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Oversimplification in the Adaptation of Children's Literature to Film

by

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Abstract

When European children's literature is adapted to North American film, parts of the stories are removed and changed in the hopes of producing something that will be considered acceptable in the target culture. Much of what is educational and cultural in the stories to begin with is removed through the process of adaptation leaving the finished product devoid of its originality and cultural authenticity. These oversimplified stories are what children in North America grow up with and believe to be 'original.' This thesis examines the adaptation of the following classic children's stories to film: Charles Perrault's *Bluebeard* (1697); Lewis Carroll's *Alice's Adventures in Wonderland* (1865) and *Through the Looking-Glass and What Alice Found There* (1871); and Carlo Collodi's *Le Avventure di Pinocchio* (1883).

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Table of Contents

Examining Committee	1
Abstract	2
Acknowledgements	3
Table of Contents	4
INTRODUCTION	5
CHAPTER 1: CHILDREN’S LITERATURE	8
Children’s Literature Through the Ages	8
The Rise of Fairy Tales	12
The Function of Children’s Literature	15
Charles Perrault’s <i>Bluebeard</i>	18
Lewis Carroll’s <i>Alice’s Adventures in Wonderland</i> and <i>Through the Looking-Glass and What Alice Found There</i>	21
Carlo Collodi’s <i>Le avventure di Pinocchio</i>	27
CHAPTER 2: TRANSLATIONAL NORMS AND ADAPTATION	30
Polysystem Theory	30
Norm-Governed Translation	31
Translation as it Pertains to Children’s Literature	33
Adequacy vs. Acceptability in the Translation of Children’s Literature	36
Foreignization vs. Domestication in the Translation of Children’s Literature	37
The ‘Non-Theory’ of Adaptation and how it Pertains to Children’s Literature and Film	39
CHAPTER 3: NORTH AMERICAN FILM ADAPTATION OF EUROPEAN CHILDREN’S LITERATURE	42
Walt Disney’s <i>Pinocchio</i>	43
Benigni vs. Spielberg in the Fight for <i>Pinocchio</i>	50
Walt Disney’s <i>Alice in Wonderland</i>	54
Nick Willing’s <i>Alice in Wonderland</i>	59
<i>Bluebeard</i>	62
CONCLUSION	69
Selected Films	73
Works Cited	74
Appendix A: Lewis Carroll’s Nonsense Poetry	83
Appendix B: Song Lyrics from Walt Disney’s <i>Pinocchio</i>	84
Appendix C: Song Lyrics from Walt Disney’s <i>Alice in Wonderland</i>	88

INTRODUCTION

A large part of the children's literature in North America today has been translated from original European tales and adapted to film. In this process of adaptation parts of these stories are removed and changed in the hopes of producing something that will be considered acceptable in the target North American culture. Much of what is educational and cultural in these stories is removed through the process of adaptation leaving the finished product devoid of its originality and cultural authenticity.¹ These oversimplified stories are what children in North America grow up with and believe to be 'original.'

This thesis will examine children's literature in terms of its translation and adaptation into film and will focus on the selected works of three renowned children's authors:

1. Charles Perrault's *Bluebeard* (1697)
2. Lewis Carroll's *Alice's Adventures in Wonderland* (1865) and *Through the Looking-Glass and What Alice Found There* (1871)
3. Carlo Collodi's *Le Avventure di Pinocchio* (1883).

Carroll's and Collodi's novels all experienced great success in their homelands before making the journey to North America. All three have been adapted from their original versions by Walt Disney into animated films that have become the new 'originals' for North American children, and all three have been further adapted into films intended to appeal to adult audiences. Through these various adaptations much of what was appealing to begin with (i.e.:

¹ The terms *authenticity* and *cultural authenticity* will be used in this thesis interchangeably to refer to children's literature that maintains the purposes of education, entertainment and socialization while presenting the culture of the original text in a realistic manner. Literature that is *authentic*, for the purposes of this thesis, will be considered that which presents world cultures through literature in a real, contextual way – not in a way that is oversimplified and stereotypical.

cultural authenticity, sophisticated wordplay, etc.) has been lost leaving oversimplified adaptations that entertain but do not educate and/or challenge their audiences as they once did.

On the other hand, *Bluebeard*² by Charles Perrault has not experienced such widespread success in English-speaking North America.³ It has not been adapted by Walt Disney as some of Perrault's other fairy tales have been,⁴ and for the most part is unrecognized by North American children. *Bluebeard* has skipped the child-oriented adaptation altogether and gone straight to a Hollywood adult-oriented film. Drawing from film theory this thesis will examine why this film was so successful with North American adults at the time of its release and hypothesize as to why *Bluebeard* has been deemed unsuitable for North American children (as both a written fairy tale and as a film).

