

One or Three Wonkas?

A Comparative Study of the Adaptations of Roald Dahl's
Charlie and the Chocolate Factory

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This Master's Thesis is carried out as a part of the education at the University of Agder and is therefore approved as a part of this education. However, this does not imply that the University answers for the methods that are used or the conclusions that are drawn.

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Chapter 1: Background and Theory

1.1 Introduction

The field of adaptation is difficult to embrace. This is first of all due to the fact that little specific theory exists on the subject. Secondly, the theory at hand is in practice mainly based on case studies of specific films and therefore difficult to apply in other studies. Thirdly, the size and complexity of the subject is substantial since it involves two individual media, namely film and literature, and thus requires basic knowledge of both. Fourthly, a reader response perspective bears on the issue; the number of readers of a novel equals the number of imaginative responses pictures to and fantasies triggered by the content. Whether critic, theorist or simply a film or literature fan, everyone that has watched an adaptation will most likely have some kind of comment on it or visual idea about it, and the filmmaker cannot meet all these imaginations and expectations. The fourth issue leads to the fifth concerning objectivity. As McFarlane points out on the problem of objectivity in his introduction to the book *Novel to Film* “there is a good deal in our response to novels and films that resists such an approach” (1996:viii). Consequently, it is quite impossible for me to be or even know whether I am objective in this study because my mind has already made its own reader and viewer response.

Nevertheless, my interest in both the author Roald Dahl and the director Tim Burton made me enter the hotly disputed field of adaptation.¹ What I find especially interesting when studying the adaptations of *Charlie and the Chocolate Factory*, is that Dahl himself was screenwriter of the 1971 adaptation and his widowed wife was executive producer of the 2005 adaptation, which implies his continued interest in the end product. Due to the limitations of this thesis, this is not the time or place to research and come up with the theory so urgently

¹ See point 1.3 below.

needed in the field. So even though the practical parts of the theory books rendered less than hoped for, I will follow the same procedure and narrow this down to a study of the specific novel in question and its two adaptations. As Andrew closes his essay “Adaptation” after a run through of theory; “we need to study the films themselves as acts of discourse” (Andrew 2000:37). I will, however, propose a feasible method of analysis opting to be as objective as possible in the study; a method suitable for adaptation studies in general.

In danger of offending those in the field, this comparative study of changed elements in Dahl’s novel is scarily similar to the discussion of “fidelity” or so-called “faithfulness” to the original text, which I will come back to in point 1.3 below. Andrew goes as far as to call this “the most frequent and most tiresome discussion of adaptation” (Andrew 2000:31). However, I will not look specifically for fidelity to the original work, or answer, as many of the first writers about adaptation did, whether the novel or film is “the best”. I wish simply to concentrate on the changes made in the two adaptations and what these changes lead to in relation to Dahl’s original. Stating that one version is “better” than the other is an unfruitful discussion of personal taste which is as impossible to verify as the director’s chance of gratifying everyone’s wishes for the filmed version of a novel.

1.2 Thesis Statement

This is a multimodal study. When transferring an original source from one medium to another, in this case from novel to film, changes are bound to occur. Based on a comparative narratology study of source text and the two filmed adaptations made, the thesis will explore what is kept, changed, added and/or eliminated when adapting novel to film. This in relation to the 1964 children’s book *Charlie and the Chocolate Factory* by Roald Dahl versus the two film adaptations *Willy Wonka and the Chocolate Factory* directed by Mel Stuart in 1971 and *Charlie and the Chocolate Factory* directed by Tim Burton in 2005. The aim is to study how

much of Dahl's original has been kept in the new medium and comment on the changes made and their consequences. I will study how choices made change the content and character and then again change the whole, since changing a small part of a text will consequently change the whole.

The field of adaptation studies demands in-depth knowledge of both literature and film, to conduct a thorough study of adaptation would go beyond the limitations of this thesis. The study will therefore focus mainly on changes to content elements and specifically the character of Willy Wonka. Film technique will not be discussed in detail.

This is an open thesis statement where the focus itself is on comparative analysis rather than the end product. The thesis will not conclude whether one adaptation is 'better' or 'worse', but simply point to changes and their consequences since this is a more fruitful study aiming to be as objective as possible.

1.3 Introduction to Adaptation Theory

Many studies about adaptation have been written, but as I point out in the introduction, the field is complex. The first, second and third issue mentioned above are closely related as the questioning of theory is concerned. The main challenge of the field is that the writer must consider both the newer and constantly developing film genre and the well-established literary genre of narrative. As issue two highlighted, what most writers end up with is a combination of theory and practice consisting of their comments explained through specific case studies of adaptations.² Actual theory on adaptation is thus relatively minor while practice takes over the main part of the books. What seems to be lacking is a general understanding of the process of

²See Bluestone 1973; Beja 1979; Lothe 2005; McFarlane 1996; Naremore (ed) 2000; Stam and Raengo (ed) 2005; and Stam 2007. These studies together present an average of only 23.2 % introductory theory, while the rest of the books are concentrated on specific case studies.

adaptation and a clear theory with terms and methods. There are few clear recipes for how to understand the process and analyse it clearly.

It is most important to keep in mind that a text in itself is the overall meaning, as Aristotle first explained it; “whole and complete in itself, with a beginning, middle and end” (1983:91). The whole is made up of various smaller parts which have its specific meaning on a lower level. Changing one of these meanings, or adding more parts or deleting others will obviously transform the entire text and its overall understanding. One of the parts often changed is that of characters. Simply by choosing an actor for a specific part, many choices have already been made consequently affecting the overall meaning. Therefore, character studies of adaptations, are immensely interesting because changes will occur when a text is transformed from one medium to another. As this thesis will argue, the transformation, from novel to film in this case, made twice, has indeed changed the character in question and consequently the overall understanding of him.

People always comment on adaptations as more or less successful. The topic is much written about and is constantly being discussed whenever an adaptation is released. The use of film as a medium has to a large extent increased. Some might even claim that it is now taking over as the primary medium with more people going to the cinema than the library and bookstore, watching films rather than reading books. This is especially the case with younger generations. McFarlane states that “it might be claimed that film has displaced the novel as the twentieth century’s most popular narrative form” (1996:vii). People feel free to criticise adaptations, but never really look into the process in specific, researching what really happened during the transformation and how changes alter our understanding of the story. McFarlane draws attention to the subject by bringing in statements from workers within both the literary and filmic genre. He compares novelist Joseph Conrad’s statement; “My task which I am trying to achieve is, by the powers of the written word, to make you hear, to make

you feel – it is, before all, to make you see” (in McFarlane 1996:3) to the very similar statement by director D.W Griffith “the task I am trying to achieve is above all to make you see” (in McFarlane 1996:4).

But how to make you see? This is the root question to the difference between the novel and the film, as George Bluestone points out under the heading “The Two Ways of Seeing”; “between the percept of the visual image and the concept of the mental image lies the root difference between the two media” (Bluestone 1973:1). However, it is a discussion in itself how non-verbal stimuli differs from verbal stimuli as regards creating a picture. As mentioned in the fourth issue of adaptation above, each reader of a novel will make up individual images of the story. Iser explains that when we read a book, readers visualize characters virtually for themselves through a vast number of possibilities. However, “the moment these possibilities are narrowed down to one complete and immutable picture, the imagination is put out of action, and we feel we have somehow been cheated” (1974:283). While reading, the imagination creates a richer and more private perception compared to viewing a film and being “confined merely to physical perception, and so whatever [the reader] remembers of the world he had pictured is brutally cancelled out” (Iser1974:283).

Consequently, there is no wonder that adaptations are always criticised and discussed. The private and individual imagination of the story is a result of the reader’s comprehension of the text mixed together with the individual reader’s own experiences and personality. Now this imagination is suddenly visible and most likely different on the screen. When adapting a text to a new medium, alternations will be made, not only do the filmmakers have their own visualisations, but they have to make choices suitable and in collaboration with the rest of the film team, follow budget of the film and at the same time meet audience expectations. When a novel is adapted into film, the director cannot meet all the readers’ expectations and it is therefore more than likely that the adaptation is not successful to the reader.

However, through studies of what has in fact changed, a particular adaptation might grow to be more understandable to the reader. According to Engelstad adaptation studies are fruitful in many ways, for example when a novel or film stimulates interest for each other. At the same time this study opens for clearer understanding of each medium's semiotic resources (2007:9). After all, adaptation in itself is "the act of changing something to suit a new purpose or situation" (Collins Cobuild 2006:16). This definition makes it clear that one cannot expect the same outcome. More specifically Engelstad explains adaptation as an act of making content suitable for and modified to another medium (Engelstad 2007:13). McFarlane comments that filmmakers have always drawn on literary sources, especially novels, however "it is surprising how little systematic, sustained attention has been given to the processes of adaptation" (1996:3) even though adaptation itself has attracted critical attention ever since the first one was made. Therefore, through studies, critical attention might grow into understanding a medium better and consequently the changes made to an adaptation.

There are several accounts of how much the film genre relies on already published novels. Lothe comments that "it is striking how many films (approximately one in three narrative fiction films) take as their starting-point a literary prose text" (2005:86). Beja remarks that since the beginning of the Academy Awards in 1927-28 "more than three-fourths of the awards for 'best picture' have gone to adaptations; and of those, about three-fourths were based on either novels or short stories" (1979:78). Linda Seger reports that "85 percent of all Academy Award-winning Best Pictures are adaptations" (1992:xi). In addition "45 percent of all television movies-of-the-week are adaptations [...] [and] 83 percent of all miniseries are adaptations" (Seger 1992:xi). For the New York Film Critic Award which began in 1935 "about two-thirds have gone to adaptations, and about three-fourths of those were based on novels or stories" (Beja 1979:78). Obviously, other media is also used when making most movies compared to the use of original screenplay, but the most important

medium is by far the novel (Beja 1979:77-78). Not only is it difficult to come up with an original story, but producers can also benefit from the success a novel has already had and assume that the novel “will have a substantial audience who will want to see the movie too” (Beja 1979:78). The statistics above cannot be ignored, even though prominent people from both fields react to adaptations; like author Virginia Woolf who commented that the alliance between novel and film was unnatural with disastrous results and the filmmaker Bergman who wanted to avoid making films out of books (Beja 1979:78).

When films entered the scene, literary critics reasonably felt threatened by this new medium choosing the similar narrative story-telling form as novels. Most studies of adaptation were dominated by one approach; single-case studies which usually compared the film to conclude that the novel was better (Ray 2000:44). According to Ray the field of film and literature grew in the 1960s at the same time as New Criticism was blooming, thus the studies simply inherited New Criticism’s assumptions. This criticism proved to be antitheoretical and supported individual criticisms which consequently resulted in all the close readings and case-studies of specific adaptations (2000:44-45). Furthermore “New Criticism’s veneration of ‘art’ and its famous hostility to translation [...] sponsored the obsessive refrain of the film and literature field that cinematic versions of literary classics failed to live up to their sources” (Ray 2000:45). This worked to maintain the hierarchy of old and original, in this case the novel compared to the adaptation respectively. To Robert Stam, literature’s superiority to film derives among others from “the a priori valorization of historical **anteriority** and **seniority**: the assumption, that is, that **older** arts are necessarily **better** arts” (2007:4). Stam further blames adaptation’s inferiority to literature due to dichotomous thinking; presuming rivalry between film and literature, iconophobia; cultural prejudice against the visual arts, logophilia; nostalgia for the written word as a better communication medium, anti-corporeality; a general distaste for the audience passive consumption of film vs.

reading a book, myth of facility; that films are easy to make based on the cliché that the filmmaker only films what is already there, class prejudice; the cinema seen as degraded to the lower-class mass audience and parasitism; films stealing a source text's vitality resulting in simple illustrations or copies as novels and not even pure films (2007:4-8).

Structuralism and post-structuralism challenged this understanding of adaptations. "The structuralist semiotics of the 1960s and 1970s treated all signifying practices as shared sign systems productive of 'texts' worthy of the same careful scrutiny as literary texts" (Stam 2007:8). In addition Kristeva's intertextuality and the transtextuality theory of Genette supported variations over the demand of fidelity to original (Stam 2007:8). According to Ray, the study of narrative demonstrates that it is not specific to any one medium. Narrative transmutability is possible, meaning that stories and their legibility of codes, conventions, connotations, topoi and tropes can be transferred from one medium to another (2000:39).³

Still, this redirection has not resulted in a clearly formulated adaptation theory. McFarlane finds it depressing that the studies have been so limited. He narrows the approaches to the phenomenon:

- 1) fixation on the fidelity issue
- 2) reliance on individual impressionistic sense of the two texts
- 3) either implied sense of the novel's supremacy or saying a film is a film whether adapted or not and it is therefore no point to study it as adaptation (1996:194).

The last approach does not consider the film as adaptation at all which makes studies unnecessary. The second point lacks methodology and study of the actual process of adapting from one medium to another, resulting in subjective response as basis. The first point concerning fidelity calls for a more thorough explanation since it is by far the most common approach, but not necessarily the most satisfactory one.

³Ray further cites Roland Barthes on this process: "The cultural codes [deployed by any single story] ... will emigrate to other texts; there is no lack of hosts" (2000:39).

The aspect of fidelity supports the notion of the novel being of greater value and the “sense of literature’s greater respectability in traditional critical circles” (McFarlane 1996:8). Fidelity criticism creates an understatement of a correct meaning for the filmmaker to follow. However, as discussed, there is no single correct meaning in a text, but various understandings dependent on the reader in question. When reading we create individual imaginary *mise-en-scènes* of the novel and the novelist leads our imagination with features described. Thus to the individual, this study leads to conclusions that the film has tampered with the original, violated it or simply betrayed it by not being faithful. If an adaptation is seen as bad it simply did not capture “the fundamental narrative, thematic, or aesthetic features of its literary source” (Stam 2007:14). However, referring back to the definition of adaptation as change, Beja comments that some changes are inevitable; “Even the most well-intended, literal-minded, indeed slavish adapter will have to adapt (change) a book [...] certainly in regard to a novel, the possibility of altering nothing can be dismissed” (1979:81).

Overlooking the unfruitful results of fidelity studies, the discussion itself addresses highly important issues that are useful in adaptation studies. “Fidelity discourse asks important questions about the filmic recreation of the setting, plot, characters, themes, and the style of the novel” (Stam 2007:14). However, as both Stam and Beja asks; fidelity to what? (Stam 2007; Beja 1979) To every single word written in the novel; to all character and place descriptions; to the little known intention of the author? Should the filmmaker rather choose a bad actor because he fits the descriptions better than a good one? Should the filmmaker be so concerned about details that he makes a boring, long-dragging movie that takes days to watch?

First and foremost, the critics, viewers and not at least the filmmakers must recognise the adaptation process which means change, change that is required and more suitable to the new medium. One cannot expect to see what one read, because it is simply impossible.

Adaptations are bound to be so-called unfaithful because of the actual process of shifting from one medium to another. Recognising this shift is crucial. As Stam clearly states:

The shift from a single-track verbal medium such as the novel to a multitrack medium like film, which can play not only with words (written and spoken) but also with music, sound effects, and moving photographic images, explains the unlikelihood, and I would suggest even the **undesirability**, of literal fidelity. (2005:4)

While the novel only has the written word as material of expression, the film has various tracks: “moving photographic image, phonetic sound, music, noises, and written materials” (Stam 2000:59) which opens for more possibilities which the filmmaker obviously has to make use of.

What matters is the equivalence in overall meaning of the two forms. Adapter Peter Ustinov comments that it is a creative undertaking to adapt literary works to film, however “the task requires a kind of selective interpretation, along with the ability to recreate and sustain an established mood” (in McFarlane 1996:7). This mood might also be referred to as the so-called “spirit” or “essence” of the original, which can be distinguished from the discussion of being faithful to the word (McFarlane 1996:8-9). The latter aspect is obviously easier to study and comment on, while the first is more difficult. A possible study could be to conduct a major reader-response survey. Such a survey, however, would only illustrate the various feelings an adaptation can awake, as it would be impossible to make different adaptations to suit each reader.

Stylistic equivalents make the quality of spirit difficult to transfer due to the fact that every medium has its own style. A reproduction of the spirit of the original is therefore impossible because verbal signifiers cannot be replaced by cinematic signifiers. While literary fiction is signs which are built together to create inside-out perception and elaborating a world out of a story, film works from the outside-in. The latter displaces external facts and a givenness of the world to interior motivations and the meaning of that particular story cut out of that world (Andrew 2000:32). Andrew draws a similarity to the process of translation and

its impossibility in giving a 100 percent accurate account in another language. Like words might create different connotations from one language to another, a story changes from one medium to another. He asks “how is it possible to transform the signifiers of one material (verbal) to signifiers of another material (images and sounds)?” (2000:32). His answer is that although the material of literature and film are of different nature they are indeed possible to compare at a higher level, such as scenes and narratives (Andrew 2000). As will be pointed out later, this is where a character study is a suitable choice.

There are several efforts to categorise the modes of adaptation. Andrew proposes three different modes of adapting called *borrowing*, *intersecting* and *transformation* (2000:30-34). In addition, Geoffrey Wagner has come up with three categories of adaptation to underestimate fidelity’s stable position; *transposition*, *commentary* and *analogy*. Similarly, Klein and Parker parallels Andrew, stating one can either adapt with fidelity to narrative, retain but reinterpret main core or deconstruct it totally (in McFarlane 1996:10-11). Desmond and Hawkes’ adaptation studies from 2006 addresses the same and crucial study of narrative elements as a method of comparison when they ask students to read a chapter of a novel and view its film adaptation closely to “note down what narrative elements have been **kept**, **dropped**, and **added**” (2006:46). The next step is to give special attention to changes and finally decide whether the film is a *close*, *loose* or *intermediate* adaptation. A *close* adaptation keeps most narrative elements, few are dropped and not many added. *Loose* adaptation drops most of the story elements so that most film elements are substituted or added, while an *intermediate* adaptation lands in the middle between close and loose by keeping some elements and dropping or adding others (Desmond and Hawkes 2006). These terms are proposed as a substitute to the critical language of fidelity. Moreover, the two authors go further than other theorists by recognising that most adaptations are uneven with certain passages being closely, loosely or intermediately adapted (2006:80).

McFarlane calls for less accounts of films “reducing” novels and suggests that studies should include a consideration of what can be transferred or not in the process of adapting from novel to film. Analysis could for instance ask “how far the film-maker has chosen to transfer what is possible to do so” (1996:23). According to McFarlane, the main transferable element not specific for a semiotic system, is narrative (1996:20). Cohen states that “narrativity is the most common solid median link between novel and cinema [...] In both novel and cinema, groups of signs, be they literary or visual signs, are apprehended consecutively through time” (in Andrew 2000:34). The whole creates an unfolding implied structure and the narrative codes function at the level of implication and connotation. Andrew therefore draws the conclusion that these narrative codes must be potentially comparable both in a novel and a film. “The story can be the same if the narrative units (character, events, motivations, consequences, context, viewpoint, imagery, and so on) are produced equally in two works” (2000:34). Consequently, adaptation analysis “must point to the achievement of equivalent narrative units in the absolutely different semiotic systems of film and language” (Andrew 2000:34).

Likewise, Stam refers to the issue as one of comparative narratology. This involves asking questions such as “What events from the novel’s story have been eliminated, added, or changed in the adaptation, and, more important, why?” (Stam 2007:34). Starting with the novel as medium, Desmond and Hawkes propose a similar functioning outline for adaptation studies. This involves a look at plot, characters, setting, point of view, writing style and finally theme as the overall narrative elements (2006:57-60). It is then possible to use these elements to comment loosely on what has been kept, dropped and added. The study can be either what they refer to as macrocosmic or microcosmic analyses, depending on whether one chooses to study the whole at an overall level or specific parts in more detail. The macrocosmic application is aiming at “a more complete relationship between the whole

literary text and the whole film” (2006:80) which is fruitful as a general understanding. When studying adaptations in more depth the study can be limited to the microcosmic application, which involves investigating “in fine detail a small part of the literary text and the corresponding part of the film” (2006:80). With this as basis, this thesis will include macrocosmic analyses of the novel and both adaptations and at a microcosmic level it will be limited to one narrative unit, namely character.

1.3.1 Character Analysis

Aristotle placed action above character, because characters were only important as performers of actions and therefore subordinate to action itself (in Lothe 2005:77). Lothe argues that modern narrative theory also has a tendency to lower the prioritising of character (2005:77) and Chatman states that there is overall little character theory in literary history and criticism (1980:107). He too refers to Aristotle’s statement that action comes first, the agent of action comes second, although an agent may in fact not have character at all because Aristotle only saw character as the element to recognise the agent as a certain type based on personality features or traits (1980:108-9). While Chatman questions the importance of this distinction, formalists and structuralists seem to embrace this understanding of character as products of plots given a functional status as actants rather than understanding them as actual persons. In this respect one should analyse what characters do, not any deeper psychological meaning or moral understanding (Chatman 1980). Likewise, Propp understood characters simply as the products of what the tale required them to do, differences seemed to be disregarded only to focus on similarity of function (Chatman 1980:111). Greimas’ actant model also emphasises the importance of actant over character. Moreover, French Narratologists understood characters as means in a story and Claude Bremond came up with a system that were only based on analysis of events and thereby disregarding character further (Chatman 1980).

However, there must be more to characters than being the doers of plot, why else would so many readers comment on adaptations not giving the right impression of a certain character? As previously pointed out; changing one part of the plot inevitably changes the whole. Therefore the element of character cannot be entirely subordinate to plot. “One of the powerful attractions of reading novels is the way the reading of a novel produces the powerful illusion of an even more intimate access to the mind and heart of another person than the reader can ever have in real life” (Miller in Lothe 2005:78). Consequently, narrative texture, which shapes and constructs a character, might be just as interesting for a reader as the plot itself and is therefore important to study. Lothe states that “Character and plot are mutually dependent on each other” (2005:79). Through the plot the reader is given a mental image of the character not only based on action, but on descriptions, interior monologue, thoughts and feelings.

Chatman suggests that “A viable theory of character should preserve openness and treat characters as autonomous beings, not as mere plot functions” (1980:119). He further notes that this theory “should argue that character is reconstructed by the audience from evidence announced or implicit in an original construction and communicated by the discourse, through whatever medium” (1980:119). Although they are not living people, Chatman does not agree that characters should be seen as mere words because the reader will always speculate and reconstruct his own comprehension beyond what is found strictly in the plot. A reader uses the same principles in understanding a character as a new person: “we read between their lines, so to speak; we form hypotheses on the basis of what we know and see; we try to figure them out, predict their actions, and so on” (Chatman 1980:118). Chatman further argues that if only words counted we would not have understood mimes, silent films or ballets, stating that “plot and character are independently memorable” (1980:118) as we often remember fictional characters as if we had met them in real life.

When discussing fictional characters, Lothe points out that these discussions “become more convincing if they refer to, and are based on, characterization, for it is through such characterization that the characters are introduced, shaped, and developed” (2005:81). With this in mind Lothe relates to the concept progression and the question of character development. “What constitutes character are principles such as repetition, likeness, contrast, and (logical) implication” (2005:79-80). He introduces Forster’s concept of *flat* or *round* characters as a useful starting point for character analysis (2005:80). *Flat* characters are those that easily can be referred to as a one-dimensional type. They often stand for an idea or quality, do not develop much and their behaviour is predictable. These characters are easy to remember, since they are easy to understand. Still, most readers find the *round* characters more interesting since they are multidimensional, unpredictable, often surprise the reader and change and develop throughout the story. They consist of various traits, often conflicting and complex and remind the reader of actual people who are hard to describe. It is difficult to know exactly what they are like (Chatman 1980; Desmond and Hawkes 2006; Lothe 2005).

