during the tea party. The Knave of Hearts is charged for stealing some tarts, which the Queen had made. Alice has studied the legal discourse from her side of the border, when she “read about them in books” (Carroll 114). Alice proves her knowledge of the discourse associated with a trial, by noting several important elements. She observes the King as “the judge [...] because of his great wig” (Carroll 114). Alice also observes the jurymen and recognises several processes that she associates with the legal discourse, which she has learned about at her side of the border. However, Alice soon observes that a trial within Wonderland is very different from her perception of a trial. The Queen, who possesses the true power within this discourse, constantly overrules the judge, who is supposed to be in power, which means she fills the role as both judge and jury in Wonderland’s legal discourse, meaning she governs all the rules in Wonderland. In addition, Wonderland’s legal discourse does not follow the procedure, which Alice knows from her side of the border. For example, it is never clear what is important evidence, or who is supposed to be witnesses, whom also are in danger of being beheaded by the Queen.

Alice starts growing during the trial, this time it is unrelated to food, drinks or other external factors. Because of her sudden growth “she thought at first she would get up and leave the court; but on second thought she decided to remain where she was as long as there was room for her” (Carroll 118). When Alice is eventually asked to be a witness, she is already much larger than normal. Alice’s size seems to cause problems for Alice, when she accidentally trips over the jury box and causes commotion.

The King questions Alice, if she knows anything about the missing tart, which the Queen had made. Alice replies that she knows nothing of it. The King suddenly reveals a rule that “[a]ll persons more than a mile high [must] leave court” (Carroll 125). Alice, who now was “[n]early two miles high” (Carroll 125), refuses to leave

even though she clearly does not fit into Wonderland's discourse or the discourse of this trial. Alice becomes aware of her size and the physical protection and power it implies. She dares to overrule the King demanding the trial to continue.

When the Queen believes, that she has enough evidence to prove the Knave's guilt, Alice exclaims, "it doesn't prove anything of the sort" (Carroll 126). The reason why Alice dares to object to the court is that "she had grown so large in the last few minutes that she wasn't a bit afraid of interrupting" (Carroll 127). At the very end of the Trial, the Queen has had enough of Alice's insolence, and she orders Alice to be beheaded, which Alice fears. Alice shouts out that they are "nothing but a pack of cards" (Carroll 129). The illustration (Carroll 130) shows cards flying over Alice, and the members of the jury have turned into normal animals: "[T]he whole pack rose up into the air, and came flying down upon her; she gave a little scream, half in 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" (Carroll 130). She is back on her side of the border. Alice considered her experience in Wonderland as nothing more than a "curious dream" (Carroll 130). Her sister emphasises that it "*was* a curious dream", indicating that the discourses of Wonderland are no longer relevant for Alice, or at least no longer accessible.

2.4.2 Tim Burton's Movie

Alice ventures to the Queen's palace in order to save the Hatter. To get to the palace, she has to cross the border into the Queen's discourse. The border is represented by the moat in which the heads of those the Queen has beheaded float. The border also consists of a large stonewall, which Alice must cross. Alice is forced to crawl over the heads in the moat in order to get to the palace. Queen does not recognize Alice, when she spots her during her game of croquet. The queen invites Alice as a guest, but later the Queen recognises Alice's true identity as the girl, who once visited Wonderland. Alice manages to save the Hatter, and she escapes with the help of her new ally, the Bandersnatch, which previously was her enemy. While Alice was in the castle, she managed to obtain the Vorpal sword, which is needed in order

to slay the Jabberwocky. She makes her way to the White Queen's castle, which has the front doors open for her to enter.

After all the preparations have been made, the army of the Red Queen and the army of the White Queen meet on a giant chess board. Alice is to be the champion of the White Queen, while the Jabberwocky is the champion of the Red Queen. This was premediated in the calendar, which was presented by the Caterpillar. The White Rabbit, the Hatter, the March Hare and the Dormouse are also present on the battlefield. Alice musters up her courage to fight the Jabberwocky by reciting six impossible things. She tells herself that drinks can make one small and cakes can make one big. She continues to recite that animals can talk, cats can disappear, there is a place called Wonderland and that she can slay the Jabberwocky.

While the battle between the regular soldiers, including the Hatter, the White Rabbit and the March Hare, takes place on the board, Alice moves the fight with the Jabberwocky to the top of a ruin. After climbing to the top of the ruin, she manages to behead the dragon. When everyone notices that the champion of the Red Queen has been killed, the battle ends. The White Queen banishes the Red Queen and her Knave to be forever alone. During the celebration of freedom from the tyranny of the Red Queen, the Hatter starts dancing a dance, which he is supposed to be the master of. After this, the White Queen collects the blood of the Jabberwocky in a small vial and hands it to Alice. If Alice drinks the blood, she is told, it will return her to her side of the border, if she wishes it. The Hatter asks Alice, if she would not like to stay in Wonderland. Alice says that she cannot stay, claiming that she has things that she needs to do on her side of the border. However, she reassures the Hatter by saying that she will return to Wonderland soon. Before she leaves Wonderland, she asks the Hatter for the answer of the riddle of why a raven is like a writing desk, which the Hatter had asked her during the tea party. The Hatter replies to Alice that he is unable to answer his own riddle.

Alice's crossing over to her side of the border is presented by the fading of Wonderland. The camera is positioned behind Alice, and we see her looking at the Hatter. The Hatter becomes darker, and soon the only thing the audience and Alice can see is the green colour of one of the Hatter's eyes. The camera starts spinning, and it becomes clear that the greenish spot left by the Hatter's eye was the entrance

to the rabbit hole. The camera spins up towards the hole, and a light blinds the audience. The camera refocuses on the rabbit hole from the outside, and we see Alice climbing out of this hole.

It seems as if time has gone slower on her side of the border, because her suitor and the people from the party are still standing and waiting for Alice. When she returns, people observe she is dirty, her dress is torn and the wound from the Bandersnatch can be seen. She explains that she fell down a hole and hit her head. Alice then explains to her suitor that he is not the right man for her. She also announces that she is in control of her own life. Alice also makes a connection to Wonderland, when she mentions to the two twin sisters, that they remind her of “two funny boys” she met, referring to Tweedledee and Tweedledum. Before leaving the large group of people, which was awaiting Alice’s reply to her suitor, she presents the same dance, which the Hatter had presented to her. She then has a private conversation with one of her father’s business partners. Alice presents to him a business idea, which he likes, and he employs her. The movie lastly presents Alice on a ship, which is about to depart.

2.4.3 The videogame inspired by Tim Burton’s movie

In the videogame inspired by Tim Burton’s movie, after uniting with the Hatter at the tea party, Alice and her companions head to the Red Queen’s castle in order to attain the Vorpal sword. This sword is needed in order to slay the Jabberwocky. They arrive to the Red Queen’s castle by using a secret door, which leads them to the garden of the castle. The Red Queen is nearby, playing croquette and enforcing beheading, which Alice observes. The group has to make their way to the Bandersnatch stables to find the Vorpal sword. They have to pass through another door to get there. However, Alice is too big to get through this door. Her companions attempt to adjust Alice’s size by feeding her cake and drinks, the result is that she accidentally becomes too large and the Queen spots her.

The Red Queen does not recognise Alice, and Alice claims she is another person. Alice is held captive by the Queen, because she was intruding on her croquette game. The Hatter, March Hare, Dormouse and White Rabbit have to search

for a way to shrink Alice down to a size, in which she is able to pass through the door to the stable of the Bandersnatch. Alice's companions manage to find a potion to shrink Alice, and all of them manage to escape the captivity of the Red Queen. When they get to the stables of the Bandersnatch, they fight the Knave in order to get the Vorpal Sword.

After Alice and her companions have gathered the Vorpal sword and Alice's armour, the battle between the army of the White Queen and the Red Queen is ready to start. The battle takes place on a battlefield, which is shaped as a chessboard. Alice is the champion of the White Queen, while the Jabberwocky is the champion for the Red Queen. Alice lures the Jabberwocky to the ruins next to the field. Alice is barely able to fight the dragon. She is always hiding and avoiding his attacks and at times she is unable to make any progression up the tower of the ruins. It is up to the player, who controls the other characters, to help Alice to climb the ruins and defeat the dragon. The individual characters' abilities become useful in this battle. The task is to distract and hurt the dragon, so that Alice will get the chance to use the Vorpal sword on him. Once Alice gets to the top of the ruins, she jumps on the Jabberwocky and beheads him.

The battle ends after the defeat of the Jabberwocky. The White Queen banishes the Red Queen, together with the Red Queen's Knave. The Cheshire Cat and the White Rabbit wish for the Hatter to do his special dance, which he promised he would never dance again until after the defeat of the Jabberwocky. He wants Alice to join him in this dance. However, Alice tells him, that she does not know how to dance this special dance. The Hatter gives Alice a potion, which he claims will teach her the dance. She drinks the potion, and starts to become dizzy. The Hatter and the White Queen then thank Alice for everything she has done, while the White Rabbit, the Dormouse and the March Hare run around Alice. She blinks her eyes, and when she opens them again, we get the point of view of what she is seeing. She sees the White Queen and all of her companions waving at her, and because of the point of view, also to the player. The clip fades to black, and the sound of Alice's suitor calling for her and demanding an answer for his proposal can be heard. She is seen climbing up the rabbit hole; the player views the event from the outside of the hole.

When she is fully out of the rabbit hole, Alice has a moment of reflection with a blue butterfly, which represents the Caterpillar from Wonderland. She does not seem to be upset about being tricked into leaving Wonderland. Alice tells the butterfly that she cannot marry her suitor. She explains to the butterfly that there are “too many crazy, mad, wonderful, completely impossible things I still have to do”. The butterfly then flies away and down into the rabbit hole. The camera follows the butterfly and it seems like the player is returning to Wonderland.