Finally, using various translation theories, this thesis will examine ways to avoid oversimplifying classic children's literature when it is adapted to film. Children's literature fulfills two purposes: it entertains as well as educates its readers, therefore, its film adaptations need to maintain this dual purpose. Classic children's literature has been popular for centuries because of its ability to appeal to both children and adults alike. When these stories are adapted to film and oversimplified, they lose their adult-appeal which is detrimental to the

² There is orthographical inconsistency in both French and English with the title of Charles Perrault's *Bluebeard*. In both languages it is written in three ways. In French it appears as *Barbe-Bleue*, *Barbe Bleue* and *Barbebleue* and in English as *Blue-Beard*, *Bluebeard* and *Blue Beard*. For the sake of consistency it will be referred to as *Bluebeard* in this thesis unless it appears in a direct quotation which will maintain the choice of the original author.

³ People in some French-speaking parts of North America (such as Québec and Acadia) are familiar with *Bluebeard* as a children's fairy tale.

⁴ The fairy tales of Charles Perrault that have been adapted by Walt Disney are *Cinderella* and *Sleeping Beauty*.

survival of the stories themselves – it is after all the adult that passes the story down to the child. In order to maintain the importance of classic children’s literature in an increasingly technologically-dependent world, literature needs to be adapted for film in a way that is entertaining yet maintains the story’s original authenticity and appeal.

CHAPTER 1: CHILDREN'S LITERATURE

With all of the research that has been done in the field of children's literature, this is a topic that has widely unknown origins. Much of what we understand to be the beginning of children's literature is nothing more than a hypothesis. Originally all stories (whether for children or otherwise) were passed on orally and written records of them simply do not exist. What we do know about early children's literature is that:

All literature began with the ancient art of storytelling. Our ancestors told stories to entertain each other, to comfort each other, to instruct the young in the lessons of living, to pass on their religious and cultural heritage. Storytelling is an integral part of every world culture. In early times, people did not distinguish between adult and children's literature. Children heard and, presumably, enjoyed the same stories as their parents... (Russell 3)

The children's literary traditions that will be examined in this thesis pertain specifically to Western Europe and, later, to the journey that selected stories have made to North American cinema as film adaptations.⁵

Children's Literature Through the Ages

Children's literature has undergone many changes and developments on its journey to where it sits today in the literary polysystem.⁶ "What kind of literature children are [and have been] provided with depends first and foremost on society's prevailing image of the child" (Puurttinen, *Acceptability* 18). The idea of childhood has not always been recognized as a

⁵ The analysis of the North American context for the adaptations is also restricted to Western European traditions as they evolved in the "New World".

⁶ Polysystem theory will be discussed in more detail in chapter 2.

distinct stage in one's life. Children have been classified as everything from 'miniature adults' to innocent beings in need of protection, and these changing views of childhood have had a profound impact on children's literature through the ages.

Fables "were written down as early as two thousand years BCE on the cuneiform tablets used by Sumerians in what is now Iran and Iraq" (Grenby 11) and are widely accepted as the first children's literature:

The classic fable is a short, fictional tale which has a specific moral or behavioural lesson to teach. Some are about humans: 'The Boy Who Cried Wolf' for instance. But most feature animals as their main characters, representing human beings.^[7] [...] Like fairy tales fables probably had their origins in an oral folk tale tradition and were not originally intended only for children.⁸ (Grenby 10)

The popularity of fables as a means of entertainment for both children and adults continued into the Classical Period (500 BCE – 400 CE) where they were translated into Arabic and Greek (Grenby 11). It was also during this time that children's literature – or what we refer to as 'children's literature' in present day – expanded to include heroic tales by Homer, Virgil and Ovid as well as stories of mythical gods and heroes, which were passed on mainly by oral tradition (Russell 4).

In the Middle Ages poverty was wide-spread and, because education was an expensive luxury, stories continued to be passed on orally to children and adults simultaneously. As the Roman Catholic Church was very socially and politically powerful during this time Biblical stories

⁷ These types of fables are often referred to as 'beast fables' (Grenby 10).

⁸ "Fables are still being written, mainly for children, but sometimes with the hope of appealing to a mixed-age audience. These modern fables can be much grander affairs than the short, allegorical animal stories that first defined the genre" (Grenby 10). Examples of these modern fables include E. B. White's *Charlotte's Web* and the political fable *Animal Farm* by George Orwell.

became very popular, but people were also exposed to legends such as *King Arthur and the Knights of the Round Table* and *Beowulf* (Russell 5).