Moreover, it is important to distinguish between character indicators in the text. Lothe presents the study of *direct definition* and *indirect presentation* in order to understand the character further. The former characterizes the character directly through adjectives and abstract nouns without being very powerful or special. The latter however is more vivid in the characterization through demonstrations, drama, and showing features through examples rather than explicit description. Analysing indirect presentation includes study of single and/or repetitive action; direct speech, dialogue or indirect discourse; external appearance and behaviour presented by narrator, character or other characters; and finally the milieu surrounding the character in various situations (Lothe 2005:81-85). Defining a character as *round* or *flat* and studying it in terms of *direct definition* and *indirect presentation* clearly

demonstrate how complex the formation of character is. Therefore several points need to be taken into account. As Thrall and Hibbard define characterization in Chatman, it is

“The depicting, in writing, of clear images of a person, his actions and manners of thought and life. A man’s nature, environment, habits, emotions, desires, instincts: all these go to make people what they are, and the skilful writer makes his important people clear to us through portrayal of these elements” (1980:107).

In narrative studies of adaptations, Stam emphasises that “a comparative narratology of adaptation also examines the ways in which adaptations add, eliminate, or condense characters” (2007:34). When dealing with adaptations it is most important to recognize that presentation of character differ depending on medium chosen (Andrew 2000). McDougal states that “Every art form has distinctive properties resulting from its medium; a filmmaker must recognize the unique characteristics of each medium before transforming a story into film” (in Lothe 2005:86). The clearest difference is that films can show external features convincingly and combine them easily with characterizing patterns of speech and actions, but films cannot convey thoughts, feelings and plans as clearly as in fiction. Lothe explains this partly in terms of different narrative functions, media specific characteristics and the technically complicated filmmaking process that can easily distract director. He leaves no doubt on how complicated the transformation process is; if it was possible to transfer a work from one medium to another that would in fact mean that characters would be able to step out of the novel and become authentic actors in front of the camera (Lothe 2005:86).

1.4 Outline of Thesis

Based on the theory as outlined above and the conflicting methods of analysing adaptation, the study of adaptations in this thesis will be outlined as following;

Chapter 2 will discuss the original text in question; the novel *Charlie and the Chocolate Factory* by Roald Dahl. The chapter will first be introduced by a brief comment on

Dahl's works on film. The main study will start with a macrocosmic analysis of the novel. Based on Desmond and Hawkes (2006), the analysis includes a study of the narrative elements of *plot, characters, setting, point of view* and *theme*. The chapter will end with a microcosmic character analysis of Willy Wonka as presented in the novel. This will include Forster's analytical concepts of *round* and *flat* characters and Lothe's *direct definition* and *indirect presentation* (2005). Due to the scope of this thesis, the illustrations in the original text will not be part of the study.

Chapter 3 is a macrocosmic analysis of the 1971 adaptation *Willy Wonka & the Chocolate Factory* directed by Mel Stuart.⁴ This study will be based on Stam's question of what elements have been eliminated, added or changed and Desmond and Hawkes' focus on kept, dropped and added elements in comparison to the novel. The result will be illustrated in appendix 1. Based on the macrocosmic studies of narrative elements in both novel and adaptation, I wish to aim for a categorisation of the adaptation as *close, loose* or *intermediate* (Desmond and Hawkes 2006). The chapter will end with a microcosmic character analysis of Willy Wonka as presented in the adaptation featuring actor Gene Wilder. The director's own comments on the changes will be part of the discussion.

Chapter 4 is a similar macrocosmic analysis of the 2005 adaptation *Charlie and the Chocolate Factory* directed by Tim Burton⁵, illustrated in appendix 2. This is followed by a categorisation of the film, as well as a microcosmic character analysis study of Willy Wonka featuring actor Jonny Depp.

Chapter 5 will sum up and discuss the changes found in the macrocosmic and microcosmic analyses. Most importantly to conclude, the study will explore the consequences of these changes for the overall meaning and understanding of the character and subsequently the story at large. Reviews will be included. Seeing as Dahl wrote the first screenplay, his take

⁴ Henceforward, Stuart's adaptation will be referred to as Adaptation 1.

⁵ Henceforward, Burton's adaptation will be referred to as Adaptation 2

on Adaptation 1 will be discussed. Adaptation 2 was made after Dahl had passed away. However, he still had some influence on this adaptation because his widow Felicity Dahl was executive producer. Finally, the chapter ends with conclusion and answer to thesis statement.

Chapter 2: *Charlie and the Chocolate Factory* (1964)

2.1 Dahl on Film

Roald Dahl's popular children's novels have been and still are frequently chosen for adaptation. The choice of this study, *Charlie and the Chocolate Factory*⁶, was the first novel adapted, first in 1971 and the more recent adaptation from 2005. This is the only novel adapted twice, unless the current plans to do an animated remake of *The Witches* (1990) are realised. The most recent plan to adapt Dahl is John Cleese's script of *The Twits*. In addition to these, six other novels have been adapted; *Danny, the Champion of the World* (1989), *The BFG* (1989), *James and the Giant Peach* (1996), *Matilda* (1996) and *Fantastic Mr. Fox* (2009).

In short, Dahl's children's literature is usually child centred and frequently includes a villain creating trouble. This person is almost always an adult. The novels often portray the classic conflict between good and bad and include lots of fantasy and lively descriptions of strange events. "All his children stories belong to a folk tale morality, with a black and white sense of good and evil, but they also have a subversive streak, he saw himself as on the side of a small child surrounded by giants – the enemy he called them" (Fantastic Mr. Dahl 2005). Dahl has a way of capturing children's attention by showing that he understands them and can write from their perspective. He comments that "you have to be a kind of undeveloped adult with a lot of childishness in you to be able to write for children" (Fantastic Mr. Dahl 2005). Dahl further enchants children through his inventive use of language which often results in new words, e.g. the first page of his draft of *The BFG* (1982) which contains many of these words ready to be used (appendix 3).

⁶ As dated in the heading of this chapter, the novel was first published in 1964. The edition used in this thesis is dated 2007, henceforward all chapter and page number references are from the 2007 edition.

Not only his children novels have been adapted, from 1958 to 1961 Alfred Hitchcock presented several of Dahl's stories on screen. In 1961 Dahl himself hosted a horror series called *Way Out*. From 1979 to 1988 the BBC aired the *Tales of the Unexpected* based on Dahl's anthology books from 1979. Dahl adapted his own short stories and hosted the first two seasons. He also wrote screen play adaptations including Ian Flemming's *You Only Live Twice* (1967) in the James Bond series and the famous musical *Chitty Chitty Bang Bang* (1968) together with director Ken Hughes. In addition, Dahl wrote a Broadway play called *The Honeys* (1955) and *The Complete Adventures of Charlie and Willy Wonka* was written for the stage in 1978. Dahl was immensely productive, besides fiction he wrote biographical books, children rhymes and cookery books.⁷

2.2 Macrocosmic Analysis

As outlined in the previous chapter, the following macrocosmic analysis is a study of the narrative elements of *plot*, *characters*, *setting*, *point of view* and *theme* (Desmond and Hawkes 2006).

2.2.1 Plot

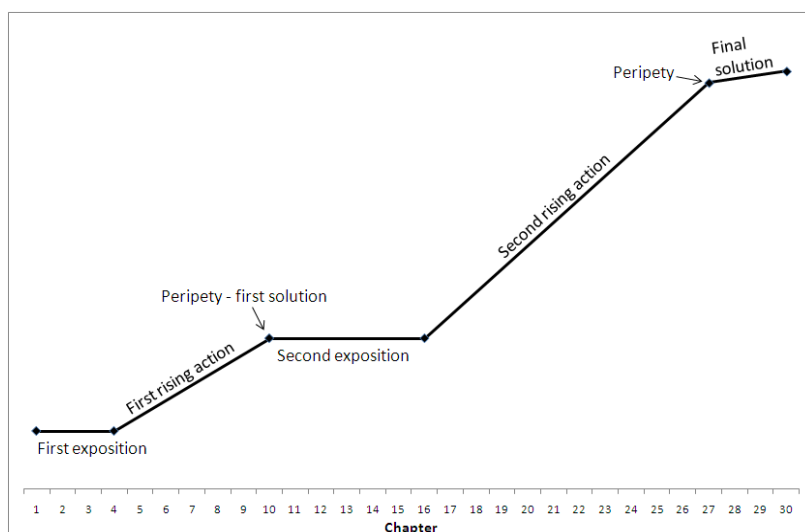
According to Desmond and Hawkes, plot is a “structural device that enables the author and screenwriter to maintain causal links while presenting events outside the constraints of chronological order” (2006:19). As mentioned, based on Aristotle's *The Poetics*, a unified plot usually connects the *beginning*, *middle* and *end* of the represented story. The plot of this novel is divided into 30 rather short chapters, which is appropriate when reading to children. The *beginning*, which introduces characters and conflict, is made up of chapter 1-11 when Charlie finds his ticket. The *middle* consists of chapter 12-27, beginning with Wonka's

⁷ The facts are based on common knowledge, Roald Dahl's official website and Roald Dahl Fans.com (Howard:1996-2010).

information written on the ticket, continuing with the visit to the factory and ending with Mike Teavee being sent by television. Chapter 28-30 make up the *end* with Charlie being the only child left and Wonka giving him the factory. The plot is mainly chronological, but there are some flashbacks, as when Grandpa Joe tells the story of the factory and Wonka (ch.2-4) and Wonka himself relates the subplot of how he brought his workers to his factory (ch.16).

Desmond and Hawkes refer to Gustav Freytag's triangular model, where *beginning*, *middle* and *end* are subdivided into *exposition*, *rising action*, *climax*, *falling action* and *catastrophe/resolution* (2006:19). This allows a more detailed description of the plot and its phases, but the model is based on five-act plays typical for tragedy. In a comedy such as the novel in question, there is no triangular rise-fall structure, but obstacles, facilitators, reversal and solution. Consequently, there is a need to alter this model. Some of the subdivisions, however, are still useful. It is possible to discern two narrative phases; the first leading to the finding of the tickets, the second displays the action in the factory to the end. Each of these has its own *exposition*, *rising action*, *peripety* and *solution* as displayed in figure 1:

Figure 1:



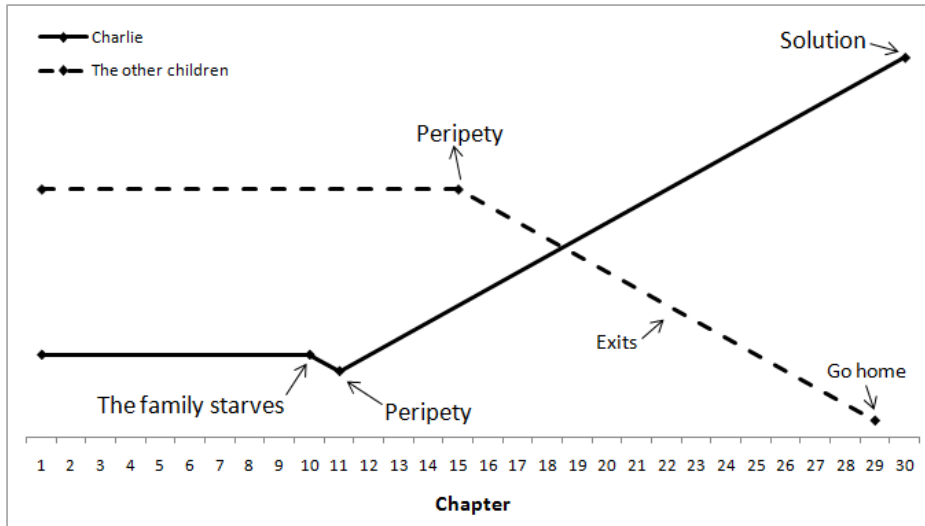
According to Desmond and Hawkes “The exposition or introduction establishes the place and time of the action, introduces the character or characters, gives any necessary background information, and establishes the mood or tone of the story” (2006:19). The *first*

exposition starts with the first four chapters which introduce Charlie's family and Charlie, referred to as "the hero" (p.9). The place of action is typically imprecise as it often is in Dahl's works, namely a "great town" (p.14). The family lives in an old wooden house and is very poor. The time aspect is unspecific, but later the reader learns that the winter is very cold and the factory visit is on 1 February. Next, the factory, Willy Wonka and the mystery of his workers are introduced. Chapters 5-10 involve *rising action* which "introduces a conflict, or complication, that intensifies the original situation and moves towards a major turning point or climax" (Desmond and Hawkes 2006:19). First the reader learns about the Golden Tickets which is the complication of the plot. Charlie really wants one of these tickets, but only gets one bar of chocolate every year for his birthday. The tension rises as two tickets are found by two not very likable children. Not long after, two more tickets are found by two children of the same sort. To further intensify the original situation Charlie's father loses his job and the family begins to starve. Chapter 11 presents the *peripety*; Charlie finds a six-pence coin in the snow leading to a *first solution* for Charlie as he finds the last Golden Ticket.

At this stage of the plot, the *second exposition* starts; chapters 12-16 involve the big day for the visit and the readers finally meet Willy Wonka, get to look inside the factory and the secret of his workers is revealed. There is again *rising action* as they move further into the factory and the children vanish one by one (ch.17-27). Clear rhythm emphasises the rise through the disappearances and following Oompa-Loompa song, after the first and second child are gone, the reader expects the third and fourth disappearance. The *peripety* is when Charlie is the only child left (ch.28). What Desmond and Hawkes refer to as the *falling action* leads to "final reversal of fortune for the protagonist" (2006:19). Seeing that there is no falling action in comedy, there is rather a conclusion to the plot and in that a *final solution* for the characters.

To fully understand this solution, it is necessary to see the plot from two perspectives; the main plot of Charlie and the subplot of the four other children, as displayed in figure 2:

Figure 2:



While action is rising as one ticket is found after the other, the Charlie main plot starts at a low level with poverty as obstacle. The low situation continues through chapters 1-9 and the situation decreases even further when the family begins to starve (ch.10). The *peripety* is the miracle of Charlie finding a ticket (ch.11). From this on his curve rises and reaches its peak as he is given the factory in the last chapter. The curve of the children subplot is contradictory. They start materially high with carefree lives, but the curve is only at a medium level as their negative family situation becomes an obstacle. The *peripety* to the worse arrives as they visit the factory and the curve consequently falls as they are out of the game (ch.17, 21, 24 and 27). They are at their lowest as they leave the factory (ch.29).

It is now possible to see a solution and concluding part to the two narrative phases. The first phase when Charlie finds a ticket presents a *solution* to Charlie's poverty and hope, but for the other children their more hidden solution is that their bad behaviour will finally be questioned. To Wonka, the facilitator of the tickets and the visit to his factory, the solution is finding the five lucky winners. The second phase of action inside the factory to the end has created a *final solution* for Charlie and Wonka. Wonka has facilitated moral choices

throughout the visit leading to the other children's elimination. They have not experienced the need to share and behave so their lack of restraint leads to their end. In contrast, Charlie has grown up in a family based on solidarity and togetherness, e.g. the four grandparents share one bed and the family share the little food they have. Consequently, Charlie gets credits for being the good child and is given the chocolate factory. He can bring his family and they will no longer be poor and starve. Charlie's situation in the first chapter compared to the last is completely changed and Wonka has found someone to take over the factory.

2.2.2 Characters

Charlie is the protagonist, or as Dahl himself refers to him; the hero. In the Penguin editions of Dahl's children novels, the characters are usually introduced in some way or another before the narrative. In the edition used here the reader learns that "There are five children in this book" (p.9). Through the following short introduction before the actual story starts, the reader already knows that Augustus Gloop is "A greedy boy", Veruca Salt is "A girl who is spoiled by her parents", Violet Beauregarde is "A girl who chews gum all day long", Mike Teavee is "A boy who does nothing but watch television" and Charlie Bucket is "The hero" (p.9).

The actual plot begins by presenting the four ancient grandparents, Mr and Mrs Bucket and their very small son Charlie Bucket. Their life stories explain Charlie's difficult situation living together in a small house with one bed. Even though Mr Bucket works at a toothpaste factory he does not make enough money to feed the whole family. Charlie feels the hunger worst of all and "The one thing he longed for more than anything else was ... CHOCOLATE" (p.16). He walks past shops displaying piles of chocolate, sees other children greedily eating chocolate and feels tortured by this. When he gets one chocolate bar for his birthday, he makes it last a month. Even worse however, is the torture of having to walk past the chocolate factory every day. Still Charlie does not complain, but behave as a good child caring for his family. He is brought up in a loving and considerate family based on the value of sharing the

little they have. Through Grandpa Joe's evening stories, the readers see Charlie and Grandpa's special relationship, but they also learn about the factory and Willy Wonka.

In newspaper bulletins that Mr Bucket reads to the family the reader learns about the other four children that found the Golden Tickets. Although Charlie and Willy Wonka are the main characters, other characters are of importance; the four children and their parents who are there to further explain their bad behaviour and, last but not least, Charlie's Grandpa Joe who tells Charlie all about Wonka and the factory and accompanies him on the visit. With the growing feeling of sympathy readers inevitably will feel for Charlie and his family, the four other children point a great contrast. They are overfed, greedy, spoiled, rude or lazy, all badly behaving. Their families have more than enough to offer their children, the parents, however, lack parenting abilities contrasted to the well-functioning and loving family life at the Bucket's house. None of the four children seem to learn anything from their experiences in the factory, which makes them *flat* characters.⁸ They merely exemplify how children should not behave. Some of their parents however, seem to see the need for change, e.g. Mike Teavee's father who finally decides to throw "the television set right out of the window the moment we get home" (p.167). Charlie is also a *flat* character, in the sense that he is always well-behaved, thus representing the contrasting good child and therefore not in need of change.

2.2.3 Setting

The main setting of the plot changes from Charlie's house, mainly centred around the bed where his Grandparents live, to the visit at Wonka's factory only to return again as a framing element to the house with a changed future for the Bucket family in the end. Due to lack of space, only main settings will be discussed. Still, there are several minor settings such as the

⁸See chapter 1 point 1.3.1; Chatman 1980; Desmond and Hawkes 2006; and Lothe 2005.

chocolate palace in India, the places where the four children come from as related in the newspaper, a short visit to a candy shop in town and Wonka's trip to Loompaland.

The Bucket family house is described as "a small wooden house on the edge of a great town" (p.14). It is not large enough for six people to live in, and life is "extremely uncomfortable for them all" (p.15). The grandparents share one bed and Charlie and his parents sleep in another room on mattresses on the floor. The old house seems even worse when the readers learn that during winter "freezing, cold draughts blew across the floor all night long, and it was awful" (p.15). This setting emphasises the family's hard life which is a clear contrast to Wonka's enormous chocolate factory. Charlie's home situation further emphasises the sympathy the reader feels for Charlie and the contrast his life is to the other children's seemingly carefree life, making the reader cheer him on during the factory trip.

The factory is continuously described throughout the novel. The first time is the narrator's presentation of the factory Charlie has to walk past each day, next and in more detail through Grandpa Joe's stories and later through the visit and the visitors' experiences there. The first mention of the chocolate factory is; "In the town itself, actually within *sight* of the house in which Charlie lived, there was an ENORMOUS CHOCOLATE FACTORY!" (p.17). This is no ordinary factory, but the largest and most famous in the world. It is tremendous and marvellous with huge iron gates and high walls surrounding it. Smoke is always belching from the chimneys, strange sounds can be heard and the air is filled with the rich smell of melting chocolate (p.17-18). Chapter 2 is devoted to Grandpa Joe's story about the factory, even though Wonka himself is more in focus. Grandpa Joe gives a brief flashback to the history of the factory in chapter 4; there used to be thousands of people working there, but Wonka shut the whole production down because of spies. One day smoke came out of the factory chimneys again, but nobody got their jobs back. This story intensifies the mystery around the factory kept away from the public eye behind iron gates. In Wonka's letter to the

newspaper about the Golden Tickets, he further emphasises the mystery saying the winners “will be allowed to see all the secrets and the magic of my factory” (p.33).

Chapters 14 to 29 are set inside the factory. It is soon clear that this is no ordinary factory, but closer to a child’s fantasies where one element is stranger than the other. Inside it is nice and warm because the workers are used to a hot climate, there are corridors stretching as far as the eye can reach and doors after doors with strange names on them. It has soft lightening and is extremely clean with walls painted in pale pink. Not to forget the smells, “the most wonderful smells in the world seemed to be mixed up in the air around them” (p.84). The many doors and passages described give the feeling of how large this factory actually is, as Wonka puts it; “these rooms we are going to see are *enormous!* They’re larger than football fields! No building in the *world* would be big enough to house them!” (p.85). Most of the settings inside the factory are described in great detail, these are; the all-eatable Chocolate Room with a valley, river, green meadows and waterfall; the boat trip; the Inventing Room with its gum machine; the corridor; the Nut Room with the trained squirrels; the great glass lift which shows the visitors an enormous spout, a great fudge mountain, a machine making snowstorm out of powder, a lake of hot caramel and an Oompa-Loompa village; and finally the Television-Chocolate Room.

2.2.4 Point of View

The plot is narrated in past tense, using third-person limited-omniscient point of view through the use of a narrator. Once early in the plot, the narrator is present; “But I haven’t yet told you about [...]” (p.17). Desmond and Hawkes explain that the “third-person limited or omniscient narration presents the story as it is seen, thought, felt, or remembered by one or more characters” (2006:21). This is often restricted to one character and only his or her mind is known. In this novel the narrator clearly knows Charlie’s thoughts, but the other characters are presented from the outside. Comments such as “Charlie felt it worst of all” (p.16) and

“Something crazy is going to happen now, Charlie thought” (p.177) exemplify this. To contrast, when the narrator knows something about the other characters their thoughts are not clear, but rather explained through for instance facial expressions; “the old man’s face was shining with excitement” (p.177). Thus the narration is omniscient as far as Charlie is concerned, but limited with respect to the other characters.

In addition, the narrator can be grouped as intrusive, which is when a narrator “make[s] judgments on characters or actions as they are presented” (Desmond and Hawkes 2006:21). Both through narrator and character comments, it is obvious throughout the story that Charlie is the nice and well-behaved child while the other children are not. The narrator’s description of Augustus illustrates this; “Great flabby fold of fat bulged out from every part of his body, and his face was like a monstrous ball of dough with two small greedy curranty eyes” (p.36). The word “greedy” clearly sets the mark on Augustus. Grandma Georgina’s outburst “what a repulsive boy” (p.38) after hearing about Augustus, exemplifies character comments. Together, such comments leave the reader in no doubt on how to understand the character.

The choice of a narrator is suitable for a children’s novel as it is descriptive and close to story-telling when reading. Since Charlie is the protagonist and hero the reader’s sympathy towards him is strengthened because he is the character the readers feel they know the best through the omniscient point of view. We know how hungry Charlie feels and how uncomfortable his life is, but we do not know for instance why Augustus eats so much. This feeling for Charlie is further intensified through the intrusive narrator that constantly reminds us how bad the other children are compared to Charlie.

2.2.5 Theme

If we define theme as the main idea in a novel⁹, the theme in *Charlie and the Chocolate Factory* is that it pays to be a well-behaved child. A nice child will always be better off in the end. Dahl usually included moral in his stories, and this is no exception. While being entertained by Wonka's crazy inventions and meeting the strange characters, the overall moral of being a good child for the younger readers and being a good parent for the older readers cannot be ignored. This will be noted either consciously or subconsciously.

Usually there are various inherent subthemes, the role of the family being one of those in this novel. Since Charlie is brought up in a loving and caring family he has developed to be a loving and caring child that we all want the best for. Through his harmonious family life he has a more harmonious psyche than the other children in the novel. Consequently he is better fit to meet the challenges of life and comes better out of the factory visit.¹⁰

2.3 Microcosmic Character Analysis

Forster's concept of round and flat characters is a useful starting point when contrasting Wonka to the other more flat characters. A *round* character is "a character who develops and changes, who may surprise us, and whose actions we cannot predict" (Lothe 2005:80). A *flat* character however is "a character who does not develop, and who therefore appears more as a type" (Lothe 2005:80).