2.4.4 American McGee’s Alice

Before the battle with the Red Queen, the Cheshire Cat makes an appearance. He reveals, “you’ve [Alice] suffered great pain and you’ve caused some; you’ve endured deep grief and feelings of guilt; but you will be tested by a more wrenching anguish, Alice. There is worse to come. You and this Red Queen cannot both survive. You are two parts of the same...”. Before he is able to finish his sentence a tentacle suddenly appears and stabs him. It is later revealed that this tentacle belonged to the Queen. The Queen killed Alice’s companion in order to prevent him from revealing the connection between the Queen and Alice.

After mourning the death of the Cheshire Cat, Alice enters a new room. The room is shaped as a throne room, and at the very end of the room sits the Red Queen waiting for Alice. She is masked, and her true appearance is hidden. Alice asks herself “Who am I”, to which the queen only replies “off with her head”. The queen then floats in the air, supported by a large tentacle behind her, and attacks Alice.

Once the Queen is defeated, she reveals her true form. Alice’s face appears within a gaping mouth belonging to the monster-body of then Queen. The evil Alice, the one inside the monster, talks to the good Alice: “I rule Wonderland alone. Your interference will not be tolerated. This realm is for grown-ups; raw, well ordered, ruthless. Careening on the jagged edge of reality. Self-pitying dreamers are not wanted here; they cannot survive here.” The Queen continues, “You fear the truth. You live in shadows. Your pathetic attempts to reclaim your sanity have failed. Retreat to the sterile safety of your self-delusions. Or risk inevitable annihilation”. Lastly, the Queen tells Alice that, “If you destroy me, you destroy yourself! Leave now

and some hollow part of you may survive. Stay, and I will break you down; you will lose yourself forever". Alice chooses to stay and kill the Queen. A new battle follows.

After the last battle with the Red Queen, a burst of white light emanates from Alice. The light spreads out over Wonderland, and everything it touches becomes transformed back to how Alice originally perceived Wonderland. Alice's victory over the Queen returns Wonderland to its original state, as Alice saw it before her experience with the fire, which killed her parents. All of her enemies and allies, who have died, return to life and the evil within them has faded. At the end of the clip, we get to see Alice closing the book of *Alice's Adventures in Wonderland*, which is on chapter 12 with the title "Happily ever after". The chapter contains an illustration of Alice together with several creatures from Wonderland. Some text can be seen under this illustration: "'YEA, ALICE! You've saved us!" And she had done more than that, she knew... She had saved *herself* as well", this is shortly followed by text saying "the end". She closes the book and smiles, picks up a cat, which could be Dinah, and she exits the mental asylum. The cat looks like the cat, which, unknowingly for Alice, caused the accident that killed her parents. It is not known where she is heading after leaving the asylum, and in what way she relates herself to the asylum after leaving it. The video clip fades to black and the end credits starts rolling.

3 DISCUSSION AND ANALYSIS

This chapter centres on discussion and analysis of the key scenes, which I presented in the previous chapter. It is possible to move back to chapter two in order to read the summary and description of each scene.

3.1 FALLING DOWN THE RABBIT HOLE

3.1.1 Original book vs. Tim Burton's movie

Compared to the book, Tim Burton's movie presents much more of what happens to Alice before she enters Wonderland. The book *Alice's Adventures in Wonderland* only shows a bored Alice, who eventually gets distracted and follows a White Rabbit into Wonderland. Also, in Carroll's other book, *Through the Looking-Glass and What Alice Found There*, there is not much dedication to what happens before Alice goes through the looking glass. The movie, on the other hand, presents firstly Alice as a child, and her relationship towards her father. The name of the father, Charles, is a reference to the author of the two books, who's real name is Charles Lutwidge Dodgson.

The movie presents Alice in a carriage on her way to a party. Alice's mother instructs Alice on proper appearance for the upcoming party, which Alice disagrees with. This suggests that Alice has problems fitting into Victorian discourse of women behaviour and appearance. Eventually, Alice is faced with a sudden marriage proposal from a man she does not desire. The external pressure provided by people around her, supplemented with the grief of not having her father around, give Alice more reason to escape, compared to the original books. Alice escapes the social gathering because she does not know how to deal with the external pressure. However, she does not intentionally escape into Wonderland.

Alice does not voluntarily enter the rabbit hole. She falls into it by accident. The effect of this is that she is unwillingly crossing the border to Wonderland. In Carroll's book, Alice is willingly, perhaps even recklessly, entering the new discourse. The movie, on the other hand, shows that border crossing into this new discourse is

not something done by choice, but forced upon her by accident, which is a result from escaping the wedding proposal.

The first book by Lewis Carroll has a very vivid description of how things look like when Alice falls down the hole. The fall is long and Alice's words are changed from "[d]o cats eat bats" (Carroll 14) into "[d]o bats eat cats" (Carroll 14) while she falls down. This signals that the previously established nodal points within Alice's discourse are becoming ambiguous, since Alice is in the process of becoming over-determined within several discourses. The movie presents a first-person perspective of falling into the Wonderland. This signals that it is not only Alice, which is retuning to Wonderland, but also the audience. This prepares the audience for the upcoming changes within the discourses the movie presents. Much of the absurdity from the book is maintained in the movie, when Alice falls down the rabbit hole. However, Alice does not have any moments of reflection as she has in the book. The only sound, we get from Alice, is her screams of falling and bumping into random items. By prohibiting Alice to speak during her fall, Tim Burton attempts to make the situation a bit more realistic, compared to the book. It is unlikely that a person would have calm moments of reflection while falling. In the movie, the camera switches momentarily to a first-person perspective, and we get to see from Alice's point of view how it is like to fall into Wonderland. The book does not provide such a perspective. Providing this change of perspective makes the audience believe that they are also crossing the border to Wonderland and entering its discourse.

In the movie, Alice enters Wonderland violently. The fall itself looks quite traumatising, and it ends with Alice shooting through the roof of a hallway. The book describes Alice's landing as harmless. Pain and violence is a much more viable agent in Tim Burton's movie, compared to Lewis Carroll's books. Alice's concern in the book that she would come to a world with the head downwards is represented as a reality in the movie. When entering Wonderland, Alice is initially upside down, when she realises her situation she falls to the floor. This is an example on how visual media can present the changing within Alice's discourse, compared to the books. In the book she feared those on the other side of the border, believing they would be so different that they are upside down. In the movie, however, for those on the other side of the border, Alice is initially seen as upside down when she enters

Wonderland, which means she is not perceived to fit into their discourse. When Alice understands she is not in her normal discourse, the camera changes into a correct angle, and she falls down to the ground and is restored to an upright position.

In the movie, Alice's attempts to understand where she is, and how she is to get through the tiny door to Wonderland, are very similar to how it is depicted in the book. The movie presents much of what can be considered part of the "key iconic events and figures" (Bonner and Jacobs 41) from the two books by Lewis Carroll. Following the White Rabbit, the fall, and everything she does once she lands in the hallway echoes what happened in *Alice's adventures in Wonderland*. However, there are certain elements, which are left out. Alice does not show any uncertainty of her own identity, while in the hallway; she does not attempt to compare herself with any of her friends. The theme of identity is not made apparent within the opening scene of Tim Burton's movie. However, it does mark the border-crossing venture over to the Wonderland discourse.

The theme of identity becomes clearer, once we hear the voice of the White Rabbit and the Dormouse. They are considering if the young woman, attempting to adjust her size, is indeed the "right" Alice. She fits as much in a discourse within Wonderland, revealed by the fact that she is partly identifiable, as she does in a Victorian world, where she is having trouble following decorum. However, not everyone is certain of her identity, signalling her fear from the book to be perceived as an "ignorant little girl" (Carroll 14). Since the situation is similar to the one in the book, we were led to believe that this could possibly be Alice's first venture into Wonderland. However, by listening to the dialogue between those on the other side of the door, we know that there was an Alice in Wonderland once before. This suggests that the events that happened in the two books by Lewis Carroll have happened. The audience's knowledge of the discourse of Wonderland then becomes active, and we can compare the movie to the two books.

3.1.2 Original book vs. videogame inspired by Tim Burton's movie

The videogame marked as "inspired by Tim Burton's Movie", opens up very different from the book *Alice's Adventures in Wonderland*. Instead of introducing the

player to Alice, the main focus starts with the White Rabbit. The focus on other characters than Alice may seem strange, considering the videogame is called *Alice in Wonderland*. However, this introduction reveals that the videogame will not provide the tale from Alice's point of view. The player is always in control of The White Rabbit, The March Hare, The Dormouse or The Mad Hatter, never Alice. She is following the player-controlled character, and it is the player's job to keep her safe.

The White Rabbit reveals to the player that he has already found several other Alices, before the one, he found now. In the movie, this is not revealed until later, when Alice has already entered Wonderland. The effect of this is that the videogame does not allow the player to recognise the similarities between the adaptation and the book before revealing the problem of identity. In addition, presenting creatures from Wonderland, before introducing us to Alice, excludes the possibility that Wonderland may be a dream. Wonderland's creatures can act and talk within Alice's side of the border, independent of Alice's presence.

Compared to *Alice's Adventures in Wonderland*, and the other adaptations I am analysing, this videogame presents Alice pulled into Wonderland. She does not enter the rabbit hole of her own free will; neither does she accidentally fall into it. The inhabitants of Wonderland, represented by the White Rabbit, pull Alice reluctantly backwards into Wonderland. Entering Wonderland backwards, signals that her past is returning for her. The fall from upright position, to ending up vertically backwards, signals loss of structure and understanding. This can be associated with crossing borders. Wonderland's inhabitants need Alice's help and they have actively reclaimed her. The involvement of the White Rabbit in Alice's entrance into Wonderland represents the videogame's intentions to use other characters, than Alice, as the videogame's main agent. Compared to the book, the movie lacks details regarding Alice's fall into Wonderland. The movie shows Alice pulled into the rabbit hole and then she wakes up in Wonderland. The lack of detail of Alice's experience of the border crossing, signals that the focus of the videogame is not on her.

The overlapping discourses of Wonderland and Alice's side of the border are apparent by mirroring the garden maze and providing its duplicate in Wonderland. This mirroring is a reference to Lewis Carroll's second book *Through the Looking-Glass and What Alice Found There*. In this story, Alice enters Wonderland through a

mirror. The world she enters is not a mirrored copy of the world she came from, but it is not presented like this in the videogame either. The videogame only presents the mirror effect in the first area Alice enters, after that the world opens up to be quite different from what Alice knows.