The Renaissance brought considerable wealth to Europe and the invention of the printing press⁹ changed books from a rare extravagance to a household item. This was the beginning of mass education and textbooks were printed specifically for children (Russell 6).

After the Renaissance came the rise of Puritanism in the seventeenth century which placed a high importance on universal literacy, a concept that spread to North America.¹⁰ During the same period Sir Roger L'Estrange and John Locke developed ideas about the responsibility of educating children. L'Estrange's view was that "the potency of the fable lay in the way instruction could be combined with the pleasure of a short narrative ... [and that] 'Children are but *Blank Paper*, ready indifferently for any Impression'" (Grenby 13). One year later Locke wrote his famous essay *Thoughts Concerning Education* in which he compared the minds of children to a blank slate, or *tabula rasa*, waiting to be filled with knowledge (Russell 9).

The developments in European children's literature in the eighteenth and early nineteenth centuries (including the ideas of L'Estrange and Locke with regards to combining education and entertainment) paved the way for the children's book industry we know today. John Newbery "published *A Little Pretty Pocket Book* (1744), which is considered a landmark in children's book publishing. This was the first of a series of books intended to entertain children (and not simply preach to them)" (Russell 9). Although entertaining children became a priority,

⁹ Johannes Gutenberg of Germany invented the printing press around 1450. This was a technology originally discovered in China, but put to practical use for the first time in Europe (Russell 6).

¹⁰ The Puritans were a very strict religious sect and believed everyone should have access to the Bible – hence the need for universal literacy. They were persecuted in Europe and many left for North America (Russell 6-7).

educating them did not diminish in importance. The Enlightenment philosopher Jean-Jacques Rousseau introduced the idea of teaching children how to be good human beings through literature and began a movement of moralistic children's books (to which John Newbery contributed) (Russell 11). In the nineteenth century folktales were being revived and retold incorporating the "morale of the story" introduced by Rousseau who wrote that "without principle, without a sure goal, we flit about from desires to desires and those that we succeed in satisfying leave us as far from happiness as we were before we obtained anything" (Rousseau 179). Rousseau's writings led to the popularity of the moralistic fairy tales still popular to this day.

The Golden Age of children's literature, which occurred during the Victorian Period, saw great development and expansion in the literature written for children. "The shifting attitudes toward children, whose imaginations were gradually declared more innocent than sinful, allowed for greater use of works of fancy to educate and amuse them" (Zipes, *Dreams* 147). Much of what is considered canonized children's literature today was published during this time in an effort to escape the negative implications of the Industrial Revolution on society. British children's literature published during this time includes Lewis Carroll's *Alice* books (1865 and 1871), Robert Louis Stevenson's *Treasure Island* (1883), Rudyard Kipling's *The Jungle Book* (1894),¹¹ Beatrix Potter's *The Tale of Peter Rabbit* (1901), J. M. Barrie's *Peter Pan* (1904) and Kenneth Grahame's *The Wind in the Willows* (1908). There was a lot of children's literature being published outside of Britain as well: Carlo Collodi's *Le Avventure di Pinocchio* (1883) was published in Italy in 1883, and Canadian novelist Lucy Maud Montgomery published *Anne of*

¹¹ *Treasure Island* and *The Jungle Book* were inspired by Britain's colonial ventures at the time.

Green Gables in 1908. At the same time, writers in the United States were also making great strides in children's literature. Published works include Louisa May Alcott's *Little Women* (1868), Mark Twain's¹² *The Adventures of Tom Sawyer* (1876) and *The Adventures of Huckleberry Finn* (1884), and L. Frank Baum's *The Wizard of Oz* (1900). Like many popular children's stories, all of the above mentioned works have been adapted to television and/or film.

The Rise of Fairy Tales

"Like most genres of children's literature, the fairy tale never was told or written explicitly for children" (Zipes, *Norton* 175). Children as well as adults listened to and read the same tales as their elders and "no matter how frank, bawdy, violent, or erotic the story, children were not excluded from the audience" (Zipes, *Norton* 175). Fairy tales entertained their audiences but they also instilled values, morals, and societal norms.:

[Fairy tales] presented the stark realities of power politics without disguising the violence and brutality of everyday life. Starvation and abandonment of children, rape, corporeal punishment, ruthless exploitation – these are some of the conditions that are at the root of the folktale, conditions that were so overwhelming that they demanded symbolic abstraction.
(Zipes, *Subversion* 8)