In this respect, it is easy to see that the children represent *flat* characters, as previously noted, as types; Charlie is the kind, well-behaved child, Augustus represents greed, Veruca is spoilt, Violet is rude and self-absorbed and Mike is lazy like so many children only wanting to watch TV all day. In contrast, Wonka is highly unpredictable and surprises his visitors over

⁹ "The main idea, or the central generalization, implied or stated in a work is called the **theme**" (Desmond and Hawkes 2006:24).

¹⁰ As will be discussed in chapter 4, Adaptation 2 highlights this theme almost to the extent that it overshadows the main theme.

and over again. The entire novel exemplifies this, already in chapter 2 Grandpa Joe tells Charlie that Wonka has invented over 200 new kinds of chocolate bars, and always has fantastic inventions up his sleeve. Then one day, all of a sudden, Wonka closed his factory, asked all his workers “to leave, to go home, never to come back” (p.28)¹¹ before vanishing completely. Months and months went by, and suddenly smoke came out of the chimneys one morning. Still Wonka is nowhere to be seen and the iron gates are locked and chained. One day the newspaper prints a letter from him announcing that he has hidden five Golden Tickets. He does not show up to announce it as most people probably would. When the five winners finally visit the factory and meet Wonka himself, he continues to surprise both in action and manner through the rest of the novel. There is not one small moment of peace and quiet, but new and exciting places to see and ways of getting there.

Still, the character of Wonka has flat elements in the sense that he does not change much, but continues to be the mysterious, nutty chocolate maker close to the end. Then, Wonka is suddenly more thoughtful and open, as he gives his factory to Charlie (ch.30). He explains that he sent out the Golden Tickets because he is getting older and has no one to take over the business. The narrator repeatedly comments to emphasise this changed state of Wonka; “[he] looked at Charlie with a most serious expression on his face [...] looking more serious than ever” (p.184). Wonka goes on to explain that he wants a child to take over since “A grown-up won’t listen to me; he won’t learn” (p.185). Interestingly enough he also comments that “the one I liked the best at the end of the day would be the winner!” (p.185). This short comment changes the understanding of what has happened throughout the factory visit and opens up for the fact that Wonka had a plan all along and the bad children did not vanish by chance.

¹¹ Nothing in the novel is mentioned about the social context and the consequences for the town and workers most likely dependent on Wonka’s factory. What we meet in the novel however, is industrial poverty.

To understand Wonka more clearly as a character, it is important to look at character indicators in the text; *direct definition* and *indirect presentation* (Lothe 2005). Starting with direct definition, the term “means that a character is characterized in a direct, summarizing way – for instance by means of adjectives or abstract nouns” (Lothe 2005:81). The effect is persuasion when the reader more or less subconsciously takes in what is said as truth, at least when the narrator is authoritative or omniscient (Lothe 2005:81). This technique was more common in early, pre-modernistic fiction such as sagas, but can still be found in contemporary literature, seen in this novel. The first time Wonka is mentioned, he is introduced as “the greatest inventor and maker of chocolates that there has ever been” (p.17-18). The use of the superlative “the greatest” leaves no room for doubt.

Direct definition also includes the assigning of names to characters which might have a characterising function (Lothe 2005:82). The alliteration in “Willy Wonka” is a common rhyme or word-play found in characters in children’s literature, such as Peter Pan by James Barrie or Severus Snape and Moaning Myrtle in the Harry Potter series by J.K Rowling (Nilsen and Nilsen 2007). Because Dahl enjoyed word play, he came up with the name based on a boomerang called the “Skilly Wonka” made by his half brother (Sturrock 2010:395). The name has a lively and childish tone, and “Willy” is a common nickname for “William”.¹² Since the narrator frequently refers to him by both his first and last name, and often also together with “Mr”, he is presented as a child-like adult.

Direct definitions are particularly persuasive when they cohere with indirect presentation. The latter “demonstrates, dramatizes, or exemplifies a given character feature rather than naming it explicitly” (Lothe 2005:82). Included are *action*, *speech*, *external*

¹² Negatively, the name is similar to “Willy Wanker” which is British slang for male masturbation (<http://www.urbandictionary.com/define.php?term=willy%20wanker>). The similarity has led to pornographic films like *Willy Wanker at the Fudge Packing Factory* (<http://www.imdb.com/title/tt0129621/>) and unprofessional short films like *Willy Wanker and the Jerk Off Factory* (<http://www.youtube.com/watch?v=Gyea88B1rZI>).

appearance and behaviour and *milieu* (Lothe 2005:81-85). Wonka's *actions* previous to the actual plot are mainly told by Grandpa Joe. First, the narrator informs the reader that Wonka has built an enormous chocolate factory, in fact "It was the largest and most famous in the world!" (p.17). Then Grandpa Joe tells Charlie of Wonka's many inventions, his trip to India to build a chocolate palace, the mystery of who actually works at the factory, how Wonka shut down his factory because of spies, how it suddenly reopened and finally the fact that nobody ever sees him anymore (ch.2-4). The vision of Wonka's character is that he is clearly a famous man with a special gift for understanding how chocolate works and sells, which he shows in all his inventions. He aims to be the best candy maker who always creates something new, exciting and impossible, like his ice cream that never melts and the chewing-gum that never loses its taste (p.22-23). Wonka obviously likes challenges as he goes to India to build a chocolate palace, but he is still realistic and warns the prince "it won't last very long, so you'd better start eating it right away" (p.25).

However, there is a down side to Wonka's fame as other chocolate makers become jealous and send spies to copy him. He takes action and closes his factory rather than letting other people copy his work. While the factory is closed he obviously has not given up and for reasons unknown he travels to a dangerous country and saves the Oompa-Loompas from terrible beasts. He offers them their favourite food, chocolate beans, if they will work for him at his factory. It can be argued whether he gives the Oompa-Loompas any choice at all, but at least they seem to live a happier life in his factory (ch.16). Wonka clearly takes extreme measures to continue his business and to offer people his famous candy, which might also explain why he does not seem to worry much as the bad children get into trouble. Then again, why worry if he knows they will be fine?

When Wonka writes a letter to the newspaper announcing the Golden tickets he shows his want of control and he upholds the mystery surrounding him and his factory by not

announcing it in person. From chapter 14 until the end of the novel, the children's visit to the factory makes up the plot. Interestingly, the seeming incidental way the children vanish one by one, depends on Wonka's actions. He knows of Augustus' binge eating, but still allows him into the all-eatable chocolate dream room and does very little to help him once he's in the river. In fact, Wonka seems more worried about his chocolate (ch.15). Next, Wonka leads the gum-eating Violet straight into temptation with "a stick of the most *amazing* and *fabulous* and *sensational* gum in the world" (p.120). He explains how fabulous it feels to taste it, but will not let her try because it's not quite right yet. Wonka continues to warn her, but not surprisingly she tries the gum and is turned into a blueberry. Afterwards Wonka admits that "It always goes wrong when we come to the dessert" (p.124). The specially trained squirrels in the Nut Room are Veruca's ultimate temptation. When Wonka says they are not for sale, she goes into a tantrum. Quite interestingly, the door to this room is not locked which all the previous doors were (p.87, 113 vs. 141). Being the bad nut that Wonka must know she is, Veruca goes down the chute (ch.24). Lastly, the TV-addict Mike is allowed to go to the Television Room where Wonka conducts dangerous experiments involving sending chocolate bars through TV. As expected, this ends when Mike transmits himself by TV and is reduced to the size of a mouse. When Mike asks if it is possible to send a person, Wonka is most uncertain, but faced with the challenge he answers "I'm pretty sure it could ... of course it could" before continuing "I wouldn't like to risk it, though ... it might have some very nasty results ..." (p.162-163) which is obviously too late. When Charlie is finally the only child left, Wonka says "I had a hunch, you know, right from the beginning, that it was going to be you!" (p.175). The reader is left with a strong feeling that this was more than a hunch and not entirely incidental, otherwise why did not Wonka lead the children to some of the other rooms in the factory, why did he open the doors, why did he tempt them? He was obviously testing their predictable behaviour and the children were caught in his trap.

Twice in the novel Wonka's actions show a different side of him. Being a more rounded character he opens up and shows a more sensitive side. First, on the boat trip where he gives Charlie and his Grandpa Joe each a mug of chocolate since they look starved to death (p.109). Wonka seems to actually care, showing he is not only the nutty chocolate maker that laughs when Augustus goes up the pipe. Secondly, Wonka turns serious while explaining why he is giving away his factory as mentioned above (ch.30). Since he reveals that he would choose the one he liked the best as the winner, it cannot be incidental that Charlie is the one left. Wonka's actions through the novel confirm the direct presentation of him as the child-like adult. He lures the children into mischief and is highly amused by it, still he is the leader of the trip and clearly shows that he is in charge at his factory.

The next type of indirect presentation is *speech*. "What a character says or thinks – whether it be in dialogue, direct speech, or free indirect discourse – often has a characterizing function through both content and form" Lothe 2005:83). This is even clearer when a particular character's speech is markedly different from both the narrative voice and the other characters. Before Wonka enters the plot in person, the reader meets Wonka in his letter about the Golden Tickets and from the actual information written on the ticket (p.33-34, 70-71). At first the letter seems very formal starting with "I, Willy Wonka, have decided [...]" However, it turns out to be quite colloquial, as if he is speaking to a child, as in "just five, mind you, and no more". It seems like he expects the winners to be children as the ticket says "you are allowed to bring with you either one or two members of your own family to look after you". The ticket information starts off interestingly; "*Greetings to you*, the lucky finder of this Golden Ticket, from Mr Willy Wonka! I shake you warmly by the hand!" Not only does Wonka present himself as Mr, but he unsuccessfully tries to be formal, polite and adult-like. His child-like behaviour shines through, especially when he tries to uphold the formality by saying "await you; I do invite; I will conduct; you will be escorted; my beloved Golden

Ticket holders”. The overall tone and content still make up the informal, child-centred speech, as in “Just wait and see!; Don’t be late!; Don’t get into mischief”.

When the children finally meet Wonka, this mixed style of speech continues and his excitement shines through in his rapid flow of speech. While his speech is formal and adult-like, his behaviour is child-like; he does a small skipping dance and greets them by almost pumping off their arms while saying “My *dear* boy, how *good* to see you!; How *do* you do?; What a pleasure this is!; I’m so glad you could come!; I do hope you’ll enjoy it!; Delighted to meet you, sir!” (p.81-83). When meeting Veruca, his child-like behaviour shines through in his speech as he says he always believed her name was a sort of wart (p.81).

Throughout the visit Wonka says what he wants to say, illustrating that he is the owner of this factory and in charge. He constantly warns the children; “But *do* be careful my dear children! Don’t lose your heads! Don’t get over-excited! Keep very calm!” (p.87). Whenever Wonka’s decision or inventions are questioned, he quickly defends himself either by telling the questioner off or making up some explanation that seems completely rational to him, but rather strange to the reader and the other characters. When Mrs Salt says she is certain that there is no such place as Loompaland because she is a geography teacher, Wonka simply answers “Then you’ll know all about it” (p.93). Wonka is continuously quite harsh and avoids most questions from Mike with answers like “I can’t hear a word you’re saying” (p.130), “Don’t interrupt!” (p.133), “You’re mumbling again” (p.133) and “I am a little deaf in my left ear” (p.158) adding that Mike is a nice boy, but talks too much (p.159).

Wonka’s speech makes it quite clear that he has not been much socialised, he is very excited to meet the children, but he uses strange words and only hears what he wants to hear. After all, he must be working most hours of the day and he never meets people, so there is no wonder that he is a bit different from the other characters.

Wonka as a character is further emphasised by his *external appearance and behaviour*. This indirect presentation is “usually presented, and interpreted as the case may be, by the narrator or another character” (Lothe 2005:83). The narrator describes Wonka as an extraordinary little man with a black top hat, a tail coat in plum-coloured velvet, bottle green trousers and pearly grey gloves carrying a fine gold-topped walking cane. He has a small, neat, pointed black goatee and the most marvellous bright sparkling and twinkling eyes. His face is alight with fun and laughter and he looks clever, quick, sharp and full of life. He makes quick jerky movements with his head taking everything in like a squirrel (p.80). Wonka is clearly presented as different. He has dressed up for the visit and wants to display himself as a fine man, but he also comes off as clever and curious and he seems nice.

Except from Charlie and Grandpa, the other characters do not seem too impressed by Wonka’s behaviour, most clearly exemplified in chapter 18 during the boat trip. While Wonka enjoys the ride hooting with laughter, one says “He’s gone off his rocker”, another says “He’s crazy”. Then follow various sayings all declaring him to be mad before Grandpa Joe shuts them all up by saying; “No, he is *not!*” (p.110-111). Grandpa Joe seems to understand Wonka better than others, and early on he presents him as “the most *amazing*, the most *fantastic*, the most *extraordinary* chocolate maker the world has ever seen!” (p.20). He thinks he is a magician with chocolate, capable of making anything he wants. When Grandma Josephine thinks Wonka is dotty after reading his letter in the newspaper, Grandpa Joe cries out “He’s brilliant!” and a magician making the whole world search for the tickets and by that selling more than ever (p.34). Through the most likable characters in the novel, Grandpa Joe and main character Charlie, Wonka is presented as an amazing man. The reader unconsciously picks up this understanding rather than the other character’s doubt in him.

Last of the indirect presentations is *milieu*. According to Lothe “External [...] surroundings may variously contribute to the indirect presentation of a character” (2005:84).

Wonka's surroundings are inside the factory which clearly indicates him as a character since he has built it the way he wants and is terribly proud of it. This is no ordinary factory consisting of only the necessary machines, storage and offices. It can actually be described as Wonka's own utopia. Not only does it have huge iron gates and a high wall surrounding it (p.18), but after it closed Wonka "shut the main gates and fastened them with a chain" (p.29). Everything is clean and light inside and safely locked away from intruders. Due to Wonka's scare of spies he has hired workers from an unknown land who lives at the factory.

Having locked himself away inside his self-created little world he has built rooms larger than football fields (p.85). Here he travels around in his huge pink candy boat and glass lift that can go all the ways you can think of; sideways, longways, slantways and so on (p.150). During the trip with the glass lift, the factory's enormity is exemplified when the visitors see a spout, a mountain, a lake and even a village where Wonka's workers live (p.154). Furthermore, Wonka insists upon all rooms being beautiful as he "can't *abide* ugliness in factories!" (p.87). He has therefore built the Chocolate Room as a lovely valley with green meadows and a chocolate river with a tremendous waterfall. There are various other elements that further display Wonka's unique factory utopia. His Inventing Room is described as a witch's kitchen (p.114) where Wonka is hopping and running about in ecstasy. He also has one hundred trained squirrels because he insists upon whole walnuts and nobody except squirrels can get walnuts whole out of the shells (p.140).

All in all Wonka's milieu is more like his own amusement park than a factory, again emphasising Wonka's child-like tendencies. Having decided to show his world to outsiders, Wonka is clearly ecstatic about his own doings. In the Chocolate Room he is dancing up and down and pointing to all kinds of things always asking if the visitors like it as well as he obviously does. Like a child he seems to need confirmation on his work; "And do you like my

trees?; and my lovely bushes?; Don't you think they look pretty?; And do you like my meadows?; Do you like my grass and my buttercups?" (p.90).

Studying the textual characters signals it is evident that they influence one another (Lothe 2005:84). The Willy Wonka the reader is left with at the end of the novel is built up of the combination of all these signals. This is clearly a person who lives for his inventions, he takes all measures to protect them and goes long ways to make them as unique and perfect as he wants them to be, like building an actual waterfall to make the chocolate light and frothy (p.90). By locking himself away from others he protects his inventions, but he also misses out on socialising with other people. Behind the walls of his factory he has lead his life completely according to his wish, substituting his lack of family and friends by building all kinds of crazy elements and unbelievable rooms. The factory is obviously working to supply the world with chocolate, but at the same time it is also working as Wonka's family, friend and utopia where he swizzles around like a child in heaven.

Chapter 3: *Willy Wonka and the Chocolate Factory* (1971)

3.1 Macrocosmic Analysis

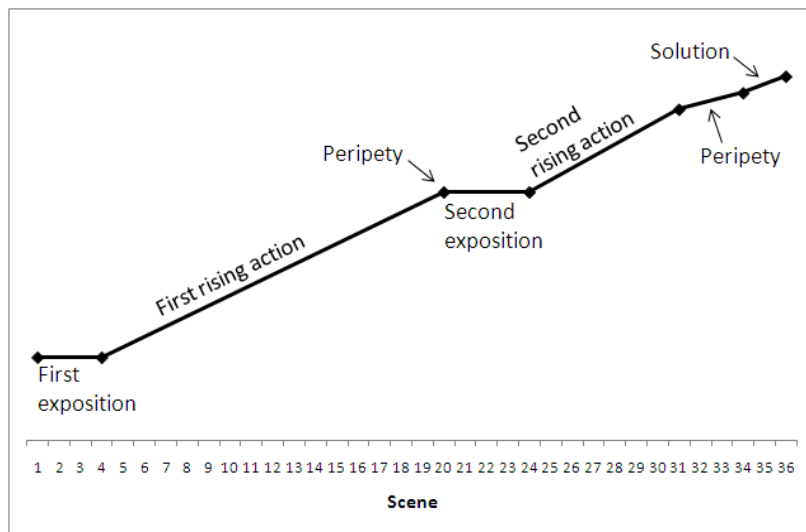
According to Desmond and Hawkes, a macrocosmic application is an investigation of the whole text compared to the whole film weighing the unevenly adapted elements. This is carried out to determine if the adaptation is generally *close*, *loose* or *intermediate* (2006:80). Stam proposes a study of elements eliminated, added or changed (2007) while Desmond and Hawkes propose a study of what is kept, dropped and added (2006). This thesis follows both proposals as it studies elements kept, changed, added, and/or eliminated, as appendix 1 illustrates for Adaptation 1. This adaptation has been divided into 36 scenes based on the understanding of a scene as “a series of shots which occur in the same locale and are part of the same general action” (Beja 1979:315). In order to compare the film more clearly to the novel, this chapter will relate to the previous analysis of the novel, concentrating on *plot*, *characters*, *setting*, *point of view* and *theme*.

3.1.1 Plot

Several elements have been added and changed, still the overall plot is quite similar to that of the novel (appendix 1). The *beginning* is made up of scenes 1-20 with the first peripety when Charlie finds the ticket. Scenes 21 to 31 constitute the *middle*, starting with Grandpa Joe reading from the ticket, continuing with the visit to the factory and ending with the added scene of Wonka in his office telling Charlie that he passed the test. The *end* is made up by the following scenes 34-36 inside the Wonkavator when Wonka gives Charlie his factory and he can move in with his family. Compared to the novel, the middle part of Adaptation 1 is extended with the added subplot of Wonka’s honesty test. The plot is chronological without any illustrated flashbacks.

As seen in the novel, in greater detail the film plot can be divided into two phases;

Figure 3:



The *first exposition* consists of scene 1 to the middle of scene 4 before they hear about the Golden tickets. This includes the first added scene of school children in a candy store with a singing storekeeper and poor Charlie's standing outside the store looking in. He earns some money from a newspaper route to help his family. Charlie, his mother and the four bedridden grandparents live in a run-down small house. At night, Grandpa Joe tells Charlie of the factory. At school, Charlie is a helpful student, illustrated in the added scene 4.

From the middle of scene 4 to scene 20 the *action rises* in intensity and suspense, starting with the complication of the Golden Tickets the tension rises further in various TV reports. The first ticket winner, Augustus, is reported and the viewers see the first glimpse of a scary man whispering in his ear. The tension increases with a possibility of a ticket for Charlie on his birthday (sc.7) and the TV report on Veruca (sc.8), again with a glimpse of the same scary man. A professor with an unsuccessful ticket locator is presented, before Violet is introduced in another TV report and there is a third glimpse of the scary man (sc.10). Charlie is sad and visits his mother at work. Feeling sorry for him she sings "Cheer up Charlie" as he walks home (sc.11). The action intensifies as Mike is introduced as the fourth ticket holder (sc.12) and there is a fourth glimpse of the scary man. This leads to an added evening reporting of only one ticket left (sc.13). Similarly to the novel (ch.9), Grandpa Joe has bought

a Wonka bar which does not contain a ticket (sc.14). The next four scenes are all added elements that drive the tension even higher, including Wonka bars being auctioned off and kidnapping to get bars. The last ticket is reported and in the classroom Charlie learns how few bars he got compared to other children. Finally, *peripety* comes when Charlie finds a coin and buys two bars of chocolate (sc.19). After hearing that the last ticket was false he opens his second bar which contains a ticket. With the help of the newspaper man he runs home, but is stopped by the scary man. The tension is high as he introduces himself as Slugworth and wants Charlie to bring him a Gobstopper to copy in return for money.

The *second exposition* starts as Grandpa Joe and Charlie prepare for the visit (sc.21) and all five children, accompanied by one parent, wait to enter the factory (sc.22). Wonka and his factory are introduced (sc.22-23) with the added element of a contract the children must sign upon entry. Again follows a second sequence of *rising action* starting when they enter the Chocolate Room and Augustus goes up the pipes (sc.24), ending when Mike has transmitted himself by television (sc.31). The major changes to note are Wonka's song and strange speech¹³, Grandpa Joe and Charlie's trip with the fizzy lifting drink, the change from squirrels in the Nut Room to Golden Geese laying egg¹⁴ and the Wonkamobile, which substitutes the trip with the glass lift (ch.25). The *peripety* begins in the added scenes 32-33 where Charlie is the only child left, and Wonka angrily retreats to his office because Grandpa Joe and Charlie have broken the contract by trying the fizzy lifting drink. Grandpa Joe is furious, but Charlie feels sorry for Wonka and gives him the Gobstopper. This means that Charlie has won and Wonka reveals Slugworth to be one of his workers.

The following *solution* in scenes 34-36 is quite similar to that of the novel. These scenes are set inside the Wonkavator where Charlie is told he is given the factory and can go

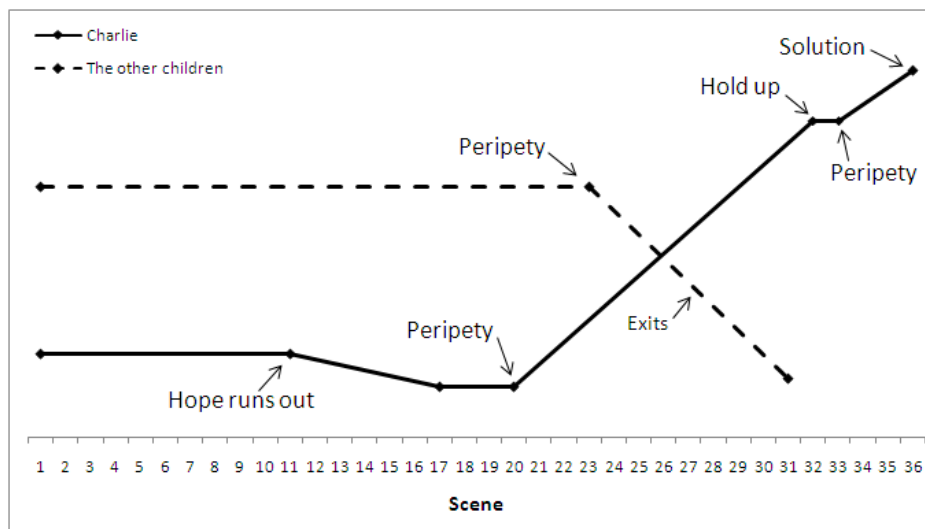
¹³ See point 3.3 below.

¹⁴ Presumably due to "limited technology of the time" (Stuart 2005:23).

home to get his family. Chapter 29 in the novel where the other children leave is eliminated in the film, so is the ending trip home in the following chapter.