3.1.3 Original book vs. American McGee's Alice

The book starts with Alice together with a family member, her sister. The videogame *American McGee's Alice* also puts Alice together with her family. However, while the book does not show any interaction between the two siblings, the videogame expresses Alice's closeness with her parents. It is important to know Alice's relationship to her parents, to understand the gravity of the dramatic event, when Alice is forced to abandon her parents in their burning house. This also makes it understandable, why Alice eventually ends up in a mental asylum in the videogame. Observing Alice happily together with her parents establishes domestic tranquillity, which is the base of Alice's discourses on her side of the border.

The videogame presents video elements in the beginning, which tie the videogame up to Lewis Carroll's books. This is done in order to not only establish a relation to these books, but also to understand Alice's relation to Wonderland. The book *Alice's Adventures in Wonderland* may give hints of her adventures to be imaginary, as she refers to them as to a dream, at the end of the book. If Wonderland is merely a dream, what influences this dream can be seen in the videogame, when the video presents Alice's living room. The items scattered around the house, cards and watches, may be part of the basis for Wonderland.

The connection between the original book and the videogame *American McGee's Alice* becomes apparent, when we see the book on Alice's bed. However, while Alice sleeps, the events in the book are affected by what happens outside of the dream. When Alice's home is in fire, the book shows the creatures of Wonderland warning Alice. Dream or not, Wonderland, as presented in *American McGee's Alice*, is directly influenced by Alice's life on her side of the border.

Just as in the original book, the White Rabbit is what initially lures Alice to Wonderland. In the book, she follows him to the rabbit hole. In the videogame, she is

lying in her room in the asylum, detached from the world, and when the nurse gives Alice her old plush rabbit, it does not take long until the rabbit causes Alice to cross the border back to Wonderland. It is not clear, if Alice needed the White rabbit in order to come to Wonderland. She may have forgotten about Wonderland, and the return of her plush toy may have returned her memory. It is also unclear, if she is forcefully summoned or voluntarily crossing the border into Wonderland and its discourses.

The videogame is quite different from the book in regards to Alice's first entrance to Wonderland. In the videogame, she is not in a room filled with doors; she enters a small town like area. However, in order to follow the rabbit, she will have to shrink to get through a door, which is similar to the book. In the videogame, shrinking is presented as a tool for achieving passage, instead of an expression of changing identity or inability to fit into discourses. Alice does not seem to consider the Cheshire Cat or the White Rabbit as members of a place past a border, as she is familiar and friendly with both them and Wonderland. The "other" in *American McGee's Alice* is the evil Queen, who has changed Wonderland.

3.1.4 Between the three adaptations

Tim Burton's movie and the videogame *American McGee's Alice* provide insight into Alice's past. The videogame inspired by Tim Burton's movie does not present such insight. Burton's movie shows a scene where Alice is a child and how she has related to her father. This scene also presents Alice's relationship to Wonderland as a reoccurring nightmare. She perceives the dreams of Wonderland as a nightmare because she is witnessing discourses, which she is unfamiliar with. The videogame *American McGee's Alice* shows the players how Alice was, before she became a patient at a mental asylum. The relation, she has with her parents is focused upon in this adaptation. Wonderland seems to be a dream in this adaptation too, but it seems to be inspired by the book she is reading, a book, which alters according to Alice's real life experiences. While Alice sleeps, a fire threatens her. This manifests itself in the book. The book opens on chapter four: "Smoke and Fire". The

reason of including these introduction scenes is to establish Alice's relationship to the Wonderland discourses, which have been set up by Lewis Carroll's books.

In the videogame inspired by Tim Burton's movie, Alice expresses that she thinks marriage is a big step for her to take. She does not meet the rabbit before she says this, and she has already run away from her suitor. The movie on the other hand, uses the rabbit as an excuse to run away. In the videogame *American McGee's Alice*, her rabbit plush is returned to her after her admittance to the mental asylum. The rabbit comes to life, calls on Alice, and this pulls her back into Wonderland. The illusion that the White Rabbit could have been an imaginary excuse for escape, either from marriage or the stress of reality, is lost in the videogame inspired by Tim Burton's movie.

The Tim Burton inspired videogame is different from the other adaptations since it does not use Alice as the main agent. The player controls the other characters and uses them as tools in order to help Alice toward the goal of saving Wonderland. The implication is that Alice's identity is not shaped by herself but by her companions. Tim Burton's movie may initially present Alice as shaped by others, but she takes control of her own destiny midway through the movie. This notion that Alice's identity is unwillingly, and perhaps unknowingly, shaped by others is also shown within the two Alice texts, which are said to present a "controlling male gaze" (Garland 23) over "female sexuality" (Garland 23). However, the videogame *American McGee's Alice* presents Alice as strong and independent, unwilling to be influenced by others. She may help her friends, but not because she is told to.

The two videogames often use hypermediacy in order to present the narrative of the videogame. Intrusive video-clips rob the sense of immediacy, which videogames normally strive for. The opening scene, where Alice enters the Wonderland discourse, is hypermediated as it presents to the viewer, through the interactive media of a videogame, a video clip. This hypermediated event exists in both videogames. The reason for this is because narrative in videogames is best presented through video clips or other forms of hypermedia. "The typical structure of a game of progression is to intersperse narrative elements amid the setting of gameplay tasks. An initial narrative situation is usually established at the start, including a backstory, often set out briefly in the game manual or in an opening cut-

scene” (King and Krzywinska 122). *American McGee’s Alice* and the Tim Burton inspired videogame present immediacy through gameplay in a third person perspective of Alice or her companions. “[P]oint of view in games is tied to modes of action by the player” (King and Krzywinska 118). By providing a third person perspective, we understand that the action we perform through Alice shapes her identity, not ours.

The videogame inspired by Tim Burton’s movie presents the overlapping discourses through mirroring the garden maze. The visual presentation of the overlapping discourses ends when Alice exit’s the maze. However, both Tim Burton’s movie and the videogame inspired by this movie show floating signifiers by presenting characters in Wonderland that resemble characters from Alice’s side of the border. For example, Tweedledum and Tweedledee are two characters in Wonderland, who echo two sisters Alice met on her side of the border.

3.2 MEETING THE CATERPILLAR

3.2.1 Original book vs. Tim Burton’s movie

The biggest difference, between the Lewis Carroll’s book *Alice’s Adventures in Wonderland*, and Tim Burton’s movie is that, in the movie, Alice meets the Caterpillar several times during her travels. The book limits the meeting to only one, and this meeting underlines the theme of the book, which is Alice’s identity. The movie, on the other hand, has the Caterpillar reappear several times. Every time he appears, it is to put focus on Alice’s identity. The Caterpillar reveals the current status of Alice’s identity, or rather, her position within the discourses in Wonderland. At first, he declares Alice to not be the one, which they need. However, later in the movie, the Caterpillar claims the opposite. There have been changes within Alice’s discourse, between the Caterpillar’s two statements.

The book presents the meeting with the Caterpillar as a random encounter. The movie, on the other hand, provides a reason to why Alice has to meet him. Alice is brought to the Caterpillar, because he is supposed to have knowledge the other creatures of Wonderland do not possess. In the movie, the other creatures of Wonderland expect the Caterpillar to possess the ability to determine if Alice is the

right Alice or not. The Caterpillar is in possession of a much-needed exposition in regards to Alice's identity. However, the book by Lewis Carroll, *Alice's Adventures in Wonderland*, does not present the Caterpillar as a being filled with such knowledge. The Caterpillar is presented in the book as someone whom provides questions. These questions will encourage Alice to do some self-reflecting in regards to her own identity and position within her discourses.

The book provides only limited amount of information, regarding the Caterpillar's appearance. However, the illustrations by Tenniel help to create the Caterpillar's visual appearance. The text described the Caterpillar as blue, and this colour is seen within the movie. Lewis Carroll presents the Caterpillar as smoking a large hookah. In the movie, the smoke from the hookah surrounds the Caterpillar, making him appear not solid. By not appearing solid, within a discourse, may imply the freedom to cross borders into other discourses. This is why the Caterpillar is able to judge the identity of Alice, because he is able to evaluate several discourses. He is able to determine Alice's current position within Wonderland's discourse, as a girl who is not able to influence Wonderland, compared to her as a child, who often attempted to influence her surroundings. The smoke also gives a double meaning to when he says that Alice is "not hardly" the Alice they seek. If Alice were "hardly", or solid, within a discourse, she would be the right Alice. In the book, Alice's relationship to the discourses of Wonderland is established by her ability to recite verses, which she is unable to remember properly. The reason this happens is because Alice is over-determined. She is still not able to properly distinguish the floating signifiers, which are required to be able to properly recite the verse. In addition, when she expresses her dislike to changing her size very often, she expresses the difficulty of establishing a subject position and the elements of discourses.

In the movie, immediately after the encounter with the Caterpillar, Alice is faced with violence. It has been determined that Alice is not the one the creatures of Wonderland seek. Alice is uncertain of her own identity, and the discourse of Wonderland. She attempts to resort to pain and violence, through pinching herself and recklessly allowing the Bandersnatch to hurt her. As in the movie, the book introduces aggressive behaviour after Alice's meeting with the Caterpillar. After

eating from the mushroom, which the Caterpillar sat on, she grows very tall. The bird, she meets immediately after, shows aggression towards Alice. Alice responds to the bird with aggression, when she compares herself to a snake, which would like to eat the bird's eggs. The Caterpillar scene, which enforces the theme of identity, is then connected to violence and aggression in both the book, and Tim Burton's movie.

In the second meeting with the Caterpillar, Alice has a brief flashback. The flashback signals the merging between two discourses and identities for Alice. Her identity and discourse from the past, is presented in the flashback, and it merges with the discourse of her current return to Wonderland. The merging results in a new discourse and identity, capable to defeat the Jabberwocky. Alice is no longer over-determined by the two discourses, because one discourse has become the dominant one. The flashback also connects the movie to Lewis Carroll's book "Alice adventures in Wonderland". The events seen in the flashback echo the events presented in the book.