Two of the most popular (and most closely related) types of fairy tales are wonder tales (also known as magic tales) and narratives of wonder (also known as fantasy tales). In a typical wonder tale the hero/heroine overcomes disadvantages by miracles (often attributed to God in Christian versions) and/or magic (often stemming from pagan beliefs). The wonder tale allows

¹² Mark Twain was the pen name used by Samuel L. Clemens. His writing was groundbreaking at its time of publication due to the inclusion of black culture in his novels which exposed child readers to some of America's most controversial social issues at the time.

its audience to escape the hopelessness of everyday life: because the main character has his/her wish fulfilled, the listener/reader gains hope and a sense of possibility as well. Popular wonder tales include many of Charles Perrault's works such as *Cinderella*, *Sleeping Beauty* and *Bluebeard*. In a typical fantasy tale the reader is appealed to through familiarity instead of the unknown. Although magical places and creatures appear in these tales, more attention is paid to the complexities of family relationships, political structures and emotional states of the characters. Popular fantasy tales include Carlo Collodi's *Pinocchio*¹³ and Lewis Carroll's *Alice's Adventures in Wonderland*.

France has been credited as being the birthplace of the literary fairy tale and according to Jack Zipes "there were approximately three waves of the French fairy-tale vogue: (1) the experimental salon fairy tale, 1690-1703; (2) the Oriental tale, 1704-20; and (3) the conventional and comical fairy tale, 1721-89" (*Dreams* 41):

1) The Salon Fairy Tale

During the time of the 'Salon Fairy Tale' French citizens of all classes were feeling the financial burden of heavy taxation under the rule of King Louis XIV. "Conditions of living began to deteriorate on all levels of society ... due to the fact that Louis XIV continued to wage costly wars and sought to annex more land for France" (Zipes, *Dreams* 42). At this time fairy tales were used as not only a source of entertainment but as a means to comment on society without facing the negative consequences of doing so – "writers were not allowed to criticize Louis XIV in a direct way due to censorship" (Zipes, *Dreams* 42). The fairy tales written in this

¹³ Although Collodi's *Pinocchio* would be considered a fantasy tale Disney's film version of *Pinocchio* would be considered a wonder tale because of its frequent reliance on miracles/magic to solve the protagonist's problems and fulfill his wishes.

time often include a lot of violence, hyperbole and highly implausible situations and although predominantly enjoyed by adults, they were not censored when re-told to children. The fairy tales of Charles Perrault are examples of 'Salon Fairy Tales' and include: *Donkey-Skin* (which deals with incest), *Tom Thumb* (which portrays a father slaying his own daughters) and *Bluebeard* (which will be examined in depth below).

2) The Oriental Tale

As the grandeur of King Louis XIV diminished 'Oriental Tales' began to replace 'Salon Fairy Tales'. "The most significant work of this period was Antoine Galland's translation *Les Mille et une Nuit* (1704-17) of the Arabian collection of *The Thousand and One Nights*" (Zipes, *Dreams* 47). The tales that became popular in France during this period were not written by French writers but were Middle Eastern stories that were translated and adapted to French culture and satisfied academic curiosity. These 'Oriental Tales' were predominantly enjoyed by adults as literary works but were not censored for children that often enjoyed them as well.

3) The Conventional and Comical Fairy Tale

"By 1720, the interest in the literary fairy tale had diminished so that writers began parodying the genre" (Zipes, *Dreams* 48). The fairy tales were rewritten and sometimes simplified. They were taken over by peasants where they were incorporated into folklore, they became widely accepted as stories for all ages and they were freed from the confinement of the time period they were written in (Zipes, *Dreams* 50).

Charles Perrault has been called the 'godfather of the fairy tale' because of his 1697 publication *Histoires ou contes du temps passé* which is often referred to in English as *The Tales*

of *Mother Goose* (instead of the literal translation *Stories or Tales of Times Past*) (Zipes, Norton 176).¹⁴ These tales were first published by Charles Perrault, but because they were passed on orally through time, their true origins are unknown. When it comes to many fairy tales, what society considers ‘the original works’ are actually adaptations of orally-transmitted tales with unknown sources and many versions. This is of interest when considering the ongoing debate in translation studies between remaining faithful to the original text or creating a product that is acceptable in the target language. In the case of translating fairy tales, there is no truly original text from which to work. From the perspective of polysystem theory this lack of an original is not a problem, as it is a target-oriented approach which does not require the consideration of a source text. As long as the fairy tale is acceptable in the target culture being considered, there is no need to ever consult an original.