Although the plot curves of the novel and Adaptation 1 is quite similar, the solutions for Charlie and the other children are not exactly the same content wise;

Figure 4:



Charlie similarly starts at a low level due to the poverty obstacle, although his curve now falls lower because he does not get what he wishes for, a ticket, compared to the family beginning to starve in the novel (ch.10). The added scene 11 with Charlie visiting his mother at work, illustrates his fall as his hope for a ticket runs out and he so desperately wants one. Not knowing that the last ticket is false, he is seen at his lowest crying in bed (sc.17), sulking out of the classroom (sc.18) and walking sadly around town (sc.19). This is when his curve of action reaches *peripety* as he finds a coin and finally the last ticket (sc.20). From here on his situation changes for the better, after a hold up in Wonka's office (sc.32-33), the second and last *peripety* is when Wonka says Charlie has won (sc.33) and the *solution* is that he wins the factory (sc.36). As in the novel, the curve of the children subplot in the film is contradictory starting materially high only to fall during the factory visit where their plot ends as they disappear one by one (sc.24, 26, 29 and 31).

All in all, the major element that changes the plot in Adaptation 1 is the added subplot of the honesty test Wonka has arranged by using a man to act as the competing chocolate maker Slugworth. He tries to bribe the children to bring him a Gobstopper to copy. This was not part of the first draft of Dahl's screenplay, but Director Mel Stuart missed drama connected to Charlie's victory; "He won the prize simply because he made it through the day without causing trouble" (Stuart 2005:14). Stuart felt this would not be enough for a successful movie. In the third draft the secret "Honesty test" has been introduced (RD/8/10/6), although it is not clear whether this element was introduced by Dahl or Seltzer, a young screenwriter Stuart had hired to supply concepts to Dahl (Stuart 2005:22). Stuart's reasoning for the alteration was "to emphasize the moral fallibility that exists in all of us" (2005:22). Wonka challenges the children with a moral dilemma testing them of their honesty and integrity; knowing that they have already been offered money from his Slugworth actor, he makes the children promise not to give the Gobstopper to anyone.

To further complicate the situation, the children have to sign a contract when entering the factory which Charlie actually breaks. The fizzy lifting drink mentioned in the novel (p.133-134) is extended into a full scene for two reasons. Firstly this involves the drama of placing Charlie and Grandpa Joe in danger, changing them from onlookers in the novel to doers in the film. Secondly, to give Wonka a reason to refuse to give Charlie his lifetime supply of chocolate and thereby making Grandpa Joe angry and wanting to revenge Wonka by selling the Gobstopper to Slugworth (Stuart 2005:23). However, Charlie passes this final test too and returns the Gobstopper to Wonka showing "the strength of his personal code of honor" (Stuart 2005:23). Stuart himself emphasises an overall need to intensify the drama when adapting a novel to film. The viewers expect to be on edge all the time throughout the film, or there is the unsatisfying chance of being bored, which obviously no producer wants.

3.1.2 Characters

Adaptation 1 continues to follow Charlie and his family, so the viewer will most likely understand him to be the main character. Unlike the four other children, Charlie's character has changed in the adaptation process. Through the testing of the children and Charlie and Grandpa's breach of contract, Charlie turns from being a passive, well-behaved child and an observer of the other children's misbehaviour to becoming a more daring child taking part in the action. Because Stuart wanted to add drama to the plot, Charlie changed. First of all, Actor Peter Ostrum does not look much like a starving child (appendix 4) as he looks more like a normal, healthy child running along with the newspapers. Secondly Charlie declares himself different and wants the ticket more than any of the other winners (sc.11), which does not give him more sympathy but rather limits the viewer's choice of thinking this of Charlie and consequently like him more. In Adaptation 1 this fact has already been decided whether the viewer likes Charlie or not. Charlie is also ruder, exemplified when he says "I'm fed up with cabbage water! It's not enough" (sc.2). During the visit at the factory he asks more questions and is more active than in the novel, e.g. being the first to comment on the Oompa-Loompas (sc.24), not Violet as in the novel (ch.17). In addition, he is in fact not that well-behaved, but more like the other children as he ignores Wonka's rules and tries the fizzy lifting drink. He does not win the factory because he's well-behaved, but because he is honest and gives Wonka the Gobstopper. The novel's secret and silent admirer of the mysterious chocolate factory and Wonka, the poor child who starves but tries to keep his spirit up, has turned into a more forward wanting child who feels sorry for himself in the film. By all means, he has reasons for this in Adaptation 1 as well, but the character is not longer as likable as in the novel and consequently the viewer is not similarly sympathetic towards him.¹⁵

¹⁵ Stuart would not agree on this point as he thought Ostrum had the goodness of Charlie in him and said "In many ways, Peter *was* Charlie Bucket" (Stuart 2005:87).

Although Charlie remains the main character in the film, it can be argued that Wonka challenges this position. Through the change of the name in the title from *Charlie* to *Willy Wonka*, the focus has shifted. Early in the project Stuart was questioned about the title, which complicated the production as they received threats from anti-racist organisations stating that “‘Charlie’ was a black expression that was a pejorative term for a white overseer” (Stuart 2005:18-19). Stuart agreed to change the title, but mainly because of his own feeling that “the dramatic essence of the movie revolved around Willy Wonka” (2005:19).

Another major change in the adaptation is the elimination of Charlie’s father. When adapting it is quite common to either cut or combine characters (Desmond and Hawkes 2006). In a novel it is easy to go back if you loose track, in a film however, this is not usually an option and too many characters on set can be disturbing for the main action as well as expensive for the production. Stuart explains that “apart from the costs involved in hiring more actors, it would be simply too unwieldy to handle a group this size [children and both parents] in every scene” (Stuart 2005:24). Characters can be deleted either because they play a small part or to make a point, both evident reasons for the elimination of Charlie’s father. Stuart comments that “he was an extraneous figure [...] Grandpa Joe was the one who accompanied Charlie to the factory, anyway” (Stuart 2005:24). In addition to Stuart understanding of Mr Bucket as a boring character easy to eliminate, this also made another relationship possible; “Wonka is looking for a son to take over his factory, and Charlie is searching for a surrogate father figure” (Stuart 2005:122). This can however be argued as Charlie has a particularly good relationship to his grandpa George both in novel and film.

Another way to eliminate characters is to make one character stand for more, as seen when the children are only allowed to bring one parent to the factory in the film. Eliminated characters in this adaptation are half of the parents, mainly Charlie’s father, consequently giving the other parent and especially Charlie’s mother a larger role. By adding the musical

interlude when Charlie goes to visit his mother at work (sc.11), the viewer is invited to feel the same towards Charlie as his mother does in her song “Cheer up Charlie”. Moreover, the role of the shopkeeper is extended by adding scene 1 with the song “Candy Man”.

There was also a need to add characters. To follow up the honesty test the character of Slugworth or Mr X was needed, other new characters are the newspaper man, teacher and students, the scary man outside the factory as well as the TV reporters and desperate grown-ups looking for tickets. Stuart added these grown-ups to create comic interludes to enlarge the scope of the film and “interject moments of adult humor and change the tenor of the film from a children’s tale to a story adults would enjoy” (2005:19).

3.1.3 Setting

Making authentic settings is one of the most challenging and expensive parts of filmmaking. In a novel the author can easily make use of every word known to describe a setting, however it is not that easy to adapt. Still, the settings in the novel, including the main settings of Charlie’s home and the factory, are mainly kept. Settings eliminated in Adaptation 1 are the room with square sweets that look round (ch.23), the trip inside the factory with the glass lift (ch.25) and the framing ending going back to Charlie’s house (ch.30). However, there are several added settings; Charlie’s classroom, various TV reports and not at least the room with the fizzy lifting drinks. The clearest change of setting is the Nut Room as mentioned above.

Adaptation 1 remains the unclear setting of Charlie’s house and the factory. However, the four children’s homes are set and clearly noted down on a map during evening reports on TV, making the story more realistic and credible. In scene 2 Charlie’s home is introduced, but only from the inside. The four grandparents are sharing one bed as in the novel and the house looks similarly small and run down. Later in scene 20 the viewer gets the feeling that this home is at the outskirts of the town as first described in the novel (ch.1). When Charlie has found the ticket he runs home through various camera cuts of different places making it seem

like a long way. He finally reaches the house, set in green wooded surroundings looking like a very small run down wooden cottage like in the novel (appendix 6).

The most important setting is Wonka's factory. Although the film creates highly detailed interiors, it fails to convey the impression of the factory's enormous size as described in the novel. They do not go underground to visit any rooms and by elimination the trip with the glass lift they do not see an enormous spout, a great mountain, a caramel lake or an Oompa-Loompa village (ch.25). To make up for this is the added trip with the Wonkamobile, this trip, however, is too short to portray any distance and only comes off as one of Wonka's crazy inventions.¹⁶ Lastly and understandably the many walks in the corridors turning left and right a thousand times (e.g. ch.14) is highly shortened down. Consequently, the factory does not turn out as mysterious, enormous, tremendous and marvellous as portrayed in the novel, but more like a much smaller and a bit crazier home made amusement park.¹⁷

The Chocolate Room, on the other hand, is quite remarkable having in mind the limited computer effects in use at that time (Stuart 2005:43). The room looks much like described in the novel, with a chocolate river, although more watery and dirty than chocolate, a waterfall and eatable elements all over (appendix 8). The boat, however, is another example of change. It is quite different from the described large open pink row boat, "like a Viking boat of old" (Dahl 2007:106), with hundred rowers in the novel. This was impossible to make due to size (Stuart 2005:58), so it is much smaller, simpler and less impressive (appendix 12)¹⁸, similar to the overall impression of the factory.

3.1.4 Point of View

In film and in literature alike, the narration is delivered from a certain perspective, therefore "recognizing a film's point of view can be important in interpreting its meaning" (Desmond

¹⁶ See point 3.3 below.

¹⁷ Ibid.

¹⁸ Compare to the boat in Adaptation 2 which is very similar to the one described in the novel (appendix 14).

and Hawkes 2006:22). The same terms are, however, difficult to apply to film because of the change of medium. Most commonly some form of third person narration is used in films (Desmond and Hawkes 2006:23). It is possible to restrict narration by showing only scenes that include the narrator leading the viewers to see the story from the perspective of the character in question, however it is more or less impossible to make a movie based on first person point of view (Desmond and Hawkes 2006:23).

Although the narrator's voice from the novel is not included, Stuart maintains Charlie's perspective by including him in almost every scene. The scenes where he is not included directly turns out to be TV reports that he watches. Therefore similar to the novel, the point of view is third-person limited-omniscient "where the camera shows events mainly from the perspective of one or two characters" (Desmond and Hawkes 2006:23). This way the viewer gets Charlie's side of the story and the director hopefully accomplishes the same sympathy for him as in the novel.

3.1.5 Theme

Turning back to Aristotle and *The Poetics*, it is obvious that changes made when adapting a novel will consequently change the overall meaning as changing one part changes the whole.¹⁹ The overall theme of behaving well still stands, but Charlie wins because he returns the Gobstopper, not because of his overall behaviour. The moral aspect is further emphasised by the added honesty test and Wonka consequently tempting the children to immoral behaviour. By changing Charlie into a more active and daring child who like the other children breaks Wonka's contract, his character becomes more credible and trustworthy. However, the choice of actor, his complaining and the display of a Charlie that clearly feels sorry for himself consequently take away the immediate sympathy towards him.

¹⁹ See chapter 1 point 1.3.

Stuart also introduces a possible second subtheme through the elimination of Charlie's father and the potential new and future relationship between Charlie and Wonka, with the latter as a father figure (Stuart 2005:122).

3.2 Categorisation of Adaptation 1

The macrocosmic analysis of the novel and Adaptation 1 makes up the basis for Desmond and Hawkes' categorisation of adaptations as either *close*, *loose* or *intermediate* (2006).²⁰

As appendix 1 and the discussion above clearly states, there are various changes in this adaptation. As mentioned, the greatest change from the novel is the added element of the honesty test. Still, the overall impression is that this adaptation wants to be related to the novel as the filmic version of the same story. After all Stuart started working on the project only because his daughter loved the novel and begged her father to make it into a movie (Stuart 2005:1). With this in mind the expectation to the adaptation is to categorise it as *close* with few elements dropped and not many added. It is clear that the adaptation is not *loose* because most story elements are in fact kept.

However, it can be argued whether the adaptation could also be categorised as *intermediate*, the middle category, due to the fact that it keeps some elements while eliminating and adding others. The problem with the intermediate category is Desmond and Hawkes' open description saying only that the mode involves keeping some elements and dropping or adding others (2006:44). Consequently, "An intermediate adaptation neither conforms exactly nor departs entirely" (Desmond and Hawkes 2006:44). Most adaptations could probably be placed under this category seeing that the transformation from one medium to another will result in some changes. Similarly, managing to include all elements in a novel adapting it to a two-hour film is quite impossible. Nevertheless, it is tempting to choose the

²⁰See chapter 1 point 1.3.

intermediate stage as Adaptation 1 takes away the narrator and story-telling aspect. However, this is rarely seen in films. In addition this adaptation adds such a great change as the honesty test which ultimately is the reason why Charlie is given the factory and the film ends as it does, not merely good behaviour as in the novel. Based on these facts, Adaptation 1 can be categorised as closer to *intermediate* than *close*.

3.3 Microcosmic Character Analysis

Considering the macrocosmic analyses above, it is interesting to study in more detail how the transformation from one medium to another changes a character. When studying a film character it is most important to remember that “the ways in which the characters are presented are strikingly different in the two media” (Lothe 2005:85-86). Even so, to make the characterisation clearer, this study will be of the same textual indicators as in the analysis of Wonka in the novel²¹; asking if Wonka still is a *round* character and whether change in *direct definition* and *indirect presentation* (Lothe 2005) consequently has changed the character.

As in the novel, Wonka is a *round* character due to his change at the end of the plot. Even though Wonka does not give Charlie and his Grandpa chocolate because they look starved, the radical change of Wonka in his office (sc.33) emphasises the round character. Wonka suddenly says goodbye and leaves to work in his office leaving Charlie to wonders; “What happened, did we do something wrong?” (sc.32) Grandpa Joe asks him, but the normally happy and ecstatic Wonka suddenly works up quite an anger explaining that they lost because of their breach of contract (sc.33). His abnormal behaviour makes the next change even clearer as Wonka becomes really happy when Charlie leaves the Gobstopper. Afterwards it is like meeting a new character, Wonka is still as ecstatic and lively as before, especially by the fact that Charlie has won, but now he has a new calmness and openness to

²¹ See chapter 2 point 2.3.

him. As he turns around to Charlie saying “Charlie, my boy!” it is a changed, and perhaps the true Wonka we meet. He hugs Charlie, begs him to forgive him, brings in the so-called Slugworth and explains the honesty test. In the end he is sitting down looking caringly at Charlie, explaining very calmly that he is giving him the factory (sc.36). Wonka is at his calmest and behaves quite normally when explaining how he wants a child and not a grown-up to take over. He closes his eyes and looks truly happy while hugging Charlie, almost as if he has found peace in his hectic life. This moment also constitutes the possible change into a father figure for Charlie, as discussed above with the elimination of Charlie’s father.

By change of medium and elimination of the narrator, direct definition is no longer an option making indirect presentation even more important. Considering *action*, the greatest change in plot is Wonka’s honesty test as discussed above. Overall, most of Wonka’s actions in the novel are kept in Adaptation 1. A similar vision of a famous chocolate maker is created, now with the shop keeper’s added song “Candy Man” and Grandpa Joe’s similar retelling of Wonka closing his factory because of spies and the mystery of the workers after the reopening set three years later. With the elimination of the story about the Indian Prince (ch.3), more focus is given to spies and Slugworth to better explain Wonka’s later actions.

Adaptation 1 no longer includes a letter from Wonka announcing the Golden Tickets, but a student at school says “it’s on the radio” (sc.4). The viewer never learns how the news got out from Wonka, consequently the hidden tickets are more in focus than him. Wonka’s extended entry might be a compensation which brings him into focus again. He no longer dances skipingly inside the gates, but assures everyone’s attention by limping slowly down the stairs over to the crowd looking old and grumpy, far from what is expected by this famous lively inventor. Suddenly his cane is stuck, he falls forward as if he is about to crash into the ground, makes a somersault and lands triumphantly to receive the crowd’s applause. On his first appearance in years, he makes a grand entrance surprising everybody. A false shyness is

dropped to reveal his true nature as the centre of attention. Stuart wanted to establish Wonka as an enigma and illustrate his duplicitous nature; “The idea was to keep the audience confused about the famous confectioner’s character until the very last scenes” (2005:75). Together with Gene Wilder, the actor playing Wonka, Stuart wanted to continue to “heighten the audience’s perception that Wonka was an unsettling presence” (2005:75). Next, he takes his precautions before allowing the children into his factory by making them sign a contract, which later becomes an important element in his yet unknown honesty test.

Up until Charlie is the only child left, most of the trip around the factory is quite similar to that in the novel. Some elements, however, are exaggerated, like the boat trip (sc 25) and the Wonkamobile trip (sc.30). During the boat trip Wonka gets more and more worked up bringing up the possibility of him being psychotic. The radically reduced boat in Adaptation 1 seats only eight in addition to Wonka, emphasising the possibility of Wonka knowing that one child and parent would already be out of the game. To play on uncertainty and scare the audience Stuart changes the already unsettling boat trip (ch.18) into a total nightmare. Wonka gives a manic reading of a poem and screams while scenes projected on the walls display frightening images (Stuart 2005:76-79).²² The image of the child-like chocolate maker in the novel is now a scarier, more unsettling Wonka emphasised by his paranoia and psychotic personality. He turns into some sort of “mad professor” most usually found in horror fiction.

Then the Wonkamobile trip further stresses the image Stuart wanted to build of Wonka. Costs and effects must be the overall reason why Stuart eliminated the grand glass lift trip and replaced it with the short disturbing Wonkamobile trip. Still, the scene further emphasises the image of this unsettling, strange character. He has made a great machine that runs on gallons of fizzy drinks only to take a ride of a little over one minute. During the trip

²² Stuart actually refers to this as the “montage of evil” (2005:79).

where they are blasted with foam, Wonka comes off as even stranger as Mike's mother has a more normal reaction by being very concerned about all the foam. Wonka just sits there singing as if he was on a nice trip on a summer day. The trip has no rational justification at all, unlike the glass lift in the novel showing them how enormous the factory is. The Wonkamobile is clearly an element to amuse, but it also displays how strange Wonka is.

Due to the insertion of the honesty test, the added office scene is important to allow Wonka to explain the rationale of his actions (sc.33). As discussed above, when Charlie gives him the Gobstopper, he seems more than happy to finally admit that he had to test Charlie. He explains it to be a test of trust; to find a child he can trust to run the factory for him. Wonka shows that he is a caring person who only wanted to find the right child to manage his factory and inventions. Through Wonka's actions, Stuart manages to follow his idea of keeping the audience confused about his character until the end, questioning his actions up until he explains them. Dahl, however, manages to keep up the suspense in the novel without testing the children and displaying Wonka as paranoid and psychotic. Consequently, all the aspects of Wonka are parts of him in the novel, while in Adaptation 1 most of the crazy and psychotic parts seem more like acting to test the children before revealing the true and reasoning Wonka. Nevertheless, the psychotic boat trip is still open to discussion, and not surprisingly many people have questioned whether the film's imagery is too extreme (Stuart 2005:79).

In the next indirect presentation of *speech*, there are many similarities to the novel. Wonka is always ecstatic and lively, speaking quickly and uttering strange things, he warns the children and still is quite harsh to Mike. In addition, Stuart has altered this unsettling character portrayal to add emphasis. Most noticeably Wonka suddenly speaks French and German and he often quotes poems and plays, especially Shakespeare plays, to illustrate the poetic reflection of Wonka's immensely creative imagination (Stuart 2005:79). Once, Wonka quotes from the poem *Ode* by Arthur Shaughnessy when questioned on the so-called

snoozberries; “We are the music makers and we are the dreamers of dreams” (sc.27). In Wonka’s world everything is possible, so why question anything? Also, to comment on Charlie’s act of kindness, in returning the Gobstopper, that the other children lacked, Wonka says “So shines a good dead in a weary world” (sc.33) based on Shakespeare’s *The Merchant of Venice* act 5, scene 1. To young viewers these comments might not mean anything, but simply contribute to Wonka’s strangeness and unintelligibility. To adult viewers, however, Stuart claims he brought in these quotes simply because he wants to avoid a “saccharine” approach which would only make children like the movie. To reach an older audience Stuart felt that an adult verbal quality was essential “with a continuing supply of references that were subtly ironic, cynical, literary, and sometimes even surrealistic” (2005:114).

Another added speech element that characterises Wonka is his song after entering the Chocolate Room, “Pure Imagination”, with lyrics by Leslie Bricusse, who was hired by Stuart to add musical elements. “The lyrics were a poetic interpretation of Wonka’s belief that dreams can come true” Stuart explains (2005:63). In short, Wonka sings about seeing into your imagination, travelling inside the world of his creation, looking around to see paradise and doing whatever you want because you will be free here if you truly wish to be. Still, the children have to sign a contract and there are clear consequences when not following Wonka’s rules. Nevertheless, the song says much about Wonka’s feelings towards the possibilities he obviously has gained in his own life, and the song somewhat foreshadows that Charlie’s dreams will come true.

In films, elements of *external appearance and behaviour* must be more thorough than in a novel. Since the viewers see Wonka, not only imagine him, they, consciously or unconsciously, pick up on everything having to do with him. It is impossible for Stuart to make Wonka fit all imaginations, therefore the choice of actor is crucial. As Stuart puts it, the screenwriter can come up with the words for the actor, the director can instruct the acting,

“but it is only the actor or actress who provides the extra ingredient of magic that makes the screen light up” (2005:27). The actor playing Wonka could make or break the film, so Stuart wanted a commanding presence with the ability to seem both mad and feared and innocent and trusted to keep the tension of the dichotomy in his personality. As the adaptation was changed into a musical film, the actor had to sing as well. Stuart also wanted the physical type to be more imposing than in the novel to “to bring a certain presence to the rule that assures the audience that even though things seem to be spiralling out of control at times, he has the capability to straighten everything out” (2005:29). Gene Wilder was working with comedy at the time, but he was not that known. Stuart liked his “wiry hair [...] and devilish persona [with] a sardonic, demonic edge” (2005:30). Dahl however had more doubt about Wilder; “I know it is subtle and I know it is adult, but I think that the gay and bouncy approach would have been far better especially from the children’s point of view” (RD/1/5/8/129).

Concentrating only on appearance, the adapted Wonka’s hat has changed from black to brown, he still has a plum-coloured velvet coat but the bottle-green trousers are now beige, he does not have any gloves or goatee but is carrying a cane like Wonka did in the novel. In addition he has a vest with flowers and a huge beige bow tie. Thus Wonka is similarly dressed up for the occasion and wants to be seen as a fine man (appendix 10). Interestingly enough, Wilder’s wiry hair that Stuart liked becomes an important character element as it “provides a gauge of his slow unraveling. The further we are in the movie, the more wiry and disheveled his hair becomes” (Stuart 2005:80). This is clearly illustrated when Wonka takes off his hat in his office and lets all his hair loose as he shouts disappointingly at Grandpa Joe and Charlie for breaking the contract (s.33) (appendix 13). Consequently, the choice of Wilder emphasises the understanding of Wonka as crazy and psychotic.

The indirect element of *behaviour* described by other characters is extremely important to compensate for the loss of direct definition as explained above. Wonka is first

portrayed as a great inventor and chocolate maker, seen in the added opening scene in the candy store with the song “Candy Man”. The lyrics, written by Bricusse, presents Wonka as a man who can do the impossible and the one who makes the world sweet, simply because he can. Nevertheless, there is still a lot of doubt in Wonka, and the parents seem to find him somewhat crazy. There are constant comments like “He’s at it again” and “You’re off your nuts” (sc.24), but the clearest example is the boat trip (sc.25). The many name-calls from the novel are eliminated, but compensated by the look on the faces of the parents and children as Wonka’s craziness increases during the ride. They look at him in terror trying to make him stop the boat. Even Grandpa Joe takes a good hold of Charlie and looks strangely at Wonka. Still, for the most part, Grandpa Joe is the one who supports Wonka and speaks highly of him, as in the novel. This can be exemplified with his comment as they wait for the gates to open on the visiting day; “We’re gonna see the greatest of them all – Mr Willy Wonka” (sc.22).