In the book, the Caterpillar helped Alice to form her identity, by providing her with a way to alter her shape. The mushroom, which he was sitting on, has the ability to alter Alice's size. The movie, on the other hand, does not present the Caterpillar as willing to help Alice. He is only willing to judge how Alice is positioned within the Wonderland discourse. The book also presents the Caterpillar as a judge of her identity, however only in regards to her temperament. In the movie, the Caterpillar's only way to help Alice is by directing her to someone, who is more willing to help her directly, the Mad Hatter.

The movie brings up the Caterpillar, and the theme of Alice's identity, one last time, at the end of the movie. The book, on the other hand, does not end with Alice having a moment of self-reflection. However, the book ends with Alice's older sister, imagining Alice's future identity, "how she [Alice] would keep, through all her riper years, the simple and loving heart of her childhood" (Carroll 132). In the movie, the last appearance of the Caterpillar serves to remind Alice of her past experience, which has brought her to her current identity. But it also reminds her that her identity can further develop and change. In the movie, the Caterpillar makes appearances at the start and the end of Alice's changing identity. He seems to be

present whenever Alice reflects upon her own identity. This presents the Caterpillar, as a symbol of identity and change.

3.2.2 Original book vs. videogame inspired by Tim Burton's movie

Alice's encounter with a dangerous animal, before her meeting with the Caterpillar, is a similarity between Lewis Carroll's book, and the videogame inspired by Tim Burton's movie. In the book, before Alice meets the Caterpillar, she ends up in the White Rabbit's home, and grows to such a size that she does not fit in his house anymore. There is violence in this scene also, where Alice causes the lizard Bill harm, by kicking him out of the chimney. After she manages to exit the house, she eventually encounters an enormous puppy. "Alice dodged behind a great thistle, to keep herself from being run over" (Carroll 46-47). Alice manages to get away from the puppy, and then finds herself next to the mushroom, which the Caterpillar sits on. The encounter with the puppy, and Alice's hiding from it, resembles how the scene with the Bandersnatch is presented in the videogame inspired by Tim Burton's movie. The videogame presents the meeting with the Caterpillar, as a reward for defeating the monstrous Bandersnatch.

When Alice eventually meets the Caterpillar, the player's control is taken away, and with that, sense of immediacy. The hypermediated scene, a video clip, shows Alice finally meeting the Caterpillar. The Caterpillar's appearance is very similar to how he is described in *Alice's Adventures in Wonderland*. He is blue, sitting on top of a mushroom and smoking. Just as in the book, the Caterpillar's first question to Alice is who she is. This question is repeated several times. The effect of this, as in the book, is that the theme of the videogame is reinforced. Alice claims she knows who she is. However, the Caterpillar judges Alice to "not hardly" be the one, which Wonderland is after. The book also presents the Caterpillar as judging. However only regarding her temper, she is not judged according to her position within the discourses of Wonderland, as she is in the videogame.

In the book, Alice does attain some help from the Caterpillar, when she is provided with means to alter her size. However, in the videogame, the Caterpillar does not seem so willing to provide any help to Alice. He is only able to judge her

position within Wonderland's discourses. He eventually instructs Alice's companions to take her to the Mad Hatter. The Caterpillar believes that the Mad Hatter's "unique perspective" will be able to help Alice, in regards to her identity problem. Also, by guiding Alice to the Hatter, the Caterpillar is also providing Alice with another companion to aid her on her journey.

3.2.3 Original book vs. American McGee's Alice

In the book, Alice encountered a playful puppy, while she is still tiny. This was dangerous for her, so she was forced to flee. In the videogame *American McGee's Alice*, before Alice meets the Caterpillar, she is forced to make her way through underground ant-holes, and she has to fight evil ant-soldiers and other bugs in order to get to him. The reason to why Alice is heading to the Caterpillar is because the White Rabbit and the Cheshire Cat have instructed her to do so. The Caterpillar is supposed to tell what Alice needs to do in order to save Wonderland, and herself. In the book, however, there is not presented any reasons to why Alice should seek out the Caterpillar. The meeting between Alice and the Caterpillar is just accidental.

Eventually, Alice manages to get out of the underground tunnels, and reappears in a place filled with tall mushrooms. After walking a bit, the player can see the Caterpillar sitting on some rocks in the distance. The appearance of the Caterpillar is pretty similar to how he is described and illustrated in *Alice's Adventures in Wonderland*. He has blue colour and he is smoking. He is, however, not sitting on top of a mushroom, as he is in the book. He is sitting on a pile of rocks. The reason for this is, most likely, so that the player will be able to notice him better. If he was sitting on top of a mushroom, as presented in the book, it may be hard for the player to spot him. However, to counter this dissimilarity, the videogame presents the Caterpillar surrounded by numerous mushrooms. In addition, earlier in the videogame it was established that the main ingredient for a potion, which would adjust Alice's size, was mushroom. The effect of mushrooms is the same as the mushroom presented in Lewis Carroll's book. However, the Caterpillar sends Alice on a task to find a mushroom, which will regain Alice's size.

In the conversation with the Caterpillar, Alice is told she needs to set things right. In the book, the Caterpillar does not demand anything of Alice, except she is told to hold her temper. By holding her temper, the Caterpillar is referring to manners, or appearance in public, which can be associated with identity. However, the videogame uses the Caterpillar to present progression, and to direct her in the right way to go. The encounter with the Caterpillar is one of several steppingstones, which Alice must take in order to progress within Wonderland and her own discourse.

In *American McGee's Alice*, the Caterpillar is presented as a figure of identity, which he is also presented as in the book. The Caterpillar reveals to Alice the connection between her and Wonderland, and her role as its saviour. The videogame also presents a different relationship between the Caterpillar and Alice, compared to how it is presented in the book. The videogame's Alice has several questions, which she expects the Caterpillar to answer. The Caterpillar is more than willing to answer her questions, which are related to how Alice is supposed to fit into the discourses of Wonderland. In Lewis Carroll's book, the relationship is the other way around; here it is the Caterpillar asking the majority of questions. The difference is that in the book Alice is intruding in Wonderland and the Caterpillar is asking the questions in order to establish who she is. In *American McGee's Alice* she is asking the questions, because she is familiar with Wonderland, and she wishes to sort out what has changed, and what she can do in order to fix it.

3.2.4 Between the three adaptations

All of the adaptations present the Caterpillar several times, compared to Lewis Carroll's original texts where the Caterpillar appears only once. The reason for this is because the Caterpillar signals the focus on Alice's identity. Whenever the movie or the videogames use the Caterpillar, it is to present greater focus on Alice's identity. Tim Burton's movie and the videogame inspired by this movie present a changed Alice, which returns to Wonderland. Because Alice has changed so much, it is fitting that the Caterpillar repeats his question from the book: "Who are you". The videogame *American McGee's Alice* does not present this question. However, the

question is not needed in order to maintain the focus on Alice's identity, which is still the main topic of discussion. The Caterpillar does not have to ask Alice of who she is. He recognises her, even with her darker appearance, because Wonderland and its inhabitants have changed together with her.

In all of the adaptations, which I have analyzed, there is a reason for Alice to seek out the Caterpillar. He is always pictured as someone, who holds information Alice needs. In Tim Burton's movie and the videogame inspired by this movie, the Caterpillar is the one, which the other creatures in Wonderland rely on, to determine Alice's position within the discourse. In Tim Burton's movie she is to become the hero of Wonderland, able to influence it and return its order. In the videogame inspired by this movie, she is only a tool, which Wonderland's creatures use in order to restore order to Wonderland. The videogame *American McGee's Alice*, on the other hand, does not debate Alice's subject-position. In this videogame, the Caterpillar provides articulation through the exposition of Wonderland, which in turn makes Alice aware of her discourse. She understands that she is expected to be the only one, which can save Wonderland, and that she is somehow connected to the reason to why Wonderland has become evil.

Tim Burton's movie presents the Caterpillar engulfed in smoke, signalling his borderless nature. He is able to understand the development of Alice's several discourses. The videogame, inspired by this movie, does not present the smoke in this way. The Caterpillar is still smoking in the videogame; however it does not surround him. Because of this, the videogame presents the Caterpillar as more solid compared to the movie. The reason for this is the same reason, to why we get to see the White Rabbit independently in Alice's side of the border, and the White Rabbit's active influence on Alice, by pulling her down the rabbit hole: The Caterpillar does not have to seem borderless for Alice. Wonderland, as presented in the videogame inspired by Tim Burton's movie, is an actual place, not a dream, which it is hinted to be in the movie. In this videogame, the creatures of Wonderland are free to enter Alice's side of the border by their own will. *American McGee's Alice* also presents the Caterpillar as smoking. However, its only effect is to create a ring of smoke, which creates a doorway to a new area of the videogame.

One of the reasons why the Caterpillar instructs Alice to meet the Mad Hatter, in both the Tim Burton movie and the videogame inspired by this movie, is because the chapter of the tea party is after the chapter of meeting the Caterpillar. This shows that the movie and the videogame are following chronological order of events, which is set up by Lewis Carroll's first Alice book. In the movie, the Caterpillar wants Alice to seek out the Mad Hatter, because the Hatter is supposedly able, with his special insight, to help Alice in fitting into the discourse. The videogame inspired by Tim Burton's movie, on the other hand, has the Caterpillar send Alice to the Mad Hatter, to provide her with another companion, which will aid her in her travels to fit into Wonderland's discourse and eventually save it. In *American McGee's Alice*, Alice is not instructed to go to the Mad Hatter. She is instead sent to a new area, where she has to seek out a mushroom, which will regain her size. However, even if she is not instructed to seek out the Mad Hatter, chronologically similar to the books, she still encounters the Mad Hatter after her meeting with the Caterpillar.