Lastly, Wonka’s *milieu* in the film is quite similar to the one in the novel. Wonka’s most important room, the Chocolate Room, looks smaller than expected from reading the novel, however, the costs and special effects at the time must be taken into account. Still, the most important waterfall and the chocolate river are included and the children can eat all they see. Upon entry Wonka says “inside this room, all of my dreams become realities, and some of my realities become dreams” (sc.23) creating a possible utopian view of the factory similar to that of the novel. In this room Wonka can forget ordinary life and just live like in his dreams. Nevertheless, with the loss of the factory’s enormity described in the novel, it has been changed into a smaller, more chaotic and strange place. This can be illustrated by the element of claustrophobia and panic at the beginning of the visit, when Wonka leads his visitors into a small room barely large enough to fit them all, only to lead them out the same way. Next they walk through a hall that grows smaller and smaller (sc.23). Thus the factory

emphasises the psychotic character Wonka is presented as, doing things for no reasons and building strange halls and rooms without meaning.

From a child-like adult in the novel living for his inventions behind the walls of his own utopia, Wonka has transformed into a more paranoid, almost psychotic character. His unique factory has gone from an impressive personal utopia to a scary example of Wonka's insanity. The funny chocolate genius has turned into a scary lonely man citing poems and plays and speaking in languages unintelligible to his visitors. His paranoia for spies has made him use one of his agents to play Slugworth and test the children. He even makes them sign a contract upon entering his factory. Wonka's behaviour during the disturbing boat trip and pointless Wonkamobile trip are the best examples of Wonka's psyche. Even though Stuart only wanted to keep the viewers confused about Wonka and heighten his unsettling presence, it can be discussed whether he has in fact driven this a bit far creating a truly disturbing and likewise disturbed character. Julie Dawn Cole, the actor playing Veruca, emphasises this fact as she got so scared during the filming of the boat trip that she thought Gene Wilder had in fact gone mad (Stuart 2005:79).

Chapter 4: *Charlie and the Chocolate Factory* (2005)

4.1 Macrocosmic Analysis

The macrocosmic analysis of Adaptation 2 follows the pattern of Adaptation 1, see appendix 2 for details. According to Beja (1979) Adaptation 2 has been divided into 32 scenes.²³ This chapter will mainly discuss the adaptation in relation to the novel, while chapter 5 compares the two adaptations in more detail.

4.1.1 Plot

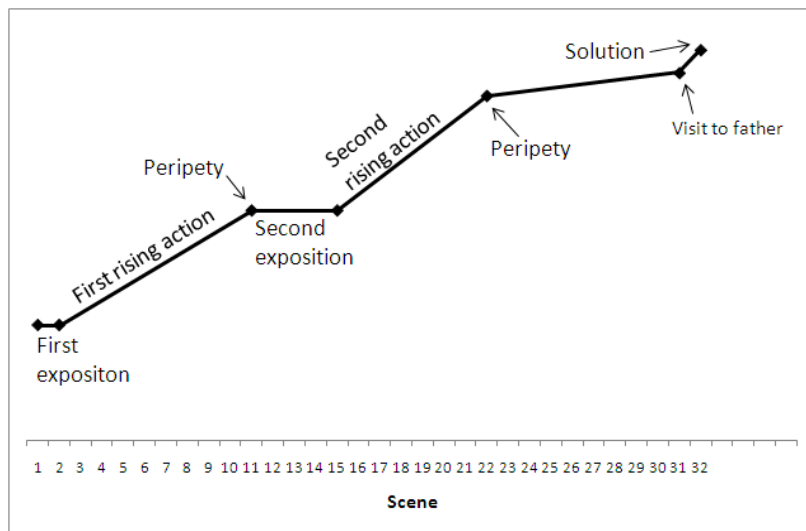
Adaptation 2 parallels the novel quite slavishly till scene 26 when Charlie turns down Wonka's offer of the factory. Due to the subplot Burton adds on Wonka's background and difficult relationship to his father²⁴, the division of the plot according to Aristotle's formula of *beginning*, *middle* and *end* has changed. Similarly to the novel, the *beginning* lasts until Charlie finds the ticket, here scenes 1-11. Scenes 12 to 26 constitute the *middle* with the family preparing for the factory visit and the actual visit until Mike Teavee is the fourth child to leave. As in the novel, the *end* begins when Charlie is the only child left (sc.22). Adaptation 2, however, extends the ending to conclude the Wonka subplot. Compared to the novel's end of three chapters, the film's end consists of 10 scenes. The end of Charlie's story is thus postponed until the Wonka subplot has found a solution. The plot is mainly chronological, but illustrates the flashbacks of the novel plus the added flashbacks of Wonka's childhood.

The division above clarifies why the added Wonka subplot needs to be included in the detailed plot discussion together with the Charlie main plot and the children subplot. The plot can still be divided into two narrative phrases, as illustrated in figure 5:

²³ See chapter 3 point 3.1.

²⁴ See point 4.3 below for the director's comments on the added Wonka subplot.

Figure 5:



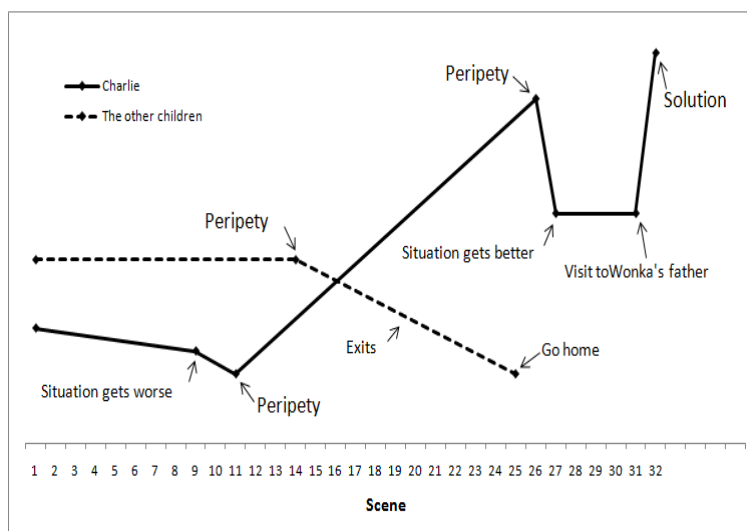
Due to the close similarity to the novel, the plot will only be presented briefly until the radical change (sc.26), details can be found in appendix 2. In the *first exposition* (sc.1-2) the narrator presents Charlie and his family situation, while flashbacks illustrate Grandpa Joe's stories of Wonka and his factory. The first *rising action* of the plot (sc.2-10) includes the complication of the Golden Tickets, now with a special prize for one of the children, presentations of the four ticket finders, Charlie birthday and how the family starves because Charlie's father loses his job. Similar to Adaptation 1, Charlie hears about a fifth ticket winner which turns out to be false. Next scene 11 presents the *peripety* and following *first solution* for Charlie when he finds money, buys one bar and finds the ticket at once. In the *second exposition* (sc.12-15) Charlie wants to sell his ticket, but Grandpa Joe accompanies him to the factory and the winners, with one parent, meet Wonka. *Action rises* (sc.16-22) with the children's rhythmical exits and Dahl's original Oompa-Loompa lyrics. Scenes 16, 18 and 20 present the added flashbacks to Wonka's childhood. The *second peripety* (sc.22) occurs when Charlie is the only survivor, which initiates the extended ending (sc.23-32).

The end starts by repeating the novel; Wonka, Charlie and Grandpa Joe fly out of the factory in the glass elevator, they see the other children go home and crash through the roof of

the Buckets' family house where Wonka now gives Charlie the factory. Then, quite differently, Wonka refuses him to bring his family so Charlie turns him down. The rest of the scenes (27-32) are all added. First, Charlie's family situation improves which is contrasted to Wonka's deteriorated situation seen in a session with his therapist. He turns to Charlie for help to feel better and together they visit his father who recognises his son by checking his teeth (sc.31). The last scene introduces the *final solution* with a changed family situation as Charlie is followed home from work by Wonka and they all have a grand dinner in the same run-down family house now situated inside Wonka's factory.²⁵

Studying the plot solutions, it is clear that the children subplot is quite similar to that of the novel; their curve starts high because of their carefree life in a material world only to fall when they visit the factory and have to leave one by one due to their bad behaviour. The curve of the main plot of Charlie, however, has changed somewhat, as illustrated in figure 6:

Figure 6:



Similar to the novel, it starts low and sinks even lower as the family's situation gets worse (sc.9) and the tickets, and consequently hope, seem to be running out. However, the *peripety* (sc.11) when Charlie finds a ticket, turns his curve upwards and it continues to rise as the other children leave one by one. The tension is high when Charlie is the only child left with

²⁵ See appendix 2 for a more detailed description of the ending.

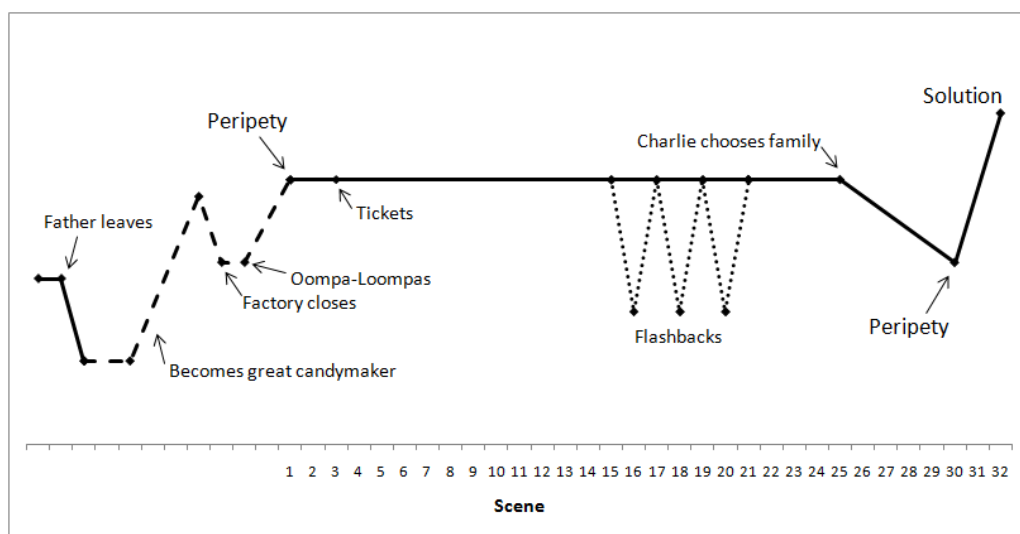
the *second peripety* of Wonka offering him his factory (sc.26). Nevertheless, Adaptation 2 does not end here as the novel does. Charlie turns Wonka down and his curve falls, however, not as low as the starting point as the family situation improves. Charlie's curve stays at this level, until the Wonka subplot reaches its solution when he visits his father (sc.31). The *final solution* for Charlie is when they have moved their house into the factory (sc.32). Similar to the original ending in the novel, Charlie keeps his family and takes over the factory, but we also see the growing relationship between him and Wonka.

With Charlie's main plot ends up approximately as in the novel, the extended end provides a more important solution for Wonka. It starts with a hint when Wonka is unable to say the word "parent" (sc.14), but the added Wonka subplot is not fully introduced until Charlie asks if Wonka remembers being a kid, resulting in the flashback of a young Wonka with heavy braces at Halloween (sc.16). His dentist father throws away all the candy he has collected. The next flashback comes when Charlie asks if Wonka remembers the first candy he ever ate. Again, young Wonka is seen trying all kinds of candy and cataloguing them (sc.18). In the final flashback to Wonka's childhood his father says candy is a waste of time and forbids him to be a chocolatier. Young Wonka runs away and returns to find an empty place where their house used to be (sc.20). The last flashback presents a *peripety* for Wonka when he finds a gray hair and realises he must find an heir (sc.25).

Thus, the illustrating curve of the Wonka subplot in figure 7 below, rises and falls more than once. It starts high as he is a successful candy maker, but the curve can be drawn even further back to his childhood where his situation is much lower, only to fall further as his father leaves him. Somewhere between this point and the high point the curve must rise as he becomes a great candy maker, with a set back as he needed to close his factory because of spies, only to rise again with the help of the Oompa-Loompas. With the *peripety* of the grey hair Wonka sends out the Golden Tickets (sc.3) and consequently opens up his factory. The

curve does not change further until Charlie chooses his family over him (sc.26), then it falls as Wonka feels terrible and makes terrible candy. There is a *second peripety* leading to the *solution* of the subplot, as Charlie follows Wonka to visit his father (sc.31). By making up with his father, Wonka can fully grasp Charlie’s understanding of family and the Buckets move into his factory. The *solution* is summed up by the narrator in the final scene; “Charlie got a chocolate factory, but Wonka got something much better; a family.”

Figure 7:



4.1.2 Characters

As in the novel, Charlie is presented as the protagonist. The narrator says; “This is the story of an ordinary-looking boy named Charlie. He was not faster or stronger or more clever than other children” (sc.1). The change about to come for Charlie is foreshadowed as the narrator says “Charlie Bucket was the luckiest boy in the entire world, he just didn’t know it yet” (sc.1). The novel gives no clear description of Charlie, but the skinny actor, Freddie Highmore, seems to fit quite accurately in the part (appendix 5). Together with the actors playing his parents and grandparents they make up a believable family picture of a struggling, poor family built on love and care for each other. Clearly influenced by Adaptation 1, Burton explains that “they do not eat a lot so make the family look under-nourished, and make Charlie thin, not some blond-haired rosy-cheeked guy who looks like he’s just had a nice

lunch” (in Salisbury 2006:226). To him it was important to keep the textual indicators as the character in the novel “is a person who like ninety per cent of us in school people don’t remember, the non memorable kid” (in Salisbury 2006:233). Highmore compares his character to Adaptation 1 saying his “Charlie’s kept more pure and he doesn’t drink a bubbly solution and laugh to the roof” (in Page 2009:238).

As in the novel, Charlie is a well-behaved, good and loving child, although he is a bit more forward at the factory asking Wonka various personal questions. As the added Wonka subplot is brought forward in flashbacks resulting of these questions, the bond between Wonka and Charlie starts to build. While the other children seem not to care, Charlie seems sincerely interested in Wonka. The ultimate challenge for Charlie is the choice between the factory and his family. It seems a simple choice for him as he would not give up his family for all the chocolate in the world (sc.26). Through Wonka’s disturbed family relations, Charlie becomes his helper and the story moves its focus to Wonka. This is best illustrated when Charlie is portrayed almost as a reasonable working adult giving advice to the left behind, child-like and confused Wonka (sc.28). With Charlie’s belief in family he changes Wonka’s life, helps him meet his father and finally allows him to believe that a family is more than controlling. Consequently, Charlie seems even more worthy of the factory than in the novel.

In contrast, the other children are behaving worse as Burton and the screenwriter have “brought their awfulness discreetly up to date” (Scott 2005). This might engage viewers who already know the story, seeing that “Mike Teavee was stuck in a 1960s cowboys-and-Indians rerun, and Violet Beauregard’s gum-chewing habit seems less the scourge it did forty years ago” (Burkam 2005). Mike is now a typical media stricken child who plays violent games and hacks into the system to win his ticket, while Violet is competitive, nurtured by a pushy trophy-seeking mother (Burkam 2005). Their worsened behaviour are further emphasised in the factory; Augustus asks Charlie if he wants some of his chocolate only to answer that he

should have brought some and the girls pretend to be best friends, only to get closer to the prize they both want (sc.14); Mike thinks it is okay to destroy things in the Chocolate Room because Wonka told him to enjoy himself and Violet calls Charlie a loser (sc.14).

Since the adaptation follows the plot closely until the end of scene 26, most characters are kept. Even though previous drafts of Adaptation 2 eliminated the so-called boring father figure as seen in Adaptation 1, Burton made it clear that this would not be done in his film. The father was part of the novel and Burton did not want Wonka as a possible father figure. When meeting Noah Taylor, who played the father and pairing him with Helena Bonham Carter as the mother and the four actors playing the grandparents, Burton realised that “it does look like a weird family. There is something about it that’s very connective to me about them” (in Salisbury 2006:235). The other parents, however, are reduced to one for each child during the visit, but they are both present when the children are in their homes. Since these actors are already hired, the elimination of one parent is presumably carried out due to the need of fewer characters on set in the factory. Few characters are added, except Wonka’s father who is crucial to complete the added Wonka subplot and present the difficult relationship between father and son which has clearly affected Wonka and his behaviour.²⁶

4.1.3 Setting

In line with Burton’s “keep-it-real approach” (Salisbury 2006:240) Adaptation 2 presents settings from the novel quite slavishly, especially illustrated by the Nut Room. Burton wanted to keep the spirit of the novel when creating the rooms in the factory. Rather than using special effects, “Burton opted to train forty squirrels for five months to perform in the Nut Room sequence – shelling nuts and attacking Veruca and her odious father” (Salisbury 2006:240). The result was a supplement of special effects making the 40 squirrels look like 200, but always using real squirrels in close-ups and main action (appendix 15).

²⁶ See point 4.3 below.

The chief settings remain Charlie's house and the factory. The use of illustrations is most noticeable in Adaptation 1, resulting in many added settings including the flashbacks of Charlie's father at work; the flashbacks when Grandpa Joe tells the stories of the factory; Wonka's trip to India to build a chocolate palace; the various places shown as the world goes crazy for Wonka bars; the four children's home places; the trip Wonka makes to Loompaland; the trip with the glass lift, even though the elements seen are changed; and last but not least the flashbacks to Wonka's childhood and final visit to his father. Chapter 23 with the square sweets that look round is the only setting totally eliminated.

The novel's unspecified presentation of setting and time of the plot is kept. Burton and the production designer were "opting for a mid Atlantic setting – industrial America combined with northern England – melding fifties and seventies visuals with a futuristic sensibility that seems straight out of a sixties' sense of the future" (Salisbury 2006:237). Burton did not want to say this is either England or America, but create the town as its own place (in Salisbury 2006:237). Without explaining specifically where the town is, the plot is kept as fable-like as possible (Designer Chocolate 2005).

The Bucket house at the set was a similar wooden, run-down house, now crooked and leaning to one side. Previous to the shooting, Burton had visited Dahl's writing shed at his home in Great Missenden and thought "This is the Bucket house" (in Salisbury 2006:226).²⁷ In town, the factory hovers at one end clearly contrasted to the other end where the run-down Bucket house is situated (appendix 7). All the houses in between are identical to make the contrast even clearer. Burton felt that texture and feeling of deprivation and then going to this amazing chocolate factory together was part of the novel's beauty (Designer Chocolate 2005). Thus, the contrast between the two main settings also found in the novel is kept, and further

²⁷Dahl's widow remembers how she reacted, thinking; "thank God, somebody gets it" (Salisbury 2006:226).

emphasised by the use of colour, going from a dark, brownish coloured town to the bright colourful inside of the factory.

They used as much real sets as possible in the filmmaking (Designer Chocolate 2005). Special effects were mainly reserved to the boat trip, turning Violet into a blueberry, the glass lift trip and the turning of one Oompa-Loompa actor into the vision of many (Under the Wrapper 2005). Through the combination of real built sets and special effects, the impression of the factory's enormous size made in the novel is similarly achieved in the film. Although the elements seen during the glass lift trip have changed, the only kept element is the fudge mountain, it clearly illustrates the factory's enormity. The new elements seen are somewhat bizarre and Mike refers to them as "pointless" (sc.20). The elements were most likely changed to make the suitable transition to the added Wonka subplot, as Mike concludes that "candy is a waste of time" in the voice of Wonka's father leading to a flashback.

In addition to the highly similar making of the Nut Room with real squirrels, the Chocolate Room is much as described in the novel (appendix 9). However, for viewers familiar with Burton's style, there are shapes with resemblance to his previous films, e.g. Corpse Bride and The Nightmare before Christmas (appendix 16a, 16b and 16c). This is no surprise, as Burton made the initial drawings of the set. His idea was that "it's a place that's organic and it's mined and used and cut out and scooped out, and basically made out of chocolate with some extra added bits" (in Salisbury 2006:238). He wanted as many real elements as possible opting for "a middle ground of something that was both real and unreal" (in Salisbury 2006:239).²⁸ Most important for Burton was to give the river a thoroughly chocolaty feel (Page 2009:227), which can be seen clearly when Augustus falls into the river (sc.15).

²⁸Dahl's widow comments "When I went through Pinewood [Studios] and saw it all covered in Wonka, I knew that if Roald had seen that he would have said: this is what I had in mind" (Designer Chocolate 2005).

4.1.4 Point of view

The point of view in the film is third person narration as the narrative voice from the novel is kept. According to Desmond and Hawkes, the narrative voice in films is most often used through a combination of voiceover and visual strategies (2006). Although they refer to first person narration, their explanation still counts for narration in general; “a film adapter often uses (1) the narrator’s voice in a **voiceover** - an offscreen voice that supplies background or commentary on screen images – and (2) visual strategies to identify the camera with the narrator’s perspective” (Desmond and Hawkes 2006:22). This film starts with the narrator introducing Charlie and his home simultaneously illustrated in the moving image. Similarly, the narrator is used again in some of Wonka’s flashbacks and to explain the changing situation after Charlie turns Wonka down. Finally, the viewer sees the narrator when the camera zooms out as he makes the ending comments. Consequently, a framework is established around his voice, which Page refers to as a “postmodern circularity” (2009:240) of the beginning and end. The choice of keeping a narrator upholds the storytelling feel to the plot and for some it might also be a recognition that there is in fact a novel behind the adaptation.

The narration remains mainly from Charlie’s perspective, but the focus shifts somewhat with Wonka’s added flashbacks as the viewer gets inside information on Wonka which Charlie does not. The resulting effect of the audience knowing more than the main character is commonly used in third person omniscient narration of horror or suspense films (Desmond and Hawkes 2006:23). Although the effect does is not horror in Adaptation 1, the narrator helps creating suspense two times; in the presentation of Charlie he says “Charlie Bucket was the luckiest boy in the world, he just didn’t know it yet” (sc.1) and after Grandma Georgina has told Charlie that nothing is impossible, he says “the impossible had already been set into motion” (scene 2). Charlie still holds the overall perspective, even though the

narration is not limited to him as in the novel, but also brings forward the character of Wonka. The viewer first learns about Wonka and his factory when Grandpa Joe tells Charlie the story, the four ticket winners are presented in newspaper and TV reports seen by Charlie and when he turns down Wonka's offer of the factory it is Charlie the viewer continues to follow, not Wonka.

4.1.5 Theme

The discussion above shows that there are changes made in the adaptation process that alter the overall meaning. By adding the Wonka subplot and the subsequent ending, the novel's subtheme of family is strengthened. Since Charlie's loving and caring family has brought him up to be the person he is, he wins the factory. To contrast, the four other children with parents contributing negatively to their development do not experience a happy ending. Moreover, the lonely Wonka who has closed himself inside his own factory utopia is clearly in lack of a family, something that changes in the end of the novel as the Buckets move in.

The building of a friendship between Wonka and Charlie and Charlie's genuine interest in Wonka result in Wonka turning to him when life gets hard. Through Charlie's family experience he helps Wonka to face his father which ultimately opens for the possibility of Wonka seeing family as more than controlling deciders of his life. This leads to the same ending as in the novel, with Charlie's family moving into the factory illustrated in the added scene showing that life had never been sweeter for Charlie and now also for Wonka. With the added elements, the adaptation emphasises the family theme so much as to overshadow the theme that a nice child will always be better off in the end.

4.2 Categorisation of Adaptation 2

The adaptation can be categorised as either *close*, *loose* or *intermediate* (Desmond and Hawkes 2006). Seeing that a *close* adaptation keeps most elements and drops and adds few scenes²⁹, the discussion of scenes 1-26 above thus categorises Adaptation 2 as *close*. The viewer does not know yet how much the few added Wonka flashbacks will change the ending, and there is therefore no reason to categorise it otherwise.

From scene 26 however, the adaptation process radically transforms the source text.³⁰ This proposes a new categorisation as Charlie turns down Wonka's offer because he is not allowed to bring his family with him to the factory. The plot continues with the new extended end rooted in Wonka's background, which is not included in the novel. In fact nothing in scenes 27-32 is included in the novel, except the final element of Charlie and his family moving to the factory. This element is only mentioned and not described, as the novel ends while they are all in the glass lift on their way back to the factory³¹. It is therefore impossible to categorise the adaptation as *intermediate*, since that is a middle ground keeping some elements and dropping or adding others (Desmond and Hawkes 2006). Consequently the end of the adaptation must be categorised as *loose* with most, if not all, elements substituted or added (Desmond and Hawkes 2006). This confirms Desmond and Hawkes' notion that most adaptations are uneven with certain passages categorised differently (2006:80).³²

4.3 Microcosmic Character Analysis

In light of the analysis above, it is clear that the transformation from one medium to another has indeed affected the character of Wonka since the greatest change in the adaptation is the

²⁹ See chapter 1 point 1.3.

³⁰ Hence, the similarity to Andrew's *transformation* mode mentioned in chapter 1 point 1.3.

³¹ Those who have read the less known sequel *Charlie and the Great Glass Elevator* (1972) know that this is not how the Dahl story about Charlie ends. Due to his dislike of Adaptation 1, Dahl did not allow any adaptation of this novel (Bishop 2005).

³² See chapter 1 point 1.3.

added element of Wonka's background. The character analysis below studies the same textual indicators as the analysis of both the novel and Adaptation 1, seeks to see whether he is still a *round* character, and discusses *direct definition* and *indirect presentation* of this Wonka.³³

Compared to the other characters in the plot, Wonka is still a *round* and unpredictable character. The visitors at the factory are welcomed by a disturbing doll show, possibly foreshadowing the fate of the other children. Wonka suddenly appears applauding at the end of the show. Then follow several incidents where the visitors' facial expressions clearly illustrate their thoughts of Wonka, e.g. when he cannot say "parents" (sc.14) and after he has had one of his flashbacks (sc.18). Still, the change that makes him a *round* character is less sudden than in the novel where he goes from being the weird chocolate maker to the serious all-explaining lonely man who needs someone to take over his business. In Adaptation 2, the change in Wonka comes because of his growing relationship to Charlie and his ability to open up and ask him for help to be reconciled with his father.

Burton wanted to give Wonka a psychological profile and felt that parents and social upbringing always affect how you turn out. To him the fable-like novel does not need to explain everything, but he wanted to give the complicated Wonka character context (in Salisbury 2006:228). "In this day and age you have to [give a character context], because if you don't show any of that or feel any of that, he's just a weird guy" (in Salisbury 2006:228). The character would be too hard to direct or act without a psychological foundation to build it on (in Salisbury 2006:228). After Charlie has turned Wonka down, the first change is clearly symbolised when Wonka produces terrible candy because he feels terrible. The children's visit, the childhood flashbacks and finally Charlie's choice of his family over all the chocolate in the world have clearly made an impact on Wonka. This leads to Wonka's second and

³³ See chapter 2, point 2.3 and chapter 3, point 3.3

ultimate change; at the Bucket's dinner table he is by far a more happy, open and caring person than the one first seen at the factory visit (sc.32).

Lothe's character indicators in the text; *direct definition* and *indirect presentation* (2005), are clearly affected when adding the subplot which explains Wonka's background. Since the director has chosen to keep the narrator, there is a possibility of direct definitions. However, the only direct definition is of Charlie, not Wonka, as the narrator explains that he is "the luckiest boy in the world" (sc.1). The other textual indicator of indirect presentation; *action, speech, external appearance and behaviour* and *milieu*, is therefore the characterising elements to study in this adaptation.

The Wonka subplot allows the viewer to see Wonka's *actions* already from childhood, which consequently explains his present actions. Because Adaptation 2 follows the novel closely until the extended ending, Wonka's previous actions are similarly told by Grandpa Joe. Burton illustrates these stories and shows Wonka's enormous factory, the chocolate palace in India and the closing down of the factory because of spies (sc.2). Consequently, the viewer's vision of Wonka is similar to that of the book; a most special, candy making genius who rather stops his production than letting other people copy him. Wonka's trip to Loompaland where he finds the Oompa-Loompas is also illustrated (sc.15). He says he went there to look for exotic new candy flavours, thus he must have been inventing and working while his factory was closed.

As in the novel, Wonka leads the children into temptation, and they disappear one by one. He does very little to prevent them disappearing and seems to enjoy himself immensely when he nods to the Oompa-Loompa songs. His dislike for the other children is likewise contrasted to his care for Charlie giving him and his Grandpa Joe chocolate from the river (sc.16). Still his actions do not display a thoroughly changed person until he realises that he needs to change in order to be on top of his game again (sc.28). When Charlie turns him

down, something he had never expected and cannot understand, he starts changing. His next action shows that he did indeed appreciate getting to know Charlie as he turns to him for more help and not his therapist or any other Oompa-Loompa (sc.29). Together they visit his father and even though the viewer does not see how this turns out or what happens next, this choice ultimately changes him into the Wonka seen at the end. He is now able to appreciate having a family around him and seems to really enjoy them. When asked if Wonka's father should be included in this picture, Burton said; "No, it's not that cute, it's not that simplistic" (in Salisbury 2006:243), acknowledging that reconciliation is not always quick and easy.

Wonka's added background shows how as a young boy he chooses to go against his father in order to follow his dreams (sc.20). When his father leaves him, he seems to make it his mission in life to achieve this dream. Consequently he is strong, hard-working and does not give up, even though he is all alone. This also explains why he has such difficulties with seeing a family as more than the controlling kind that he experienced. Therefore he rather leaves Charlie than letting him bring his family to the factory. After experiencing Charlie's help and support and understanding that not all families need to be bad, he offers the factory to Charlie for the second time.

The second indicator of *speech*, illustrates Burton's *close* adaptation by using many of the novel's original lines. Figure 8 below illustrate how close the lines are. Studying the adaptation, there are obviously many added and eliminated lines, but the lines that are similar or the same show how closely the screenwriter has followed the novel. The last example below illustrates the sort of cutting that has been necessary to carry out many places to keep the speed of the film going. When lines are cut, it is interesting to see that those kept are still close to the original. For screenwriter John August it was important to be as true to the novel as possible and at least channel its spirit in the added elements (Chocolate Dreams 2005). This

seemed to be the wish of the actor who played Wonka as well, as Depp went to August wanting to go through and add more lines from the novel (Chocolate Dreams 2005).

Figure 8:

| WONKA’S LINES IN THE NOVEL | WONKA’S LINES IN ADAPTATION 2 |
|--|---|
| Page 87: But <i>do</i> be careful, my dear children! Don’t lose your heads! Don’t get over-excited! Keep very calm! | Scene 15: Now, do be careful my dear children. Don’t lose your heads. Don’t get overexcited. Just keep very calm. |
| Page 90: The waterfall is <i>most</i> important! [...] It mixes the chocolate! It churns it up! It pounds it and beats it! It makes it light and frothy! No other factory in the world mixes its chocolate by waterfall! | Scene 15: The waterfall is most important! Mixes the chocolate. Churns it up. Makes it light and frothy. By the way, no other factory in the world mixes its chocolate by waterfall, my dear children! |
| Page 139: These squirrels are specially trained for getting the nuts out of walnuts | Scene 19: Yeah, squirrels. These squirrels are specially trained to get the nuts out of shells |
| Page 175-177: But my <i>dear boy</i> [...] <i>that means you’ve won!</i> [...] Oh, I do congratulate you! [...] I really do! I’m absolutely delighted! It couldn’t be better! How wonderful this is! I had a hunch, you know, right from the beginning, that it was going to be you! Well <i>done</i> , Charlie, well <i>done</i> ! This is terrific! Now the fun is really going to start! But we mustn’t dilly! We mustn’t dally! There’s even less time to lose now than there was before! We have an <i>enormous</i> number of things to do before the day is out! Just think of the <i>arrangements</i> that have to be made! And the people we have to fetch! But luckily for us, we have the great glass lift to speed things up! | Scene 22: Oh, my dear boy, but that means you’ve won! Oh, I do congratulate you, I really do! I’m absolutely delighted! I had a hunch you know, right from the beginning! Well done! Now we mustn’t dilly, or dally. We have enormous amount of things to do before the day is out! But luckily for us we have the great glass elevator to speed things along |

Wonka’s speech in the adaptation clearly keeps up the notion that he has not socialised with other people for a long time and is consequently unsure when meeting his visitors (sc.13). He initially says “Good morning Starshine, the earth says hallo.”³⁴ Noticing the unsuccessful reactions, Wonka finds his prepared cue card and reads “Dear guests, greetings. Welcome to the factory, I shake you warmly by the hand”, the latter taken from the information on the Golden Ticket (p.70). Later, when asked why anyone would want a three-course dinner in a gum, Wonka again turns to the cue cards to answer (sc.17). Consequently, the uncertain Wonka is emphasised by letting the visitors and viewers see that he has carefully

³⁴The line is taken from a song in the musical *Hair*.

prepared for this visit not to be left without anything to say. However, his preparations make him look even stranger.

Also without success, is his added effort to be modern, e.g. when saying "All those hip, jazzy, super cool, neat, keen and groovy cats. It's in the fridge, daddy-o! Are you hip to the jive? Can you dig what I'm laying down? I knew that you could. Slide me some skin, soul brother!" (sc.17). Burton explains these added lines saying "he is someone like the Phantom of the Opera, he hides, closes down, lives in his own world so he's not necessarily completely contemporary" (in Salisbury 2006:232). Therefore they gave him a certain out-of date language suitable for someone who tries to be hip, but has not really got it (in Salisbury 2006:232-233).

Lastly on the element of speech, the added Wonka background gives insight to his thoughts, which is not possible in the novel as its point of view is limited to Charlie's thoughts. Wonka has clearly tried to forget about his childhood and why he ended up alone. He says he cannot remember the first candy he ever ate, and then gets a flashback showing that he does indeed remember. When asked if these flashbacks happen often, Wonka answers "increasingly ... today" (sc.18). The many years without having to meet people or being questioned have clearly affected his thoughts and the visit makes him confront his bad memories. Ultimately, this results in the visit to his father and the changed Wonka in the end. Like other characters portrayed by Burton in earlier movies, such as Batman, Edward Scissorhands and Ed Wood, Burton felt that he could relate to the same in the Wonka character. He is "semi-antisocial, has difficulty communicating or relating, slightly out of touch, living in his own head, rooted in early family problems" (in Salisbury 2006:227).

External appearance and behaviour obviously limits the viewers' imaginations in the choice of actor. Dahl's widow and executive producer with approval rights on the filmmaking, comments that Depp "has that twist, that humour that wickedness, that

naughtiness, that delight that Wonka should have” (Different Faces, Different Flavours).³⁵

Having worked with Depp before, he was Burton’s only choice and their cooperation made certain expectations (Salisbury 2006:231). To add suspense upon seeing Depp as Wonka and the second portrayal of the character, Burton does not fully reveal him until the beginning of the factory visit (sc.13). Wonka is previously in camera in the illustrated storytelling of Grandpa Joe (sc.2), but he is then either standing behind something or seen from behind.

The young Wonka wears terrible braces. “It was really symbolic, when you have this ugly-looking thing on your head and you already feel like an outsider, you don’t have lots of friends and can’t really communicate” (in Salisbury 2006:229) Burton remembers from wearing braces himself. So he made Wonka wear braces to symbolise “the lack of being able to connect with people” (in Salisbury 2006:230). As grown up he has perfect teeth and is dressed up for the visit as in the novel. His skin is grey, possibly to illustrate that he has not been out much lately (appendix 11). The first time Wonka is in camera he is wearing glasses and gloves, the latter stays on during the rest of the film. The gloves are also mentioned in the novel, but seem part of his dressed up outfit. However, Burton gave him gloves in the film to emphasise the hidden quality behind Wonka and symbolise his relationship to his father and consequent problems relating to other people (in Salisbury 2006:233).³⁶

When Burton and Depp were discussing the character before shooting, they both remembered children’s TV hosts and bad game show hosts from their childhood. These hosts were so weird and strange that they were close to a dream or a nightmare. Depp realised the resemblance of putting on a face everyday (Different Faces, Different Flavours). He comments that Wonka sometimes struggles to keep a smile, but at the same time “a part of him is genuinely excited about being the grand showman” (Warner Bros 2005). This

³⁵ Felicity Dahl was so pleased with the filmmaking that she refers to Dahl, Burton and Depp as the Three Musketeers (Different Faces, Different Flavours 2005).

³⁶ It would in fact have been even more symbolising if Wonka did not use gloves in the ending scene (sc.32), which would symbolise his changed and more open persona who is now part of a family.

resemblance also helped to keep the child-like tone to Wonka found in the novel. With the added, sad background it is easy to understand why Wonka must put up a face and have cue cards ready, as he is uncertain of himself after being rejected by his own father, ruined by spies and been living alone for such a long time. As a result he does not know how to act around people and most certainly lacks the experience of being close to someone, as his reaction shows when Veruca hugs him (sc.14) and the weird and stiff hug he gives his father (sc.31). At the end however, Grandma Georgina hugs Wonka and he reacts in a much happier and calmer way (sc.32) symbolising the change in him.

Wonka's behaviour throughout the visit is similar to that of the novel. He warns the children and gives out rules, carefully assuring that his beloved factory is not harmed by the visitors. But Wonka does not seem similarly excited about meeting the children in the beginning when he does not even care about their names (sc.14). Still this lack of excitement stresses how lonely he has been lately, as Burton explains: "he's somebody who lives with a bunch of Oompa-Loompas, and you know, that's bound to make anybody a little strange" (Chocolate Dreams 2005). While trying to be grown-up and informative, he later has a child-like enthusiasm and excitement when showing the visitors his rooms and explaining everything. He often gives a short little child-like laugh, e.g. when explaining the Gobstopper and the three-course dinner gum (sc.17). Burton thinks that many creative people, like Wonka, brilliant persons who got traumatised, can retreat into their own world and have their own sense of enthusiasm, even though other people may not share it (in Salisbury 2006:228).

Wonka as described by others is quite similar to that in the novel. Again, Grandpa Joe makes the first characterisations of Wonka by means of his stories. These stories seem even more trustworthy in Adaptation 2, since Grandpa Joe used to work for Wonka. To him, Wonka is still a genius, making ice-cream that never melts, building the largest chocolate factory in history and going to India to build a chocolate palace. Nevertheless, like in the

novel, the other children and their parents do not seem much impressed by Wonka. Although the film has eliminated their negative name-calling of him during the boat trip³⁷, their facial expressions make up for this throughout the visit. This starts at the first meeting with the disturbing doll show and Wonka's unsuccessful welcoming (sc.13). His flashbacks do not help either, as worried parents look strangely at him wondering how often he has these (sc.29). Even Grandpa Joe and Charlie seem to wonder about Wonka sometimes, seen when he smashes straight into the door of his glass elevator (sc.22). Charlie also comments on his behaviour saying "I thought he was great at first, but then he didn't turn out so nice" (sc.28) because he made Charlie choose between his family and the factory.

Since the viewers know more than the plot characters due to the added Wonka subplot, some of Wonka's strangeness is justified. He is strange due to his behaviour, his unique factory, his inability to say the word "parents" and his sudden moments of falling out of the present. This is when he has his flashbacks and unlike the characters in the film, the viewers follow Wonka's mind. His father made him wear the most horrible braces and forbid him to eat candy, resulting in his obsessive tasting and cataloguing of all the candy he tries (sc.18).³⁸ He tells his father of his wish to be a chocolatier, and not surprisingly, this is not welcomed. After their argument his father actually moves their entire row house so that Wonka comes home to an empty space (sc.20). Thus at the age of around 10, Wonka is homeless with no family. It remains a mystery how he manages to eventually become a great candy maker. These background stories ultimately make the viewer understand more of Wonka's behaviour and final need to make up with his father, which Charlie seems to understand anyway through their growing relationship.

Lastly, the indirect textual indicator of *milieu* contributes to the presentation of character (Lothe 2005:84). As Adaptation 2 is categorised as *close* and follows the novel's

³⁷See chapter 2 point 2.3.

³⁸Interestingly, Dahl himself and his class mates used to taste and grade chocolate for Cadbury in the 1930s, making him an expert of chocolate and also highly addicted (Fantastic Mr. Dahl 2005).

settings until scene 26, Wonka's milieu is quite similar to the utopia built in the novel.³⁹ His factory is truly as enormous as presented in the novel, and the various rooms are similarly unbelievably impressive and unique illustrating how Wonka prefers his surroundings. Depp interestingly comments on how Wonka's milieu contribute to characterisation; "the factory itself is like walking through Wonka's brain; complicated, strange, fun, disturbing, outrages" (Designer Chocolate 2005). It is closed off, bright, beautiful and at the same time mysterious with strange rooms similar to Wonka's introverted strangeness (Page 2009:231). With the Wonka subplot, his factory easily becomes a substitute for his loneliness. As he only has himself and the Oompa-Loompas to share his utopia, he has gone to extreme measures to make it perfect. Consequently it looks less like a factory and more like his personal world.

Together the textual indicators help to the understanding of Wonka in Adaptation 2. Clearly, Burton has really tried to understand Wonka, to the extent that the film presents a possible explanation to the character. His father forbidding him to eat candy led to his obsession for candy and ultimately the wish to become a chocolatier. This wish is also forbidden and Wonka is abandoned. The complicated relationship to his father makes him look at family as a controlling institution. After standing up for himself, he did, indeed, achieve his goal and turned out to be a candy making genius, but at what prize? He is now facing old age alone, and realises that he needs someone to take over. It seems like his subconscious is using the flashbacks as an excuse to make him confront his issues and ultimately change to the better.

The added element of Wonka's background does not only create an extra complication for Charlie to overcome before his life is changed, but more importantly it adds an extra emotional feel to the adaptation. As producer Zanuck puts it; "I think there's more than just a children's book. I think it has deeper, emotional implications" (Chocolate Dreams 2005).

³⁹ See chapter 2 point 2.3.

However, not only the plot of the adaptation gets more emotional, so does Wonka. Zanuck gives an appropriate summary of Wonka, as he comments that Depp's interpretation is "pure, somewhat child-like, but it's deep and it's vulnerable" (Different Faces, Different Flavours 2005). Consequently, the Wonka that locks himself out of society to protect his inventions and lives in his own factory utopia, has changed. The spies are no longer the only factor that leads to Wonka choosing to live his life alone, but also his troubled childhood and complicated family relations. Wonka is still the strange, weird and famous chocolate genius as described in the novel, but Adaptation 2 leaves less room for the cause since a possible background and explanation is in fact given to the character.

Chapter 5: Concluding Discussion

This chapter summarises the main features in the novel changed in Adaptation 1 and 2 and the character of Willy Wonka. This includes discussions based on comments and reviews.

Finally, a short conclusion and answer to thesis problem is presented.

5.1 Adaption 1 versus Adaptation 2

To sum up, Adaptation 1 has changed the name in the title of the novel from *Charlie* to *Willy Wonka*, thus changing the main focus. The greatest change is the added honesty test as Wonka asks one of his workers to act as Slugworth and bribe the children. Charlie's father is eliminated, which opens for a possible understanding of Wonka as a father figure for Charlie. By breaking the contract and trying fizzy lifting drinks, Charlie is more like the other misbehaving children. Concerning the setting, the Nut Room with its squirrels is changed into a room with geese laying golden eggs. Additional songs turn the film into a musical. Scenes are also added, especially the laundry scene and classroom scenes. The first trip with the glass lift is eliminated and replaced by the Wonkamobile. Finally, the boat ride, in a much smaller boat, is extended and disturbing.

Adaptation 2 opens and ends with a narrator, which upholds the story-telling mood of the novel. The film illustrates scenes from the novel not included in adaptation 1, such as the chocolate palace in India and Wonka's trip to Loompaland. The original Nut Room with squirrels is restored. Dahl's original song lyrics are kept, although shortened down. The film includes no Slugworth testing or contract to sign upon entry, but the extended ending with the added Wonka subplot consequently gives more focus to the character. Wonka's flashbacks also change the point of view so that the viewer knows more about Wonka.

In general, the changes in the adaptation process have led to Adaptation 1 being closer to an *intermediate* adaptation presenting a stronger moral through the testing of the children, a changed Charlie from the onlooker to the doer and a more paranoid Wonka. Although Adaptation 2 adds flashbacks to Wonka's childhood, it is a *close* adaptation until the extended end which must be categorised as *loose*. With this end the relationship between Charlie and Wonka grows stronger and the character of Wonka changes and ultimately becomes a part of Charlie's family. Thus, the family theme is emphasised far more than in the novel.

Dahl's novel is immensely popular; it has sold over 32 million copies worldwide and been translated into more than 32 languages (Warner Bros 2005). Even though Adaptation 1 was not a box office success, it only reached place 54 in the 1971 chart, it became quite a TV-hit in the 1980s as a regular part of Christmas schedules (Bishop 2005). It is referred to in Henry Blinder's *Cult Movies* as "the strangest 'children's film' ever made. It's really in a category all its own, neither a children's film nor an adult film" (in Stuart 2005:112). On more than one occasion Stuart comments that he added elements to make Adaptation 2 more suitable for adults⁴⁰

From a children writer's perspective, this adult take may be one of the reasons why Dahl protested so heartily to the adaptation. He especially disliked the changes made to his script. Dahl complained to Wolper, the producer, about; "this mania for cutting" and for adding the second classroom and the laundry scenes (RD/1/5/8/54). He was particularly disgusted by the fact that they did not consult him first (RD/1/5/8/56). After discovering that more than 150 of his speeches and 2 scenes of his script were rewritten by another writer, he actually threatened to dissociate himself from the film and "campaign vigorously against it" unless Wolper and "that idiotic director" did something fast (RD/5/8/58). The relationship with the film makers became difficult and Dahl especially wanted another director. He later

⁴⁰ See chapter 3 point 3.1.2 and 3.3.

pointed out that the whole experience made him sure that he would not be selling another property without director approval (RD/1/5/8/101). He thought the choice of director was a dreadful pity for the movie's outcome (RD/1/5/8/95) and referred to Stuart as vicious, cruel, loudmouthed, unpleasant and unsure of himself with no talent or flair whatsoever (RD/1/5/8/101). For the showing in England he wrote Wolper and urged him to cut the "ghastly" songs "Candy Man" and "Cheer Up Charlie" and referred to reviews presenting them as "superfluous; barely noticeable; and forgettable" (RD/1/5/8/182). However, Dahl recognised the writer's inevitability to be satisfied (RD/1/5/8/131), and in a programme for a fund-raising showing of the film he seems to have given up his fight and have shifted focus as he quite interestingly writes; "I wish that you would try to borrow the book and read it as well" (RD/1/5/8/189).

It is always a challenge to make a new adaptation of a novel, as McMahan explains, in Burton's case the challenge was "reimagining a film that several generations of children (and their parents) had grown up on, and who knew the lyrics by heart" (2006:188). Unlike Stuart, Burton had read and appreciated Dahl since his childhood as well as co-produced the adaptation of his novel *James and the Giant Peach* in 1996. To him Adaptation 1 had the oddest tone and he found it quite disturbing (Salisbury 2006:223). He did not want to make a remake, but go back to the basis and be as true to the novel as he could be (Designer Chocolate 2005), although this can be questioned since he adds the whole Wonka subplot. Burton, however, explained that he "always felt comfortable that everything was in the spirit of [Dahl's] work" (in Salisbury 2006:226).