3.3 THE TEA PARTY

3.3.1 Original book vs. Tim Burton's movie

In Tim Burton's movie, Alice's companions are instructed to bring Alice to the Mad Hatter. The reason for this is because the Hatter is believed to have a special insight, which will be useful in regards to determine Alice's identity. The Caterpillar has already deemed Alice as "not hardly" the one, which Wonderland needs. The insight, which the Mad Hatter possesses, may help in reforming Alice within the Wonderland discourse, and making her the Alice, which they need to slay the Jabberwocky, defeat the Red Queen and make changes to Wonderland. The book, on the other hand, does not present a reason why Alice arrives at the tea party, where she has her first meeting with the Mad Hatter. She was previously briefly told about the Mad Hatter by the Cheshire Cat. However, she chooses to head for the March Hare's home, believing he is the one to be less mad. While the movie presents Alice actively seeking out the Hatter, the book, on the other hand, has Alice initially avoiding the Hatter because of his reputation.

In the book, Alice sits down in the largest chair, at the far end of the table. She has recognized the discourse as a tea party and has decided to position herself within it. For Alice, a tea party is based on what she has experienced from her side of the border, which consists of an English Victorian setting. A tea party, for Alice, is a social gathering by a large table set with food and tea. Everyone by this table is supposed to be polite and follow a certain set of decorum. “[H]er problems with “naming” multiply as she attempts to make sense of what seems on the surface a quintessentially English activity—the tea party. However, the activity in which the Mad Hatter and company are engaged can only be yoked by violence to the English conception” (Bivona 156). Alice has problems “naming” or understanding the elements within Wonderland’s discourse of a tea party.

By sitting on the largest chair, she appears superior to the other three by the table, who are seated on less impressive chairs. They immediately treat her to tea, signaling that Alice has recognized the right discourse. She feels superior because, based on the information, an articulation, she has been given by the Cheshire Cat, and what she has observed. In the book, the Hatter confirms Alice’s impression of him as being a “poor man” (Carroll 119). In the movie, when Alice arrives at the tea party, the Hatter is the one seated in the largest chair by the end of the table. The social discourse of a tea party, which Alice perceived in Carroll’s book, is now lead by the Hatter. In the movie, the reason to why the Hatter is the only one capable of identifying Alice as the right one is because he is occupying the space, both physically in her chair and within the discourse, which Alice occupied during her first stay in Wonderland. Additionally, because time has stopped for the Hatter, he still considers himself in the old discourse, which Alice was part of. The more natural choice, for the head of the party, would be the March Hare, since the book revealed the party to be at his house. However, the book has the Hatter reappear several times, also in illustrations, which makes him a more memorable character than the March Hare. This is the reason to why an adaptation, like Tim Burton’s movie, chooses to focus more on the Mad Hatter, compared to the other guests by the table.

Time becomes a central element in both the book and the movie, when Alice arrives at the tea party. In both cases, time is referred to as a person. In the book, Time is standing still, because the Hatter was sentenced to death. It is always six

o'clock for the guests by the table, which causes an incessant tea party. In the movie, which is presenting Alice's return to Wonderland, the table and everything on it is visibly worn out. This means that the party has been going on for quite some time. The Hatter, in the movie, reveals that he had to kill Time while waiting for Alice's return. In Wonderland, abstract concepts like "time" can be personified, which in turn makes it possible to interact with them. The discourse of the tea party, as presented in the movie, is the same discourse as she entered when she first came to Wonderland, which is presented in Lewis Carroll's book. The tea party discourse has not changed, and Alice is supposed to be part of this discourse. However, Alice has changed, when she finally returns to the tea party. Both the book and the movie make a connection between death and time. Alice has to adjust her discourse, both in the book and the movie, in a manner where time can be perceived as a person, and where it is possible to stop time.

The riddle from the book: "Why is a raven like a writing desk?" (Carroll 73), is also represented within the movie by Tim Burton. The question is impossible for Alice to answer, because she could not know what the concepts of raven or writing desk mean in Wonderland. The same riddle appears in the movie. However, Alice is not able to answer the riddle because the Hatter interrupts her. By not allowing Alice to answer the question, he denies her the chance to assume her position within Wonderland's discourse. If Alice had answered the riddle wrong, it would destroy any illusion and hope the other creatures of Wonderland may have, regarding if she is the right Alice or not. Later, by the end of the movie, the Hatter reveals that he does not know the answer himself. This could mean that the discourse has not only changed for Alice, but also for the Hatter. It is possible the Hatter was able to answer the riddle before, but by the end of the movie, Alice has influenced the Hatter's discourse, rendering him unable to answer his own riddle.

In the book, Alice leaves the tea party scene when she feels insulted by her company. She perceives that they are not willing to listen to her expositions of the discourse, which implies that she is unable to influence the tea party discourse. She feels that the party is not developing the way it should be. This presents the still ongoing overlapping of discourses. The discourses from Alice's side of the border are set up against certain form of decorum, which is not followed in the Wonderland

discourse, and more precisely in the discourse of the tea party. In the movie, however, the oddities of the tea party do not seem to bother Alice. The movie, presented Alice as a girl, who does not follow proper decorum. If the movie is presenting Alice, returning to Wonderland, it is possible that Alice's discourse has already changed from the first time she was in Wonderland. These changes are still present, when she returns to Wonderland, which is why she does not mind how people are acting during the tea party.

In the movie, when the knave enters the tea party in search of Alice, the Hatter puts her, because she is tiny, into one of the teapots on the table. This echoes what happens within the book, where the Hatter and Hare forcefully puts the Dormouse in one of the teapots. By reprising this event, with Alice replacing the role of the Dormouse, the movie presents Alice's gradual merging into the Wonderland's discourse. While Alice is hidden, the other characters by the table distract the knave by singing a song, which is also represented in the book. This song is a parody of *Twinkle, twinkle little star*. The changes in the song are caused by the overlapping discourses.

In the movie, right after the knave has left the scene. The Hatter and Alice start their travel to the White Queen's castle, in order to get ready for the final battle. Alice starts questioning the Hatter about her relationship to Wonderland. However, the Hatter does not answer her questions. Instead, he explains to her what terrible things the Red Queen has done. In other words, Alice seeks out articulation in relation to Wonderland's discourse, by requesting expositions. By being denied the exposition she seeks, she is forced to seek out other ways to shape her discourse. The exposition of the Red Queen, which the Hatter provided, serves to shape Alice's relation to the Red Queen and the Jabberwocky. However, she is still not convinced she will be able to do the task of slaying the dragon. The Hatter observes that Alice has lost her "muchness", her ability to believe she is able to do things. This observation implies that the Hatter has recognised that there have been changes within Alice's discourse. This also implies that there have been changes in regards to her identity, as the establishment of her discourse is mainly through language. The Hatter may have made this observation earlier, which may be the reason to why he did not allow her to reply to his riddle, fearing the others would notice the same.

3.3.2 Original book vs. videogame inspired by Tim Burton's movie

In Lewis Carroll's book, when Alice arrives to the tea party, she immediately notices the liveliness of the situation and identifies the discourse related to it. However, in the videogame inspired by Tim Burton's movie, the scene with the tea party is the opposite of lively and the discourse needed in the book is not applicable. In the videogame, only the Hatter is sitting by the table, because the March Hare and the Dormouse are already together with Alice. The Mad Hatter looks very bored, and it seems as if he is waiting for someone. He is sitting at the very end of the table, in the biggest chair. This positions him as the leader of the tea party, but since there is no one there, he is the leader of no one.

In the videogame, the Hatter is the only character from Wonderland who is certain of Alice's identity. He immediately recognises her, and there is no doubt in his mind that she is the right Alice, who has her identity assumed from the past discourse. Once the Hatter noticed Alice, he springs up from his seat, in recognition of her. Such an immediate reaction can be found in the book as well, when Alice sat down by the table, assuming her superiority and the participants of the party reacted by immediately offering her tea. In the videogame, Alice seems to not possess any of the superiority presented in the book, since her companions constantly lead her around. The Hatter's reaction towards her is of familiarity. However he seems to think of her more as a tool, which is needed in order of slaying the Jabberwocky. The Hatter, soon after declaring she is the right Alice, demands that they have to hurry on, to slay the dragon.

The videogame inspired by Tim Burton's movie, presents time as a person, which it is also presented as in the book. The Mad Hatter caused time to stop when he attempted to murder Time, because Alice did not return. However, compared to the book, an interaction between the Mad Hatter and Time can be seen when he picks up his watch. The Mad Hatter looks at his watch, and says it is time for Time to "forgive and forget". The watch starts working again, and the Mad Hatter seems to believe this is caused by the return of Alice. The book on the other hand, does not present any direct communication between the Hatter and the Time, and there is no influence on time because of Alice. In the videogame, the discourse of the tea party,

which the Hatter is part of, is presented as unable to progress without Alice's involvement. This underlines her role as the saviour of Wonderland.

The videogame presents the Hatter as a new character, which the player can control. Alice, is not a character, which can be controlled, she must be guided and protected throughout the whole videogame. The Hatter's unique ability to manipulate the scenery is useful for making progress. This ability reflects Alice's difficulty to adapt into the overlapping discourses. What she perceives as real, an element, which she has established, can be manipulated with the Hatters ability, which renders that element into a floating signifier. When he uses this ability, Alice often expresses her fascination for it. In the book, the Hatter does not present any special abilities and never impresses Alice, and in the end she leaves him because she is unhappy with the absurdity of the situation.

3.3.3 Original book vs. American McGee's Alice

In Lewis Carroll's book, when Alice meets the Cheshire Cat, it is explained to her that the March Hare and the Hatter are mad. Alice does not want to meet these mad creatures, but decides to meet the March Hare, believing he is likely to be less mad. However, when she arrives at the tea party, at the March Hare's home, she finds both the March Hare and the Mad Hatter by the table. The madness, which the Hare and the Hatter are expressing, does not harm Alice in any way. However, when Alice assumes the head chair by the table, she may be attempting to gain control of these mad people, preventing any harm to be done upon her. In the videogame *American McGee's Alice*, before Alice meets the Hatter, she encounters his horrible acts. Unknowingly for Alice, the Hatter kills the White Rabbit. Later, when the Hatter kidnaps Alice, she sees the tortured people within Wonderland's asylum. And finally, she meets the March Hare and Dormouse, which are part of the tea party in the book. In the videogame, they are tied up, trapped and tortured, and the reason to this, which is revealed by the March Hare, is because the Hatter has gone mad. Madness, in *American McGee's Alice*, is strongly associated with violence, while in the book madness is associated with harmless humour.