Executive producer Felicity Dahl recognises that novels need to be changed to suit the film medium; "The important thing is that the alterations enhance the story rather than detract from it, and I believe that's what Tim has done here" (Warner Bros 2005). His adaptation became an instant hit and reached place 7 on the 2005 film lists, earning more than 200

million in USA alone (Page 2009:230). Burkam, reviewer of publications for children and young adults, says it was “high time for a remake” because Adaptation 1 “now seems visually dated and steeped in seventies psychedelia” (2005). She further comments that Dahl’s accessible images and fluid pacing is natural for the transition to film, recognising that Burton “hews very closely to Dahl’s text, lifting visual details and dialogue straight from the book” (Burkam 2005).

Being such a *close* adaptation it might seem very strange indeed that it suddenly changes into a *loose* one at the end. On bringing in the Wonka subplot, Burton has commented that “very sinister things are much a part of childhood” (in Bishop 2005), a sentiment that Bishop believes Roald Dahl would probably have approved. Many of his children stories contain some sort of difficult essence, for instance the fact that Sophie (in *The BFG*), James (in *James and the Giant Peach*) and the unnamed narrator boy (in *The Witches*) are all orphans⁴¹. Still, when introducing the Wonka subplot Burton is clearly placing more emphasis on Wonka than Dahl would have liked. As Burkam comments; “the psychological history of the candymaker seems an inappropriate elaboration on and diversion from the simplicity of the original story” (2005). Dahl did not need to explain Wonka any more, opening for our own understanding of him while we read. Burkam comments that “one of the virtues of a children’s story is that sometimes things just *are*, the way sometimes things in a child’s understanding just are” (2005). While recognising the clever take on Wonka’s father as the mad, sugar-hating dentist, reviewer Scott also concurs that the forced father-son reconciliation is “worse than lazy; it is a betrayal of a book that the filmmakers seem otherwise to have not only understood, but also honored” (2005).

In reviews of the two adaptations, two main issues arise; the display of darkness and the issue of credibility vs. fantasticality. Starting with the first, Adaptation 2 has frequently

⁴¹ For more information, see for example Roald Dahl’s official website or Howard (1996-2010).

been referred to as darker than Adaptation 1. “Instead of being set in a cheerful, red-roofed Bavarian city inhabited by American kids dancing around a singing candyman, the movie now takes place in a grim mill town of dark terraces dominated by Willy Wonka’s chocolate factory” (French 2005). Reviewer Bradshaw likewise states that Adaptation 2 is “a scary account of the Dahl story [...] and much darker than the 1971 Gene Wilder version” (2005). Still he argues that it is no scarier than required if aiming for fidelity to the original (Bradshaw 2005). While considering Stuart’s adaptation to be more “truly a family film”, another reviewer states that “Burton’s film is a darker, more menacing take on Dahl’s story” (Otto 2005). Statements like this, makes you wonder if they have forgotten the whole boat trip scene, where Wilder acts truly disturbing and pictures of worms creeping on a human face and a chicken being decapitated are displayed. In addition, Wonka’s sudden change of mood towards the end might be very scary for a child to witness. In Adaptation 2, it is easy to see why Wonka is understood as weird and strange, but his behaviour is at least explained.

Considering the issue of credibility vs. fantasticality, Seiter comments, in the book *Children’s novels and the movies*, that the novel “has remained one of the most widely read children’s fantasies” (1983:191). The fantastical aspect of the novel can be found in the factory’s interior which according to Seiter is similar to fantasy places and enchanted castles found in magical folktales (1983:192). Furthermore, the stereotyped characters, who are rewarded and punished according to their moral choices, are typical folktale characters in cautionary folktales (1983:193). In this respect, Seiter justifies Adaptation 1’s change from squirrels to geese in the Nut Room, seeing as the change “aligns the narrative more closely to the folk-fairytale world, since a magical goose laying special eggs is a familiar folk motif” (Seiter 1983:193). The director himself, however, seems to favour credibility, as Stuart says he would not use special effects if he had been able to at the time, since the more naturalistic resources were “part of what adds to the believability of the film” (Stuart 2005:44). Together

with the elimination of narrator and the fact that Wonka seems to be acting until a real and much calmer person is revealed towards the end, the fantastical fairytale element seems much forgotten in Adaptation 1.

To compare, Adaptation 2 starts with a narrator presenting the plot as a story, perhaps the greatest factor to show how that it is more fantastical. On the making of the town, Burton wanted to keep the novel's unclear description of time and place, which "gives it this kind of fable-like quality" (Designer Chocolate 2005). Page comments that the factory is a "symbolic fairy tale castle upon a hill" (2009:228). Emphasised by the use of grey colours outside the factory versus the many colours inside, it can be seen as surreal and magical which "aids the narrative in making Wonka's domain a fantastical place removed from the everyday reality" (Page 2009:234). It is further contrasted to the run-down Bucket house, which is described as "both expressionist and reminiscent of a dwelling from a fairy tale, the kind of place you'd expect to find three bears or seven dwarves living in" (2009:228). According to Page, Burton has created "a fantastical fairy tale, one complete with a happy ending, and with a moral message, unlike many of Hollywood's offerings for younger audiences" (2009:240). Thus illustrating for children living in the present material world, that "happiness isn't found in things, it's found in people" (Page 2009:240). Producer Brad Grey seems to concur when commenting on the importance of the timelessness; "it doesn't matter if it's today or 40 years ago. A message that suggest being true to yourself and to other people, and treating others as you would like to be treated – the golden rule – is never outdated" (Warner Bros 2005).

Ultimately, the discussions on the issues of darkness and credibility vs. fantasticality become a question of how to understand Dahl's original. There are always two sides of an issue, as Hornaday shows when she says it was Stuart's credibility that made Adaptation 1 a hit; "Stuart understood that Dahl's story wasn't just a fanciful tour through kids' imaginations but a devastating social satire" (2005) on the horrible four children and their parents. With

this understanding, “Burton shoves [Adaptation 2] down yet one more digressive, if fantastic-looking, path” (Hornaday 2005). In this respect, it is understandable that Hornaday, like Mike Teavee, questions everything in Wonka’s factory as pointless (sc.20). There are also those who feel so closely for the first adaptation that without considering the novel at all, they choose only to see Adaptation 2 as a remake of Adaptation 1. Such as Null who feels “Burton doesn’t really even try to stay faithful to the first film” (2005). He complains that the musical numbers are wholly redone, which are in fact made up of Dahl’s original lyrics, and the asides to Loompaland and Charlie being just a “Good Boy”, both taken from the original.

All in all, discussions like these exemplify the difficult field of adaptation presented in the introduction in chapter 1. In the reviews above, no specific theory in the field is applied and there are no comments on the understanding of the adaptation process. What we end up with then, is the problems of reader response and the difficult of objectivity. Even though Dahl wrote the first script, it was not followed according to his wishes and it is impossible to know how he would have felt about Adaptation 2 made 24 years later. There is no such thing as the correct adaptation or understanding of his novel, since this is ultimately subjective. Therefore some conclusions can be drawn. First, an adaptation should not be considered only to be the novel visualised. Second, a new adaptation should not be categorised as a remake. Feelings toward a first adaptation must be put aside so that both adaptations can be considered as individual texts. A study of elements, as presented in appendices 1 and 2, is helpful to get a clear overview of changes made. Obviously, a reviewer cannot be expected to perform such a study, but a possible solution is at least to recognise, like Dahl’s widow did, that the adaptation process *will* lead to changes.

5.2 The Three Wonkas

There are clear changes to the character of Wonka. This leads to the questions of what has happened to Wonka in the adaptation process and what he is like in the two adaptations. The main change in both adaptations most certainly affects the character. In Adaptation 1 Wonka brings in the honesty test, while Adaptation 2 adds a full background story to the character. As a result, both adaptations make Wonka challenge Charlie’s position as main character.⁴² In fact, this can be illustrated by a quick overview of pages with Wonka in the novel compared to minutes with Wonka present or mentioned in the film:

Figure 9:

| NOVEL | ADAPTATION 1 | ADAPTATION 2 |
|--|--|--|
| Pages where Wonka is mentioned/present = 114 out of 190 → 60% | Minutes where Wonka is mentioned/nearby/in camera = 57.5 out of 95 → 60.5 % | Minutes where Wonka is mentioned/nearby/in camera = 78.5 out of 104 → 75.5% |

Attenborough, trustee of the Roald Dahl Museum and Story Centre, commented that Dahl felt Adaptation 1 placed too much emphasis on Wonka and not enough on Charlie; “for him the book was about Charlie” (in Bishop 2005). However, as figure 9 shows, Adaptation 1 is percentage-wise close to identical to the novel, while Adaptation 2 clearly emphasises Wonka far more. Still, Adaptation 1 places overall emphasis on Wonka when changing the title to include his name rather than Charlie’s. Its ending, however, returns to the initial Charlie focus when Wonka says; “But Charlie, don’t forget what happened to the man who suddenly got everything he wanted ... he lived happily ever after” (sc.36).⁴³ To compare, Wonka remains in focus in Adaptation 2’s end as the narrator makes the final comment; “Charlie got a chocolate factory, but Wonka got something even better; a family” (sc.32). As a result, both adaptations highlight Wonka more than the novel, but Adaptation 2 does this to a far greater extent.

⁴² See chapter 3 point 3.1.2 and chapter 4 point 4.1.4.

⁴³ Although it can be argued that Wonka is also referring to himself in this ambiguous comment.

Looking more closely at the character what is most evident is the fact that Wonka is no longer just the weird candy maker that Dahl presents. In both adaptations he remains a *round* character. In Adaptation 1 he is weird and rather psychotic, but this seems only to be part of an act gone too far until he reveals his true self after Charlie gives the Gobstopper back. Quite differently, Wonka appears not to be acting in Adaptation 2 and his change is clear through his relationship with Charlie and the realisation that family is not only negative. In this respect, Wilder's presentation of Wonka is the farthest removed from the original, while Depp's Wonka seems closer to the novel until the extended end, where he changes. However, the Wonka subplot makes the overall adaptation more emotional as we learn about Wonka's tough boyhood and later a possible reconciliation with his father. While the fable-like novel needs no reason for Wonka's behaviour, both films explain it in their own way, although Adaptation 2 is more thorough.

The microcosmic analyses of the three Wonkas present the changes in greater detail. In the novel he is a person living for his inventions and carefully protecting them by locking himself away in his factory together with the Oompa-Loompas. This antisocial lifestyle has clearly affected him, best illustrated in his child-like behaviour and unique factory. He has built a factory unlike any other, according to his own dreams and wishes, creating a personal world and utopia to fill the lack in his life of friends and family. In contrast, Adaptation 1 transforms him into a paranoid person who has to test the children and making them sign contracts upon entry to his factory. The factory is no longer an impressive utopia, but a scary example of his insanity that offers a pointless Wonkamobile and a disturbing boat trip. He cites old poems and plays and talks in various unintelligible languages and consequently comes off as quite psychotic. His mood constantly changes and in the end he goes all mad in his office, before suddenly becoming calm and friendly again. This makes the viewer question when the acting ends and when the true Wonka takes over. Wonka in Adaptation 2 is

similarly psychotic in his inability to say “parents” and his sudden childhood flashbacks, which only the viewer and not the factory visitors can see. This Wonka seems even more affected by the time of loneliness spent behind the factory gates, but this is also justified by his childhood experiences and the fact that his father left him. With the Wonka subplot and extended end, there is similar to Adaptation 1 a clear change in the presentation of Wonka. However, Adaptation 2 explains this better and Wonka consequently comes off as more credible in the later version. In Adaptation 1, it might very well be that Wonka reverts to weird and psychotic behaviour once the cameras are off.

The issue most often discussed concerning character is the choice of actor. Dahl was sceptical about Wilder playing Wonka, as he originally wanted Peter Sellers in the role (RD/1/5/8/25). After seeing the film for the first time he wrote to producer Margulies saying; “I liked some of the film enormously, but cannot say I am mad about Gene Wilder’s performance” which to him was slowing down the pace in the film (RD/1/5/8/129). This however, one can definitely argue that the second Wonka does too when looking back at his own childhood, thus taking too much focus away from the actual factory visit and Charlie’s dream coming true.

When contrasting Wilder to Depp, Null points out that Depp’s Wonka “departs radically from Wilder’s vaguely cruel, sarcastic quip-happy Wonka and turns him into a kind of man-boy with a squeaky voice” (2005). Hornaday comments that “Depp seems to be straining so hard for weirdness that the entire enterprise begins to feel like those excruciating occasions when your parents tried to be hip” (2005). In light of Wonka’s many years inside the factory, it may not be that surprising that he tries to be hip or is so uncertain that he needs to have backup notes.⁴⁴ To Burkam however, this Wonka seems alienated and reclusive, somewhat undeveloped and actively hostile (2005). An obvious point is the fact that the

⁴⁴ See chapter 4 point 4.3.

novel's Wonka is clearly looking forward to the visit and meeting the children, while Depp's Wonka does not even want to know their names and seems generally frightened of children. Burkam further comments that Depp's Wonka seems more mean-spirited saying the least rotten child should win compared to the one he liked the best in the novel (2005). Reviewer Otto recognises both Wilder and Depp's performances to be: "equally wonderful and yet, almost entirely different". He understands Wilder to downplay the part with a quiet subtlety and Depp being over the top and manic (2005). However, Wilder is definitely overacting during the boat trip.

Still, Page comments that on the whole, critics were positive about Depp (2009:236). Travels says "Depp's deliciously demented take on Willy Wonka, [...], demands to be seen" (2005). While Wilder puts "a blunt comic edge on Wonka", Depp "goes deeper to find the bruises on Wonka's secret heart" (Travels 2005). For those truly interested in the character, the chance to see someone's take on his background and secrets and consequently understand him more, might be very interesting. Papamichael reviewed that while the plot of *Adaptation 2* is "a little soft in the centre, [Depp's] take on Wonka is a richly layered treat" (2005). She further explains that "the genius of Depp's performance is that he manages to be creepy, sympathetic and hilarious all at once" (2005).

All in all, whether the changes made to Wonka have enhanced the story or not, is again a highly subjective question as the reviews illustrate. Through the macrocosmic and microcosmic character analyses it is clear that the change of medium presents three different Wonkas are presented in three different texts. The result of this change and how it affects the reader and viewer will always be up to the persons questioned and their personal interpretations and expectations, but the studies of the textual indicators have indeed illustrated clear character differences.

5.3 Conclusion

As explained in chapter 1, my objective was not to characterise one adaptation as “better” or “worse” than the other, but to point to the changes and their consequences. The comparative study presented in appendices 1 and 2 and the macrocosmic analyses present a possible way to get a clear overview of the changes made in the adaptation process. The microcosmic character analyses explain in depth how the changes affect the textual indicators and consequently change the whole theme. As the result shows, both directors have indeed taken artistic freedom in the process adding what they felt was necessary. Adaptation 1 ends up close to *intermediate* with several added songs and scenes not included by Dahl. Adaptation 2 is perhaps even farther away from the original by adding the Wonka subplot. Nevertheless, from an overall perspective, the latter still manages to be *close* because the additions are concentrated mainly in the end.

It is clear that the adaptation process and the changing of parts alter the original story. Adaptation 1 brings in greater emphasis on the theme of moral behaviour and honesty, introducing a possible subtheme of Wonka as a father figure, even though he is clearly not portrayed as such. Adaptation 2 enhances the family subplot found in the novel to become the main theme alongside that of the necessity to be a well-behaved child. In this respect, my comparative analysis all in all works as an example of how to understand adaptations more clearly and learn how the different elements studied make up the whole, and consequently changes the whole. This is a feasible method of analysis when studying to be as objective as possible, but it is important to recognise that all comments made are bound to contain subjectivity.

Appendices

Appendix 1

Table of Elements: *Willy Wonka and the Chocolate Factory* 1971

| SCENE/ TIME CODE TITLE | KEPT | CHANGED | ADDED | ELIMINATED |
|------------------------------|---|---|--|--|
| 1/00:02:14 | Charlie feels left out because he has no money (ch.10). | The name in title is changed from <i>Charlie</i> to <i>Willy Wonka</i> . “Nobody ever goes in, nobody ever comes out”; told by Tinker, a scary man outside the factory, not by Grandpa Joe (ch.4). | The whole scene; School children run straight from school to candy store to buy chocolate. The shop keeper sings “Candy Man”. Charlie collects newspapers and his pay before he runs his route. He stops outside Wonka’s factory. | |
| 2/00:06:40 | Grandparents in bed. The house is old, small and run-down (ch.2). | Charlie complains about the cabbage soup. | Charlie is late and Grandpa Joe thinks he works too hard. Charlie has bought a loaf of bread and gives tobacco money to Grandpa Joe. | Charlie’s father, Grandpa Joe comments “if only his father was alive”. |
| 3/00:08:10 | Grandpa Joe tells Charlie about the factory, spies, the closing, the reopening, how the gates are still locked and the mystery of the workers (ch.2). | The story-telling is only between Grandpa Joe and Charlie whispering late at night. In the novel the whole family listens (ch.2-4). | Charlie tells Grandpa Joe about Tinker. | The story of the Indian Price and his chocolate palace (ch.3). |
| 4/00:09:22 | | A student tells about the Golden tickets. In the novel they read about it in the newspaper Charlie’s father brings home (ch.5). | The whole classroom scene; Charlie assist his teacher in making an exploding wart remover. They hear a lot of noise from the hall, hear about the tickets and the class is dismisses so they can all buy Wonka bars. All except Charlie run out. | |

| | | | | |
|-------------|---|---|--|---|
| 5/00:10:53 | | Information about tickets reported on TV, not a letter from Wonka in the newspaper. The whole world goes crazy buying Wonka bars and cases of bars are driven away and bought in stores in Asia, The White House and supermarkets. In the novel this is mentioned later (ch.6) | The therapist visit; a man talks about his dreams of where to find a ticket. The therapist, who has just dismissed the belief in dreams, demands to know. | No comments from the grandparents after seeing Augustus (ch.6). |
| 6/00:02:13 | Augustus Gloop, his parents and the story of how he found the first ticket (ch.6). | Report of first finder on TV, not in newspaper as in the novel (ch.6). | Augustus home town is set to Dusseldorf, Germany. In the novel this is unknown (ch.6). Many people, photographers and a reporter. Augustus is eating while being interviewed. Mr Gloop eats the microphone, Mrs Gloop starts speaking. Meanwhile a scary man with a scar whispers something incomprehensible into Augustus' ear. | No comments from the grandparents after seeing Augustus (ch.6). |
| 7/00:02:13 | Charlie gets one bar for his birthday, which has no ticket inside. Nobody wants to share the bar with him (ch.7). | In the novel, Charlie's birthday is between the second and third ticket finder (ch.7), not first and second as in the film. Charlie gets a bar from his two grandpas, not from all of them. | Charlie gets a knitted scarf. Grandpa Joe wants him to open the bar quickly so he can see gold. Charlie has got more chance as anybody to find a ticket because he wants it more. Charlie jokes about getting the ticket. | No comments from the grandparents after seeing Veruca (ch.6). |
| 8/00:14:28 | Veruca, her parents and the story of how she got the second ticket (ch.6). | Veruca hassles her father to get her a golden ticket and his factory workers unsuccessfully open hundreds of bars. Father shouts at them to work harder. Veruca keeps on nagging. A worker finally finds one. Not all clear whether this is part of a TV report, but it is not in the newspaper as in novel (earlier in novel; ch.6). | The same scary man is seen whispering to Veruca when she gets the ticket, the viewer still cannot hear what he's saying. | No comments from the grandparents after seeing Veruca (ch.6). |
| 9/00:16:30 | Professor with machine (ch.6). | Repeats that people are going crazy looking to buy bars. Professor invents machine to predict location of tickets, not to search for a bar containing gold as in novel. He is still unsuccessful (earlier in novel; ch.6) | TV report on what the world looks like as the great search for Wonka bars continue. Rubbish in streets, shops are out of Wonka bars, new shipments are being sent and people become more and more desperate. | |
| 10/00:18:12 | Violet and the story of how she found the third ticket (ch.8). | Charlie watches a TV report on Violet in a shop window, the family do not read about it in the newspaper as in the novel (ch.8). | Violet's father tries to promote his car shop. The scary man is seen whispering to Violet, but we cannot hear what he is | Violet's mother. No comments from the grandparents after |

| | | Violet's speech is quite similar to that in the novel, but shortened (ch.8). | saying. | seeing Violet (ch.8). |
|-------------|--|--|---|-----------------------|
| 11/00:19:30 | | | The whole scene; Charlie comes to his mother at work wanting to follow her home, but she has to work overtime. He is sad because another ticket has been found and he has given up on finding one. He says he is different and wants it more than any of the other children. His mother says one day things will change. She feels sorry for him and sings "Charlie's song" as he walks home. "Cheer up Charlie, one day your lucky day will come along". | |
| 12/00:23:22 | The story of Mike and how he got the fourth ticket (ch.8). | Mike and his parents are interviewed in front of their TV. It looks like a TV report, it is not in the newspaper as in novel (ch.8). | Mike's father and mother comments on their son. Mike says his father will not give him a real gun until he is 12. The same scary man can be seen, now acting as an uninterested reporter, before whispering something unheard to Mike. | |
| 13/00:24:17 | | | The whole scene; evening report noting down the winners on a world map. People must not feel envy, but remember that there are many more important things, but the reporter cannot think of anything to exemplify. | |
| 14/00:24:48 | Grandpa Joe gambles on one more bar (ch.9). | Grandpa wakes Charlie up at night and asks Charlie to open a bar he has bought with the tobacco money. Similarly to the novel Charlie wants Grandpa to do it. They look really sad and hug each other when they cannot find a ticket, in the novel they laugh. Charlie bets the ticket makes the chocolate taste terrible. | | |
| 15/00:25:47 | | | The whole scene; Wonka bars auctioned off. The price goes higher and higher until the auctioneer sees the queen. | |
| 16/00:26:15 | | | The whole scene; A man is kidnapped. His wife would do anything to get him back, but when the ransom is her last case of Wonka bars, she needs to think it over. | |

| | | | | |
|-------------|---|--|---|--|
| 17/00:27:05 | | In the novel it is mentioned that a woman claims to have found the second ticket (ch.6), but it turns out to be a clever fake. Here the false ticket is the last with more consequences. | The whole scene; live report on fifth ticket found in Paraguay by a multimillionaire. Grandpa Joe asks Charlie's mother to turn off the TV. What does Charlie have to hope for now? They will tell him in the morning, but Charlie has heard it all and is in his bed crying. | |
| 18/00:28:01 | | | The whole classroom scene; the teacher is teaching percentage using the number of bars the children bought. Charlie only bought two bars, but the teacher cannot believe it and uses 200. Charlie looks sad. | |
| 19/00:29:21 | Charlie finds a coin and buys two bars of chocolate (ch.10-11). | In the novel Charlie finds the ticket inside the store and gets help from the store keeper to avoid people who want to buy his ticket (ch.11). | | The family begins to starve, the house is cold and Charlie's father loses his job (ch.10). |
| 20/00:30:54 | Charlie finds the ticket, gets help and runs home (ch.11). | Charlie comes out of the store after having eaten one of the two bars, he hears the news that the fifth ticket was fraud and turns around to open his last bars. He finds the ticket and people go crazy. Newspaper man helps him (compare to cell above). | On the way home Charlie is stopped by the scary man who turns out to be Slugworth. He wants Charlie to get a gobstopper for him in exchange for money. | |
| 21/00:33:55 | Charlie comes home and shows the family the ticket. The visit is tomorrow and it is decided that Grandpa will follow him (ch.12) | Grandpa reads the ticket, not father as in novel. The visit is 1 November, not October. Charlie wants Grandpa to go with him. Grandpa's dance is extended (ch.12). | Grandpa sings and dances to the song "I've got a golden ticket" Charlie joins in. He tells Grandpa Joe about Slugworth. | No newspaper men and photographers come to their house to interview Charlie (ch.12). |
| 22/00:38:39 | They wait outside the factory (ch.13). | The children are accompanied by one parent, not two. They all sit at a podium and are not standing in front of the crowd as in novel. Wonka's entry is extended with his surprising fall turning into a summersault (ch.14). | A reporter interviews the children. Charlie cannot believe they are going in and Grandpa says they are going to see the greatest of them all. Slugworth gives them a thumb up as they walk in. | No people are talking and commenting on the ticket winners (ch.13) |
| 23/00:43:50 | It is warm inside, they have little time and Wonka warns the children (ch.14.). | They do not go underground and the many corridors are changed to one claustrophobic room. | The children must sign a contract before entering. There is a musical lock at door. | The factory does not seem as enormous as in novel (ch.14). |
| 24/00:48:06 | The Chocolate Room is very similar to that of the novel; the river, waterfall and meadows. Everything is eatable (ch.15). The story of the Oompa-Loompas (ch.16). Augustus' exit (ch.17.) | Charlie comments first on the Oompa-Loompas, not Veruca (ch.15). Wonka uses a whistle to contact the Oompa-Loompas instead of clicking his fingers three times (ch.17). The lyrics about Augustus are | Wonka's song "Pure Imagination". | |

| | | | | | | |
|-------------|--|--|--|---|--|---|
| | | | changed (ch.17). The Oompa-Loompas are dwarfs with orange face and green hair, not tiny doll sized men who only wear deerskins or women wearing leaves (ch.16). The boat is a much smaller wheel boat, compared to the large pink, Viking-like open row boat, rowed by 100 Oompa-Loompas (ch.18). | | | Wonka does not give Charlie or Grandpa Joe chocolate from the river to drink as they look starved to death (ch.18). Hair toffee that makes your hair grow and gives you a moustache and beard (ch.19). |
| 25/00:57:03 | The boat trip and Wonka's poem "there's no earthly way of knowing ..." (ch.18). | | On the boat trip they see different kinds of cream mentioned later in a corridor in the novel (ch.22). The Oompa-Loompas are allowed into the Inventing Room, which they are not in the novel (ch.19). Lyrics about Violet are changed (ch.21). | Wonka speaks French, Violet comments on how nasty spitting is while picking her nose, dads talk business and there are disturbing pictures shown in the tunnel as they panic (ch.18). Wonka speaks German, Mike makes an explosion and the children are each given a gobstopper but must promise never to show it to anyone. | | |
| 26/01:01:31 | The Inventing Room with everlasting gobstoppers (ch.19), Wonka refuses to hear anything Mike says (ch.19), the three-course gum, Violet's exit and Wonka's comment; "two naughty children gone, three good little children left" (ch.20-21). | | The mentioning of lickable wallpaper is extended and they all try it (ch.22). | Wonka uses strange quotes. | | |
| 27/01:10:54 | | | The mentioning of Fizzy lifting drinks, which fills you with bubbles of gas and lifts you like a balloon until you burp, is extended into a full scene (ch.22). | Wonka shows them fizzy lifting drinks which fills you with gas and lifts you. Grandpa Joe and Charlie stay behind and try the drink. They start flying and go higher and higher, until they are dangerously close to a roof fan. Charlie panics, but then Grandpa burps and they learn that burping brings them down. | | The room with square sweets that look round (ch.23). |
| 28/01:11:33 | | | From squirrels in the Nut Room in the novel to golden geese laying egg in the film. Instead of the squirrels checking if a nut is good or bad, there is an egg indicator which eventually Veruca stands on, and therefore goes down the drain as a bad egg. The lyrics of Veruca's song are changed (ch.24). | Veruca goes into a huge tantrum and sings "I want it now". | | |
| 29/01:16:00 | Veruca exits because she wants what she cannot have, her father also goes down the drain (ch.24). | | Mike is tired, not his mother. Wonka brings them straight to the Television Room. In novel Mike chooses this room (ch.25). | The short and unnecessary Wonkamobile trip substitutes the glass lift. | | The trip around the factory with the glass lift (ch.25). |
| 30/01:21:19 | | | | | | |

| | | | | |
|-------------------------|--|---|---|---|
| 31/01:23:52 | The Television Room and Mike's exit are similar to the novel (ch.26-27). | Mike's mother takes him in his purse, in the novel he goes into his father's breast pocket (ch.27). The Oompa-Loompa is asked to follow Mike to the Taffypuller, they are not given full instructions on a paper as in the novel (ch.27). The lyrics of Mike's song are changed (ch.27) | Mike's mother almost faints. | All the vitamins Wonka says Mike should eat after being stretched (ch.27). |
| 32/01:28:13 | | | The whole scene; Wonka suddenly have to work and asks Charlie and Grandpa Joe to leave. Charlie wonders what will happen to the other children, but Wonka says they will be restored to their terrible old selves. Wonka leaves and Charlie wonders if they did something wrong. Grandpa Joe wants to find out. | |
| 33/01:29:00 | | The great glass lift is changed into the Wonkavator. | The whole scene inside Wonka's office. Grandpa asks for Charlie's chocolate. Wonka says they broke the contract drinking the fizzy lifting drink, so he will not get any chocolate. Grandpa is furious and wants revenge by selling the gobstopper, but Charlie gives Wonka the gobstopper. Wonka suddenly changes and says Charlie has won. He introduces Slugworth as a worker hired to test the children. They must take the Wonkavator. | |
| 34/01:32:03 | Inside the Wonkavator, similar to the novel. They shoot up faster and faster and Grandpa Joe is worried because it is made of glass (ch.28). They smash through the roof and fly over the town, very similar to the novel (p.180) | Wonka presents the Wonkavator as he presents the great glass lift earlier in the novel (ch.25). Charlie presses the "UP AND OUT" button, not Wonka (ch.28). | | |
| 35/01:33:06 | Inside the Wonkavator Wonka explains how he is an old man and needs someone to take over; therefore he gives Charlie the factory, similar to novel (ch.30). | The film ends inside the Wonkavator before they have gone home to get the rest of the family (ch.30). | New end line by Wonka; "But Charlie, don't forget what happened to the man who suddenly got everything he wanted ... he lived happily ever after". Charlie and Wonka hug twice. | They do not see the other children leave the factory (ch.29) The trip back home to get the rest of the family, ending with them all inside the great glass lift out into the open sky (ch.30). |
| 36/01:33:20 to 01:34:44 | | | | |

Appendix 2

Table of Elements: Charlie and the Chocolate Factory 2005

| SCENE/ TIME CODE | KEPT | CHANGED | ADDED | ELIMINATED |
|---------------------------|--|--|--|---|
| Introduction/ 00:02:20 | | | | |
| 1/00:04:04 | Narrator introduces the characters and the run-down wooden house (ch.1) | Narrator presents Charlie and his family's situation in more detail and foreshadows the plot saying Charlie is the luckiest boy in the world, he just didn't know it yet. | A hand with purple gloves place five tickets inside Wonka bars during the production. Bars are shipped out. Charlie watches the Wonka lorries as they drive away with chocolate. | The introduction of Charlie having to walk past the factory every day and his love for chocolate (ch.1). |
| 2/00:04:50 | The Grandparents are sharing one bed. Father is working at toothpaste factory. Grandpa Joe tells stories of Wonka, his inventions, Prince Pondicherry and the drama as the castle melts, the spies stealing recipes and copying them, Wonka shutting down his factory, the reopening without giving anyone their job back. The workers are a mystery and nobody sees Wonka. (Similar to ch.2-4). | Instead of the narrator introducing the characters, the viewer sees Charlie, grandparents and mother. Father comes home from work and they eat cabbage soup for dinner. Grandpa Joe's stories are illustrated. | Father brings home broken pieces from the work for Charlie's copy of Wonka's factory. Flashback to father at work. Grandpa Joe used to work at Wonka's factory; flashback 20 years earlier of Wonka in a much smaller factory. Flashback 15 years earlier of factory opening. Flashback to Grandpa going home from work and how spies ruined Wonka's business, leading to the closure of the factory. Wonka is only seen from behind. Grandpa Joe would give anything in the world to go into the factory again, Grandpa George says it is impossible. Charlie sleeps upstairs under holes in the roof. Narrator says the impossible has early been set in motion. | |
| 3/00:01:32 | The start of Wonka's letter (ch.5). | Read about the tickets on poster, not in father's newspaper. Wonka reads the start of the letter through voiceover, not father (ch.5). | People from the factory put up posters around town. An additional special price for one of the children is introduced. | |
| 4/0014:51 | | | The whole scene; a reporter continues with lines from the original letter. The world goes crazy for Wonka bars; Japan, Morocco, USA. Later in novel (ch.6) | Professor invents a machine to tell whether or not there is a ticket hidden under the wrapper of a bar (ch.6) |

| | | | | | |
|-------------|---|---|--|--|---|
| 5/00:05:43 | Grandpa Joe comments that it would be something to find a golden ticket. Charlie says he only gets one bar a year, his birthday is next week. Everybody's got a chance (similar to ending of ch.5). | | | Grandpa George foreshadows when he says that the kid who finds the first ticket will be fat, fat, fat. | |
| 6/00:16:18 | Augustus, his parents and how he got the ticket. Similar comments from grandparents and Charlie (ch.6). | TV report on Augustus, do not read about him in father's paper (ch.6). | | Augustus' home town is set to Dusseldorf, Germany. Augustus also speaks, not only his mother (ch.6). His father is present. | |
| 7/00:17:29 | Veruca, her parents and how she got the ticket. Similar comments from grandparents and Charlie similar (ch.6). | TV report on Veruca, do not read about her in father's newspaper (ch.6). The father's story of how his workers found the ticket is visualised. Charlie gets to open his Wonka bar the night before his birthday, not the next morning. The others agree to share the bar (ch.7) | | Veruca's home town is set to Buckinghamshire, England. | |
| 8/00:21:25 | | | | The front page of a newspaper says 'Third ticket found'. Charlie picks it up from the garbage and brings it home. | |
| 9/00:21:36 | Violet and how she got the ticket (ch.8). Charlie's father loses his job (ch.10). Grandpa Joe uses his last money on a bar, similar to novel, but much shortened down (ch.9). | Charlie comes home with the newspaper, father reads as in novel (ch.8). Then moves to what turns out to be a TV report. Violet is not rude to her mother, but they are both obsessed of winning prizes and Violet is convinced she will win. TV report continues on fourth ticket, in novel this is in the newspaper (ch.8). Mike is changed from watching TV to playing TV games where he kills people (ch.8). Charlie asks dad why he's not at work. Dad lies saying he is taking some time off. Later in novel the factory went bust, here it increased sales and bought a machine to do father's job (ch.10). | | Violet's home town is set to Atlanta, Georgia (ch.8). She is a champion fighter, mother presents her trophies and medals. Violet says she will get the special prize because she is a winner. Mike's home town is set to Denver, Colorado (ch.8). Mike worked out how to find the ticket. Mother and father do not understand all the technology these days. Mike hates chocolate. Watching, Grandpa George gets really angry, father covers Charlie's ears. Charlie sees mother and father talk about the bad situation. Grandpa Joe asks him to buy a Wonka bar. They open it together (ch.9). | Cannot see clearly that the family starves, but it is implicit as Charlie's father loses his job (ch.10). |
| 10/00:26:49 | Charlie outside the factory lifting his nose to smell the chocolate (ch.10) | In ch.6 it is mentioned that a woman claims to have found the second ticket, but it turns out to be a clever fake. Here the false ticket is the last with more consequences. | | Charlie overhears two men talking about some kid in Russia finding the last ticket. | |
| 11/00:27:24 | Charlie finds the money (ch.10), buys chocolate and finds the ticket. People try | The fifty-pence piece is changed to what looks like a 10 dollar note (ch.10). Charlie finds the | | A newspaper in candy store says the last ticket was false and a woman in the | |

| | | | | |
|-------------|---|---|---|--|
| | to buy it, but the shopkeeper tells him to take it straight home. Charlie runs (ch.11). | ticket at once in the first bar he buys, not the second (ch.11). | background comments on this. | |
| 12/00:29:01 | Grandpa's reaction. The dialogue after reading the ticket is similar to that in the novel (ch.12). | Parent's are outside in the garden when Charlie arrives. As in the novel, father starts reading the ticket, but then the other four ticket winners continue to read one by one (ch.12). | The special prize is mentioned again. Charlie wants to sell the ticket to get money, but there is plenty of money in the world and only five tickets. | No newspaper men and photographers come to their house to interview Charlie (ch.12). |
| 13/00:31:46 | They wait outside the factory gates and police men keep the crowd away (ch.13) | Each child is accompanied by one parent, not two (ch.13). It is very quiet when they wait. The introduction of Wonka is changed; he welcomes them over the speakers and does not want to know the children's names. | Old and freaky doll show plays a Wonka song. It burns. Wonka suddenly stands beside them applauding and cheering. He gives a strange greeting speech. Grandpa Joe asks if he remembers him, Wonka wants to know if he was one of the spies. | No people are talking and commenting on the ticket winners (ch.13) |
| 14/00:36:49 | Wonka says they must come quickly as it is far too much to see. He keeps the factory warm because of his workers and thinks Veruca is the name of a wart (ch.14). | Charlie asks about the workers, not Augustus (ch.14). | Violet introduces herself by hugging Wonka who seems to freak out. She says she will win the prize. Veruca introduces herself, Wonka seems frightened. Augustus introduces himself while eating. Wonka comments on Mike and Charlie, but cannot say 'parents' and turns strange at the mentioning of dads. Augustus is rude to Charlie and Veruca and Violet pretends to be best friends. | |
| 15/00:39:15 | The Chocolate Room is similar, Wonka gives the same explanation about the waterfall and Veruca sees the Oompa-Loompas (ch.15). Augustus' exit (ch.17). | Wonka warns the children inside, not before going in. He is not as ecstatic, but more informative as he tells how it all works (ch.15). Mike's father teaches geography, not Mrs Salt who is not present (ch.16). There is a somewhat extended flashback to Wonka's trip to Loompaland, Wonka uses much of the original lines (ch.16). Dahl's lyrics are kept, but shortened, in Augustus' song, which comes before mother asks about him, not after. Wonka calls for the Oompa-Loompas, he is not clicking his fingers (ch.17). All Oompa-Loompas are played by one actor. | Mike destroys things instead of eating, Violet calls Charlie a loser, Augustus' mother fills her bag and Charlie asks Wonka why Augustus' name was in the song. Wonka talks about improvisation. | Veruca does not ask for an Oompa-Loompa (ch.16). |

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|-------------|---|--|---|---|
| 16/00:52:32 | The boat is as described in the novel, Wonka gives Charlie and Grandpa chocolate from the river because they look starved (ch.18) | The boat trip is shortened down and Wonka switches on the lights. They pass hair cream and whipped cream, as in the novel (ch.18) then there is an added tour with the boat passing more rooms. | Wonka talks about endorphins, repeats his waterfall information, Veruca stops him and Wonka bullies them for being short. Wonka turns strange when Charlie asks if he remembers being a kid. Flashback with narrator to Wonka at Halloween. He has enormous braces and is son of the town's dentist who throws away all the candy. | Wonka's poem 'there's no earthly way of knowing ...' No one comments or name-calling of Wonka (ch.18). |
| 17/00:59:16 | The Inventing Room, Everlasting Gobstoppers and Hair Toffee (ch.19). The great gum machine and Violet's exit (ch.20-21). Wonka uses much of the original lines. | Oompa-Loompas are allowed in the room, which they are not in the novel (ch.19). Wonka does not seem as ecstatic, except when he uses the great gum machine (ch.20). An Oompa-Loompa illustrates how the hair toffee is not right yet. Dahl's lyrics are kept, but somewhat shortened, in Violet's song, which comes before Wonka sends her to the Juicing Room, not after (ch.21). | Wonka uses cue cards, with lines similar to the novel, when answering why they need the gum. | |
| 18/01:07:21 | Mike asks why Wonka makes gum if he hates it, Wonka says he should not mumble (ch.22). | | Charlie wonders why Wonka decided to let only five people in. Mike asks about the special prize. Charlie asks Wonka if he remembers the first candy he ever ate. Flashback with narrator to Wonka's childhood, he tries all kinds of candy and catalogues them. Mike's father asks about the flashbacks which Wonka says happen increasingly today. | They do not pass all rooms (ch.22) or look at the square sweets that look round (ch.23). |
| 19/01:09:13 | The Nut Room with the squirrels shelling nuts and Veruca's exit. Much of the dialogue from the novel is kept (ch.24). | Dahl's lyrics are kept, but somewhat shortened, in Veruca's song, which comes as father climbs down to save Veruca, not after they're both gone. The Oompa-Loompas push Mr Salt, not the squirrels (ch.25). | Veruca's father talks about the nut business, Wonka throws away his business card. Veruca climbs through the fence. Wonka uses a lot of time to open it for her father. An Oompa-Loompa informs that the incinerator is broken. | |
| 20/01:17:01 | The trip with the great glass lift and the fudge mountain (ch.25). | The lift is called elevator. Wonka presses the button at first, Mike picks a room later after the added flashback (ch.25). The elements seen during the trip have changed into pink sheep, a puppet hospital and burn centre, the administration offices and a danger room. | Mike asks why everything is pointless. Charlie says candy does not have to have a point; that's why it's candy. In the voice of Wonka's father, Mike says "candy is a waste of time". Flashback to father forbidding him to be a chocolatier, (ch.25). | Mike does not say he's tired as Wonka takes them straight to the elevator. Most elements seen during the trip are eliminated (ch.25). |

| | | | | |
|-------------|--|---|--|--|
| 21/01:21:05 | The Television Room, Television Chocolate and Mike's exit (ch.26-27). | Wonka's lines are similar to novel, but much shortened down (ch.26). Mike's father asks if he can send other things, not Mike (ch.27). Dahl's lyrics are kept, but somewhat shortened, in Mike's song, which comes while they watch Mike on TV, not after Mike and his parents have left (ch.27). The explanation of what will happen to Mike is shortened. Wonka calls the stretcher a taffy puller. | Wonka runs away although father warns him he will not be there when he comes back. When Wonka comes back from a museum the whole house is removed. Mike explains why Wonka is wrong. He is angry because Wonka has invented a teleporter, the most important invention in the world, and only thinks about chocolate. | All the vitamins Wonka says Mike should eat after being stretched (ch.27). |
| 22/01:29:32 | Only Charlie left, which means he has won. Much of original lines kept (ch.28). | | Wonka crashes into the glass door of his elevator. | |
| 23/01:30:27 | Inside the glass lift, Wonka presses the "UP AND OUT" button (ch.28) | Grandpa does not seem as scared as in the novel (ch.28). | | |
| 24/01:31:03 | They smash through the roof with the glass lift and fly before hovering over the factory (ch.28) | The elevator falls down until Wonka presses another button, then it starts hovering. | | |
| 25/01:31:29 | They see the other children go home (ch.29) | Augustus is not thin as in the novel. Wonka, Charlie and Grandpa do not comment on the children, as the children and parents speak themselves (ch.29). Wonka asks where Charlie lives, in the novel he asks this after telling Charlie he has won the factory (ch.30) | | |
| 26/01:32:50 | | They crash into the roof of the house and then Wonka offers Charlie the factory, not after (ch.30). The winner is not the one he liked the best, but the least rotten child (ch.30). Charlie is not allowed to bring his family to the factory because a chocolatier has to run free without family disturbing him. Consequently Charlie turns down Wonka's offer. | Wonka still cannot say 'parents'. He peaks around in the house. Flashback to Wonka's semi-annual haircut when he realises the need of an heir, which leads to him sending out the tickets. Wonka thinks it is weird that Charlie would not give up his family for anything, not even for all the chocolate in the world. | There original explanation for giving Charlie the factory and Wonka's need of a child, not a grown up. |

| | | | | |
|-------------------------|--|--|--|--|
| 27/01:36:57 | | | The whole scene; narrator tells how things got better, they fix the roof, Grandpa Joe starts helping out at home and Charlie's father gets a better job at the toothpaste factory. They have a much nicer family dinner. | |
| 28/01:37:26 | | | The whole scene; narrator says that the situation was not the same for Wonka. When seeing his therapist, he says he is unsure and second guesses himself. He has always made whatever candy he felt like, and realises that now when he feels terrible, the candy is terrible. | |
| 29/01:38:00 | | | The whole scene; Charlie is working as a shoe shiner. Wonka pretends to be a customer hiding behind a newspaper that says he is not selling well. He asks what Charlie thinks of this Wonka guy, and Charlie says he used to like him but he did not turn out that nice. Wonka asks for help to feel better, Charlie says he gets help from his family. Wonka does not like family because they control him. Charlie says they control to protect them and offers to go with him to talk to his father. They use the glass elevator. | |
| 30/01:39:48 | | | The whole scene; they land outside the lonely house which Wonka says is the wrong house. But Charlie rings the door bell and Wonka's father asks if they have an appointment. Charlie says Wonka is overdue. | |
| 31/01:40:29 | | | The whole scene; Wonka is in the dentist chair, the office is full of newspaper clippings of Wonka, his father recognises his teeth, they stiffly hug. | |
| 32/01:42:19 to 01:43:52 | | | The whole scene; narrator tells how Wonka repeated his offer to Charlie who accepted on one condition. Wonka and | |

Appendix 3:

RD/2/19/1/1

he skinned Paul too.
 some 5 feet apart.

The Fleshkneading Great
 a rotmuncher, a squeak pop.

| | | | |
|----------------|-------------------------|-------------------------|---------------------------------|
| | hardyggg front | | |
| Cronky | friskump | Troggy | jump |
| crinky | bottle walt | faggle | droopy |
| crky | furplewink | fitting | snipsy (the small) |
| | song fiddle | stibbling | Kicksey |
| | squiff squabble | ristling | fruggler |
| blivve(ing) | flush bustling | blunkating | frabsnotch |
| stoching | chopsy-waddling | brunking | crosswitch |
| protching | pagbinder | filking | Kickswitch |
| mickeling (am) | scum seamer | pit pilchery | grobby |
| | bag bluster | scuddling | lickwisk |
| | friskwattler | slider | disible |
| Swish... | spitzwagler | squiggling | sliggy |
| ... | spitzwogger | Squibbling | |
| ... | buzzbanger | Squackling | hankledoodle |
| | bizzfizz | Squackling | <u>frab fatch</u> |
| | buzzfuzz | squampy | frabsnotch |
| | bagbanger | scumping | frabspuffer |
| | bopbanger | scuddling | Snippely snipply |
| | wash-hinger | swiddling | grilky |
| | sponge wiggler | squiffing | franky |
| | Cod's scallop | slunging | frowly |
| | <u>muckfrump</u> | frabble | cream puffant |
| | splat-wrinkling | squiffy-jumpy | |
| | cradscallop | | fraggwicker |
| | shad belly | rag rasper | ring better |
| | spatchwinkle | ratrasper | phizz-whizz |
| | serish figgler | | <u>chidder or fottle = chid</u> |
| | swoggle wop | scumplet | Schwenwein |
| | sunzle Surpe | squiffler | Spancky |
| | piffle mutter | slurpe | Squak pop |
| | <u>pong-ping-pong</u> | | Scud |

Appendix 4



Appendix 5



Appendix 6



Appendix 7



Appendix 8



Appendix 9



Appendix 10



Appendix 11



Appendix 12



Appendix 13



Appendix 14



Appendix 15



Appendix 16a⁴⁵



16b⁴⁶



16c



⁴⁵Source: http://www.everypicture.com/show_product.php?id=4004&sc=1

⁴⁶Source: <http://www.dvdactive.com/reviews/dvd/nightmare-before-christmas-the.html>

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Including scrumptious special features on disc 2:

Chocolate Dreams

Designer Chocolate

Different Faces, Different Flavours

Fantastic Mr. Dahl

Under the Wrapper

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