In the book, time is presented as a person, which has a relationship with the Hatter. In the videogame, on the other hand, time is not a person and it is not standing still. However, it is very hard to understand what is the time. All the clocks in the asylum are going too fast, standing still or going backwards. There is one watch, which the Hatter relates to. Whenever this main watch strikes six o'clock, it is time for tea, and the Hatter comes to torture the March Hare and the Dormouse, by denying them their tea and experimenting on them. In the book, Alice needs to understand the absurdity of time within the Wonderland discourse. In *American McGee's Alice*, she understands the absurdity of time, and knows that by manipulating the main watch, she will lure out the Mad Hatter. Alice has, in the videogame, an understanding of how the Hatter and time relates to each other, within the discourse, which she is in.

In order to get to the place, where the giant watch can be manipulated, Alice needs to pass several dangers and riddles. One of these riddles takes place on top of a giant table, which seems to be set for tea. This scene is directly connected to the tea party found in the book. However, there are no guests by the table and Alice is only half the size of the teacups. After pushing all the lumps of sugar into the several teacups, a portal is revealed and she can proceed to manipulating the watch, which will lure out the Hatter and allow her to confront him. In the book, the Hatter asks Alice a riddle, which cannot be answered by her. However, in the videogame, the riddle of the giant tea table is solvable. Alice is able to take advantage of her diminutive size in *American McGee's Alice*, which is needed in order to solve this riddle, compared to the book where her size often caused problems for her. This signals that the Alice in this videogame is much more in control of her discourse.

In *American McGee's Alice*, Alice is forced to have violent confrontation with the Mad Hatter, which she does not have in Lewis Carroll's book. The battle, in the videogame, between the Mad Hatter and Alice, takes place in a large open arena. Alice manages to defeat the Hatter, and she obtains a magical watch, which stops time. There is no confrontation between the Hatter and Alice in the book. However, Alice fights strategically for superiority by the tea table, but eventually loses and leaves the area.

3.3.4 Between the three adaptations

Tim Burton's movie and the videogame based upon this movie, maintain much of the tea party, as it is described in the book. However, they are both presenting a tea party, which seems to have lasted for quite some time, and everything part of this party has deteriorated over time. The movie, compared to the videogame, have all of the party's members present, while the videogame has only the Hatter sitting alone by the table. The videogame presents the two other characters of the tea party, as player-controlled characters, earlier in the videogame. Both the movie and the videogame based upon this movie have the Hatter sitting on the largest chair by the table. This was the spot, which Alice had assumed in the book. It seems as if the Hatter has replaced Alice as the leader of the tea party, or perhaps he is trying to fill the gap created by her absence. In which case, Alice is part of the Wonderland discourse and there has been a void there since her absence, which only she can properly fill.

In each of the adaptations, which I have analyzed, time is a major focus. In Tim Burton's movie and the videogame inspired by this movie, time is referred to as a person, as it is also in the book. In both the movie and the videogame, the Hatter has some personal relation to Time. He had assaulted Time, because Alice had not returned. In the movie, time starts progressing once the Hatter demands the group to continue their journey. In the videogame inspired by Tim Burton's movie, time progresses because the Hatter told his watch to forgive him. In the videogame *American McGee's Alice*, the watches constantly surround Alice, and they do not work the way they should. In addition, Alice has to manipulate the main watch in order to lure out the Hatter. Finally, when defeating the Hatter, she attains a watch, which can stop time. In all adaptations, time works in a different way than how it works in Alice's side of the border. Alice has to relate and adapt this into her new discourse. Her mastery and understanding of how time works in Wonderland, is perhaps best symbolically shown in *American McGee's Alice*, where she eventually can manipulate time herself through the watch she attains.

The adaptations present different relations between Alice and the tea party. The movie shows Wonderland's creatures requesting Alice's help. By entering the tea party it can be determined if she is the right Alice, which they need in order to make

the desired changes in Wonderland. However, Alice has freewill and decides to help in her own way by rescuing the Hatter from the Red Queen. By doing this, she shows that she is capable of being independent, and that she is actively trying to shape the discourses, which she is in. In the videogame inspired by Tim Burton's movie, the tea party also serves to determine Alice's identity, since the Hatter recognizes Alice as the one from the past. However, the videogame gives the clear impression that Alice is considered nothing more than a tool, which is needed and can be used for slaying the Jabberwocky. She is ordered around by the Hatter and her other companions, and she never acts on her own volition. *American McGee's Alice* presents a very different tea party by placing it in a macabre mental asylum. However, in this scene, Alice realises the evil influence of the Red Queen on Wonderland and the Hatter, and Alice understands her task in saving Wonderland and herself.

3.4 CONFRONTATION WITH THE QUEEN AND EXITING WONDERLAND

3.4.1 Original book vs. Tim Burton's movie

In the book *Alice's Adventures in Wonderland*, Alice forms her discourse with the Red Queen on her first meeting with her, when she walks into the Queen's croquet-ground. Alice feels that the Queen is frightening, because she frequently sends people for beheading. Alice tricks the Queen, by hiding those who are sentenced to beheading. By saving the lives of these people, Alice shows similarity to the Queen's ability to judge who deserves to live or not. Eventually, Alice is asked to join the Queen for a game of croquet, which is very different from the croquet discourse Alice knows from her side of the border. "[H]er assumption that this Wonderland "game" of croquet" is identifiable with the English version is a doubtful one, given the fact that the Wonderland event is one which one of the players, the Queen, cannot "lose"" (Bivona 149). In addition, Alice fears acting wrongly in this new discourse, because the result of not following the rules is beheading. "Alice is placed in a world that appears to be, at least potentially, rule-governed, although the rules that give meaning to the behaviour of the creatures are beyond her ken" (Bivona 145). Through observation and participation, Alice hopes to understand the rules, and with that the discourse of the game and Wonderland. However, "Alice has

no vantage from which to judge whether the creatures are following or breaking the rules” (Bivona 149).

In Tim Burton’s movie, Alice’s perception of the Red Queen and her discourse is firstly shaped by articulations, in the form of expositions, provided by creatures from Wonderland. When she seeks out the Red Queen, in order to save the Hatter, she has to cross the border into the Queen’s discourse. This crossing provides a bodily experience of the Queen’s discourse, or the “other’s” discourse, when she crawls over the heads in the moat, and the crossing is also presented by her passing over the castle walls. In addition, the heads in the moat are the result of the Queen’s horrible act; this is an articulation of the Red Queen, which Alice relates to. Alice sees that the threat of beheading is a reality and not empty threats by the Queen.

In the movie, once Alice has entered the Red Queen's discourse, she has to share elements of this discourse. The discourse is shaped so that the Queen is in the position of power. She creates the rules within her discourse. The rules, which Alice is accustomed with, do not apply in the Queen's discourse. As represented during the Queen’s game of croquette, Wonderland has “gamelike social structures in which mastery of the game promises mastery of others” (Bivona 144). In the movie, there are several floating signifiers incorporated into the Queen’s discourse, what Alice perceives as creatures, which are to be respected, are treated by the Queen as furniture. Alice does not dare to contradict the Queen, because the Queen governs the rules of Wonderland and its discourses, and is thus the master of others. Because of this mastery, Alice’s position within the discourse is dependent on how the Queen perceives Alice. In both the book and the movie, the Queen invites Alice as a guest. As a guest, Alice is better treated than the Queen’s servants or enemies. However, in the movie, Alice’s position as a guest in the Red Queen’s discourse is changed to the “traitor and enemy”. In the book, Alice’s position changes from guest into a rude criminal, because Alice is rude to the Queen and does not follow the rules set up by the Queen and the King.

In the book, when Alice meets the Queen for the second time, Alice has already established some relation to the Queen within Wonderland’s discourses. Alice’s pre-established discourse of the Red Queen is accessed when Alice enters the trial, and she knows she has to be obedient so that she is not beheaded. However,

Alice does not fully understand that “what would be “natural” behaviour in an English setting is inappropriate in Wonderland; the social codes that determine what is or is not “natural” are very different in the two spheres” (Bivona 145). When Alice grows in size, she enters a position of power, and she assumes the position of the Queen, demanding the discourse to be established in a certain way. This makes her the governor of rules, which makes her the master of others, a role she desired for during the tea party. In Tim Burton’s movie, Alice meets the queen for second time, during the ending battle. The only contact between the Queen and Alice is a quick glance at each other and a short hello.

In the book, the confrontation between Alice and the Queen starts when Alice becomes the superior within the Queen’s discourse. The Queen demands the beheading of Alice, and the Queen’s soldiers attack Alice. Alice quickly turns to her discourses from her side of the border, and uses its elements in order to disarm the violent guards. Carole Rother believes that “[t]he power has passed to Alice, reflecting resolution of anxiety-provoking conflict in the dreamer’s psyche, and signalling the end of the dream” (Rother 94). However, Alice is not able to maintain her power because the Queen’s guards attack her. The reason why she is unable to maintain her attained power is because she misinterprets the discourse’s rules of how to attain power and how to maintain it. “If there is rule violation in this text, surely Alice is the violator *per excellence*” (Bivona 153). By entering the discourses from her side of the border, the Queen’s soldiers become a deck of cards. Simultaneously, everything else based in Wonderland’s discourses derives their meaning from the discourses from Alice’s side of the border. The members of the jury become normal animals, and the White Rabbit can be seen as a regular rabbit. Alice border crosses back to the scene, which we were introduced to in the start of the story. Because Alice discarded Wonderland’s discourse, she is no longer over-determined by this discourse, and the floating signifiers trapped between the discourses of Wonderland and the ones Alice knows from her side of the border, return to discursively stable moments.

In Tim Burton’s movie, Alice does not discard the reality of Wonderland. When she gets ready for the battle against the Jabberwocky, she recites six impossible things, which now she finds possible. By reciting these impossible things,

she establishes the reality of Wonderland and her subject position within its discourse, as its saviour. In the movie, she does not escape Wonderland, as she did in the book. Alice assumes her position within Wonderland's discourse as the new Red Queen, when she beheads the Jabberwocky. Alice willingly drinks the blood from the Jabberwocky's head, the fruit of her labour, which enables her to leave Wonderland. However, even when she returns to her side of the border, elements from Wonderland's discourse are still accessible for her. This is best shown when she performs the dance, which the Hatter did for her in Wonderland.

In the book, exiting Wonderland is presented by Alice's disregard of the discourse connected to it. The exit from Wonderland is chaotic and violent, the Queen's soldiers attack her and animals run around her. Wonderland suddenly disappears, and she wakes up safe and comfortable, in the lap of her sister. Alice refers to Wonderland as just a dream, because the discourse of Wonderland is disregarded. "Because Alice fails successfully to frame the events of her adventure, she must flee what has become a nightmare, although that "nightmare" is already being recuperated (by her sister at the end) as a wonderful dream more vivid than the dull life [...] "outside" that dream" (Bivona 170). In the movie, by drinking the blood of the Jabberwocky, she shows that violence, and assuming her identity as a superior in Wonderland, is the key to cross over to her side of the border.

In Tim Burton's movie, when Alice leaves Wonderland, she brings with her the experiences and elements from Wonderland discourse. The movie's use of the camera presents the Hatter's eye as part of the rabbit hole back to Alice's side of the border. This signals the effect Wonderland's discourses have on the discourses in Alice's side of the border. The border crossing experience back into Alice's side of the border is presented by twirling the camera back up the rabbit hole. This signals the mixing of the discourses of Wonderland and the world she knows on the other side of the border. Alice is no longer unsure of herself. The position of power, which she attained by slaying the Jabberwocky, is maintained after leaving Wonderland. The influence of Wonderland and the border crossing experience can be seen on Alice's body. Her clothes are dirty and torn, and she still has the wound from the Bandersnatch on her arm. In addition, Alice performs the Hatter's dance on her side of the border, reflecting that Alice continues to maintain Wonderland's discourse.

Alice is not only dancing for the people, the camera is positioned with her in the middle facing the camera, signalling that she is showing Wonderland's influence to the viewers as well. Alice proposes to her father's old colleague that they should trade with China, suggesting border crossing. Alice is then last seen on a trading boat looking into the horizon, getting ready to travel across other borders. Alice has learned that border crossing into new discourses helps to develop personal identity.

3.4.2 Original book vs. videogame inspired by Tim Burton's movie

In the videogame, Alice meets the Red Queen for the first time, when she enters the Queen's private gardens within the Queen's castle. In order to enter the castle gardens, Alice had to shrink to pass through a door. The change of her size presents a bodily experience in regards to the border crossing experience into the Red Queen's discourse. In addition, Alice has problems adjusting to her size and accidentally becomes too large. Alice's attempt to cross the border of, and fit into the Queen's discourse, is symbolised through her frequent changes of size. In the book, Alice also has problems fitting into the trial discourse, which is in the presence of the Queen. Growing in size is showing Alice's ability to fit or not to fit into the discourse. The more disproportional in size she is, the less she fits into the discourse. "Growing is both Alice's substitute for the object of knowledge that she cannot successfully appropriate, and a sign of her incomprehension" (Bivona 152). In the book, because of her size, she accidentally trips over the jury box. The illustration shows that the members of the jury become normal animals (Carroll 124), which indicates Alice's problems to fit into the discourse.

In the videogame, the Queen spots Alice and holds her captive. However, by diverting attention of the Queen, Alice allows her companions to seek out a way to regulate Alice's size and continue the journey. The Red Queen does not recognise Alice as the one from the past discourse. This implies that the discourses from Alice's side of the border, has changed Alice from her first time in Wonderland. The Queen continues her game of croquet while talking to Alice. In the book, the game of croquet serves to demonstrate how the Red Queen's discourse is shaped, and how different it is from what Alice has experienced on her side of the border.

In the videogame, after Alice and her companions have gathered the sword and armour, which they needed, the final confrontation can begin. Her equipment on her body symbolises her reaffirmed subject position within the Wonderland discourse. In the book, Alice has no preparation before the trial, where she will eventually have a confrontation with the Red Queen. However, Alice does not dare to engage in a confrontation with the Queen, until she has grown to a certain size, which provides a physical protection in the same way as the armour does in the videogame.

In the book, the confrontation and the exit from Wonderland take place during a trial. The trial is not only set up to judge the knave, who is claimed to have stolen a tart. The trial is also set up in order to judge Alice's position within Wonderland, which she eventually is cast out from. When Alice has grown in size, she forces changes to Wonderland's trial discourse. This implies that Alice is unable to adapt into its discourse, she has to make changes in the discourse in order to fit in. In the videogame, the confrontation takes place on a chessboard, which echoes the chessboard world found in the book *Through the Looking-Glass and What Alice Found There*. Alice lures the Jabberwocky away from the battlefield to some ruins, in order to keep everyone safe. However, she is unable to do the fight alone, and her companions are required to help her. Eventually, thanks to the help of her companions, she manages to slay the Jabberwocky and this alters the discourse of Wonderland to something, which she could fit into. Both the trial in the book, and the battle against the Jabberwocky in the videogame, is set up in order to test Alice's position within Wonderland's discourse.

In the book, Alice's transition back to her side of the border is very sudden. The text does not give any detailed description of this border crossing experience. She wakes up with her head on her sister's lap, and the discourses of Wonderland seem to have disappeared and reduced itself to only "a curious dream" (Carroll 130). In the videogame, she is thanked for her help, and tricked into departing from Wonderland. This implies that Alice never attained power in Wonderland, as she briefly did in the book, before she was forced to flee. The animal-like creatures start dancing around her, which mimics the illustration found in the book *Alice's Adventures in Wonderland*, where the jury members end up as normal animals, running around her feet (Carroll 130). Alice blinks her eyes one final time, and sees

the creatures of Wonderland fading away, which signals that Wonderland's discourse disappears for her. She crawls back up the rabbit hole, enforcing its role as a bridge between discourses. Climbing is a conscious and controllable act, compared to falling, which is uncontrollable. This means that she is forced but still willingly returning to her side of the border. She sits down and has holds a monologue to a butterfly, which she connects to the Caterpillar, who she met in Wonderland. The butterfly flies away and down into the rabbit hole, severing Alice's last connection to the discourse of Wonderland. However, Alice's border crossing experience has changed her. She is now able to make the decision not to get married.

3.4.3 Original book vs. American McGee's Alice

In *American McGee's Alice*, Alice is often told about the evil Red Queen by the creatures she encounters on her travels. This shapes the element of the Red Queen, within her Wonderland discourse. Alice gradually understands that there is a connection between herself, the Queen and the changes that has happened to the discourse of Wonderland. The book, presents a possible connection between the Queen and Alice, as each makes different but similar attempts to take power. During the tea party, she placed herself in the most royal chair, which she could find. And during the trial, when she grows in size, she feels superior and dares to overrule the Queen.

In the videogame, right before Alice meets the evil Queen, she witnesses the death of the Cheshire Cat. She has no longer any guides on her travels; she has reached the final confrontation. Up until now, all articulations of the Queen have been expositions, other creatures discussing the nature of the Queen. With the death of her companion, Alice sees firsthand the effect of the Queen, and this helps to shape Alice's relation towards the Queen inside the discourse. As well, she no longer has anyone to provide expositions of Wonderland or the Queen. Alice enters the throne room to meet the Queen, in order to understand her relationship to her, but also to seek out revenge and save Wonderland. In the book, Alice does not have any personal connection to the Queen, except that they both desire to have power. Alice

understands the Queen's power and most of the rules within the discourse, and she tries abiding by these rules, at least until she is herself in a position of power.

In the videogame, after Alice defeats the Queen for the first time, she witnesses herself within the monster-body of the Queen. This represents Alice's "fear that [she] will disappear, that the self will be annihilated and the physical being destroyed" (Rother 89). Then, Alice is forced to restructure her discourse, and understand that she created the Queen, because she could see herself within the Queen. In addition, Alice understands that she is responsible for the changes that have been made by the Queen's influence on Wonderland's discourse. In order to return Wonderland to its original discourse, she needs to destroy her feeling of guilt, which has created the evil Queen. In the videogame, the Queen is Alice, and this implies that Alice is the ruler of Wonderland. The book presents Alice as a possible ruler of Wonderland whenever Alice strives to make changes inside Wonderland's discourse, which she does during the tea party and the trial.

In *American McGee's Alice*, after the death of the Queen, a pulsating glow emanates from Alice. Everything touched by the light turns back to how it was in the original Wonderland discourse, which we are acquainted with from Lewis Carroll's books. Alice's border crossing back into the discourse of the world, introduced in the videogame's opening sequence, is not properly presented. At one moment we get to see Alice together with the creatures of Wonderland, the image eventually transforms into a page from the book, which Alice is seen closing before exiting the mental asylum. The gate to the asylum marks the dark version of Wonderland, which Alice has now saved. By going through the gates, crossing the border, she leaves the asylum, and the dark version of Wonderland behind her, and both Wonderland and her life return to the way it was before the fire, which was symbolised by domestic tranquillity in the start of the videogame. However, picking up the black cat, which caused the accident that killed her parents, symbolises that Alice is perhaps still tormented.

3.4.4 Between the three adaptations

In all of the adaptations, which I have analyzed, Alice shapes her relation to the element of the Red Queen within Wonderland's discourse, through articulations

in the shape of expositions. In Tim Burton's movie, the videogame based upon this movie and the videogame *American McGee's Alice*, Alice hears about the Red Queen's evil acts from the members of Wonderland. However, in the videogames, Alice also establishes her relation to the Red Queen through experience. In the videogame inspired by Tim Burton's movie, the Queen's guards often come and attempt to kidnap Alice. In *American McGee's Alice*, the Queen's minions attempt to destroy Alice, and Alice has to use violence in order to survive. In Tim Burton's movie, Alice experiences the Queen's evil acts on her body, when she crawls over the many heads in the moat. In Tim Burton's movie and the videogame inspired by this movie, Alice has a meeting with the Queen, within the borders of the Queen's discourse, before the final confrontation. This meeting serves to give Alice a first hand understanding of the Queen as "the other", and how different the Queen's discourse is compared to the rest of Wonderland. In the videogame *American McGee's Alice*, Alice does not have any meetings with the Queen before their final confrontation.

The final confrontation in all of these adaptations is presented as a violent struggle between discourses. In the movie and the videogame inspired by this movie, the discourse of the White Queen, which Alice is part of, has to battle against the discourse of the Red Queen. Alice is the representative of the White Queen's discourse, since she is selected as its champion. In *American McGee's Alice*, Alice enters Wonderland, which has already been shaped by the Red Queen's discourse. However, Alice brings with her the discourse she knew of Wonderland before the accident, which killed her parents.

All of the adaptations present the conflict in a large open space. When Alice and her companions fight the evil Queen and her minions, the open space becomes an arena for conflicting borders. In the movie and the videogame inspired by this movie, the battle is presented on a giant chessboard. In chess, a pawn is able to become a queen by moving to the other side of the board. Alice, by slaying the Jabberwocky, assumes her position as superior, and her discourse becomes the dominant one. Alice attains the same status as the Red Queen by slaying the Jabberwocky, mimicking the rules of chess. In *American McGee's Alice*, the confrontation takes place within the Queen's private chambers. However, Alice did not cross a border into another discourse, as she does when she enters the Queen's

palace in the movie, since the discourse is the same outside and inside the Queen's chambers.

In all of the adaptations, which I have analyzed, after Alice's victory over the "other's" discourse, Alice's perception of Wonderland's discourse becomes the dominant one. In Tim Burton's movie and the videogame inspired by this movie, this is shown by the joy the Wonderland's creatures express of the release from oppression. *American McGee's Alice* best presents the change from one discourse to another, when a pulsing light from Alice changes everything it touches into Alice's original perception of Wonderland. In all of these adaptations, once Alice has saved Wonderland, she returns to her side of the border. In Tim Burton's movie she makes the decision to return home. She willingly drinks the blood of the dragon she defeated, which is a result from her attained power and superiority in Wonderland, and returns to her side of the border. This suggests that Alice feels that the power she has obtained was mainly empowering her identity, not her political position within Wonderland. Before leaving, Alice reassures the Hatter, that she will return to Wonderland, which means that Alice keeps her connection to Wonderland's discourse even when she leaves it. In the videogame inspired by this movie, Alice is tricked into leaving Wonderland. However, she willingly climbs out of the rabbit hole, which implies that she only attained power over herself and not over Wonderland's discourses. Once she is back in her side of the border, the only connection to Wonderland is shown through her meeting with the butterfly, which eventually disappears into the rabbit hole. The disappearance of the butterfly, signals the severed connection between the discourses of her side of the border and the discourses of Wonderland. In *American McGee's Alice*, she realises that she always had power in Wonderland, because she had created the Red Queen. When she defeats the Red Queen, she uses her powers to change Wonderland to how it was originally. When she leaves the asylum with Lewis Carroll's book in her arms, it signals that Wonderland and its discourses are still available for her, implying that she is able to return there if she desire.

4 CONCLUSION

In this master thesis, I have explored how Alice's identity changes over the course of her adventure in Wonderland. By utilizing discourse theory, established by Ernesto Laclau and Chantal Mouffe, Alice's identity, in the Alice books and in the adaptations, can be established through the development of her discourses. Border theory is used to understand how crossing over to and from Wonderland is seen as entering a new set of discourses. Borders also establish group belonging, which affects construction of identity. Wonderland's creatures are part of an established group, and Alice is excluded as a member of this group. This creates a border between them and her. When Alice passes over to Wonderland, she encounters "others" who have radical different discourses, which Alice has no knowledge of. Over the course of her adventure, she establishes new relation to the elements within Wonderland's discourse, and thus alters her identity. The relationship to these elements is mainly established through language, discursive articulations in the form of exposition. However, bodily experience is sometimes also a viable agent for developing Alice's identity. Her struggle to fit into Wonderland's discourses is presented through her frequent change of size.

In order to explore how adaptations treat and represent the concept of Alice's changing identity, I have selected three of them: Tim Burton's 2010 movie *Alice in Wonderland*, a videogame inspired by this movie, and another videogame called *American McGee's Alice*. These adaptations use streamlined key-iconic events and figures in order to establish their connection to Lewis Carroll's *Alice's Adventures in Wonderland*. Among these are four scenes, which are important in the development of Alice's identity. All of the adaptations present these scenes in the same chronological order as the book, which implies their importance to the construction of the story's theme, the development of Alice's identity.

The first scene is Alice's fall down the rabbit hole. This fall represents Alice's border crossing from one set of discourses to another. The discourses on her side of the border are always presented, within the adaptations, based on domestic tranquillity. The discourses in Wonderland are presented as absurd, compared to the ones Alice is used to. The second scene, I have analyzed, is her meeting with the

Caterpillar, which begins Alice's understanding of her subject position within the new discourses. These two scenes imply the same meaning in the book and the adaptations.

The third scene is the tea party, where Alice tests her subject position. In the book she attempts to change the discourse of the tea party, however she understands that she does not have the power to do so. In Tim Burton's movie and the videogame inspired by this movie, Alice's role as Wonderland's saviour is determined during the tea party. In the videogame *American McGee's Alice*, Alice understands how the Red Queen influences the elements within Wonderland's discourse when she is in the mental asylum, which is the videogame's version of the tea party. In all of the adaptations, which I have analyzed, in the tea party scene Alice understands that she has to defeat the Red Queen.

The last scene is Alice's confrontation with the Queen, which results in Alice leaving Wonderland. In the book, Alice attains the Queen's power briefly. However, she is cast out from Wonderland because she attained this power the wrong way. In both the movie and the two videogames, Alice defeats the Red Queen and attains power. In the movie, Alice chooses to leave Wonderland, because she does not seek to gain power over Wonderland, she desires power over her own identity. The videogame inspired by Tim Burton's movie, echoes the original book by forcing Alice out of Wonderland. This is done because Alice is just used as a tool and is not longer needed after defeating the Red Queen. However, even if she is cast out, she has experienced enough in Wonderland to empower her identity, and she is now able to refuse the marriage proposal. When Alice encounters the Queen in the videogame *American McGee's Alice* and observes herself within the monster-body of the queen, she understands her position and power within Wonderland's discourses. Alice does not lose her power when she defeats the Queen. She uses her power to alter Wonderland's discourses to its original state, and returns to her side of the border.

A movie version of Alice utilizes tools, which are associated with films, in order to present the theme of Alice's identity. Careful manipulation of the camera reveals Alice's understanding of discourses. In Tim Burton's movie, when she falls down the rabbit hole, the camera presents her as up side down, sitting on the ceiling. When she realises that she no longer has access to the discourses from her side of the

border, the camera twists and allows us to see the room, which she is in, the way it is supposed to be. Videogames are partly similar to movies, considering that narrative is mainly presented through video clips. However, they are also different from movies because they achieve immediacy through interactivity. This immediacy, allows the player to contribute to the development of Alice's identity. In the videogame inspired by Tim Burton's movie, the player controls Alice's companions and not Alice herself, this emphasises that Alice is perceived as a tool, which is used in order to save Wonderland.

The theme of Alice's identity is essential for the adaptations, because this theme is part of *Alice's Adventures in Wonderland* streamlined key-iconic events. The viewers of movies or players of videogames based on this book expect to encounter these events. If the adaptations did not maintain these events and the theme of identity, the adaptations would deviate too much from the original, and would not be adaptations anymore. If these elements were absent in the new product, it would be more likely that it is a sequel and not an adaptation. It is revealed that all of the adaptations, which I have analyzed, maintain this essential theme.

This thesis proves that certain elements are important and have to be maintained in different adaptations of the text in various media. Before an adaptation is to be made, careful analysis of the original source has to be done. In addition, the adaptation needs to decide how it relates itself to its source. The scenes and elements to be presented within the new adaptation have to be selected. In order to do this, the major themes in the source material are identified and it is determined how these will be established, developed, and presented. Then, the important elements and scenes, which represent these themes, can be implemented within the new adaptations.

This thesis presents discourse and border theory as applicable tools, which can be used in order to analyze the development of identity. In *Alice's Adventures in Wonderland*, Alice's identity is not focused on independence from others, but rather on belonging. However, the adaptations, which I have analyzed, reveal that the power, which she attains over the course of her adventures, results in empowered independence from others. In the movie and videogame inspired by this movie, when Alice returns from Wonderland, she is able to refuse her marriage proposal. Further

on, the movie emphasizes Alice's independence by showing her alone on a boat, which will transport her to more border crossing that will further develop her identity. *American McGee's Alice*, ends with Alice's independence from the asylum, but also shows her power over Wonderland and its creatures. The adaptations maintain the focus on Alice's identity, but with more modern perspective, compared to the book, which is based on Victorian ideals.

For future study of adaptations, it would be beneficial to include adaptations from a wider spectrum of media. *Alice's Adventures in Wonderland* has several movie and videogame adaptations. However, the book has also adaptations such as cartoons, graphic novels and theatre-plays. As movies and videogames have special tools, which are used in order to present Alice's changing identity, other forms of media have tools that are unique to their medium. It would be interesting to analyze how these tools can be used to explore the development of Alice's identity and discourses. In addition, it is worth comparing more of the adaptations within the same medium. Has the development of movie technology influenced the way movie adaptations of *Alice's adventures in Wonderland* are presented? Are there differences in the presentation and focus, within the several videogames of Alice? Lewis Carroll's original Alice book was created in 1865 and the sequel in 1871. Future research on this topic, can further focus on what changes has been made to her developing identity, in the many adaptations, which have been made up till today.

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