The Function of Children’s Literature

Whereas the primary goal of adult literature is to entertain, the primary goal of children’s literature is split between education, socialization and entertainment. “Children’s literature belongs simultaneously to the literary system and the socio-educational system, i.e. it is not only read for entertainment, recreation and literary experience but also used as a tool for education and socialization” (Puurtinen, *Acceptability* 17). Books written for children are not read exclusively by them. The pre-literate child needs to have books read to him/her by an adult. The entertainment value of a book is not merely judged by what entertains a child – but

¹⁴ The popular English title *The Tales of Mother Goose* comes from the inscription on the frontispiece of Perrault’s collection. The original French title was: *Histoires ou contes du temps passé, avec des moralités: Contes de ma mère l’Oye*. In English, the full translation would be: *Tales from Times Past, with Morals: Tales of my Mother Goose*.

also what entertains an adult. This gives adults the authority when it comes to which books will succeed and which will not.¹⁵

a) Education in Children's Literature:

The purposes of education and entertainment in children's literature are intrinsically linked. Even when authors do not intend to educate, they do so through elements that are inherent in all literature: vocabulary, sentence structure, and pronunciation (as up to a certain point, children's literature is read aloud). "Literature can teach the child language, orientation to time and place, and social orientation" (Oittinen, *Translating for Children* 65). In order to educate through literature the author must challenge the child audience without overwhelming them and provide opportunities for creative thought and the use of imagination.¹⁶

Children's literature can be internationally educational (like the moralistic tales introduced by Rousseau, or Perrault's fairy tales) where the lesson to be imparted from the story is explicitly stated. It can also be more subtly educational by introducing concepts that require the child to think and consider his/her own life.

b) Socialization in Children's Literature:

The books children read teach them what is considered right and wrong in society and, on a more basic level, what is right and wrong in their native language.

¹⁵ Jack Zipes points out in his book *Sticks and Stones* that it is this tie-in to the adult world that has added a fourth function to children's literature: to advertise. "These days a publishing house will more than likely have ties to a food or toy company or will be part of a vast conglomerate that will expect the book company to meet rigorous financial goals" (7-8).

¹⁶ A wide-spread view is that there has been an unfortunate trend of 'underwhelming' in children's literature with too much being oversimplified and explicitly stated. "Children's books are formulaic and banal ... yet publishers argue that as long as these books *get children to read*, this is a good in itself" (Zipes, *Sticks and Stones* 7).

Nonsense words can teach children what is correct and incorrect in terms of language use (while simultaneously entertaining them). The use of proper punctuation and sentence structure in their literature teaches children grammar and how to formulate different types of sentences.

Children can also learn to adapt to their own worlds in a socially-acceptable way from the literature they are given. “While reading, by experiencing different emotions, the child learns to cope with his/her feelings and solve the problems in his/her life” (Oittinen, *Translating for Children* 65). They can model their actions after those of a favourite character or cope with a tragedy the way their heroes/heroines do.

c) Entertainment in Children’s Literature:

“Inevitably it is always the adults (parents, teachers, critics) who set the prevailing trends in children’s literature. Writing as well as translating for children is rendered difficult by this need to appeal to two target groups simultaneously: the primary reader – the child – and the background authority – the adult” (Puurtinen, *Acceptability* 19). It is therefore the so-called “ambivalent texts”¹⁷ that are the most popular and enduring in children’s literature. Books such as *Alice’s Adventures in Wonderland* and *Winnie the Pooh* are enjoyed by both adults and children because of their ambivalent status. “If a text is written in such a “refined” way and is thus interesting from an adult point of view, an adult may be interested enough to read the text, which means that he/she approves of it and may buy or borrow it for his/her children” (Oittinen, *Translating for Children* 64).

¹⁷ Zohar Shavit describes “ambivalent texts” as those belonging to more than one literary system and read by more than one type of reader, i.e. to children’s literature being read by both children and adults (Shavit, *Poetics* 63-91).

Charles Perrault's *Bluebeard*

Charles Perrault published his work *Histoires ou contes du temps passé* in 1697 “at a time when there was a major shift in social norms and manners. ... The fairy tales were cultivated to ensure that young people would be properly groomed for their social functions” (Zipes, *Subversion* 29-30). All of the stories in *Histoires ou contes du temps passé* end with an explicitly stated moral and in some cases a second moral as well, and all children were familiar with them. These stories were told orally by peasants and brought to the upper echelons of society when the lower-class wet nurses would tell them to the upper-class children they tended to. These oral tales were eventually written down and it is Perrault who “is often regarded as being responsible for shaping folklore into an exquisite literary form and endowing it with an earnest and moral purpose to influence the behaviour of adults and children in a tasteful way” (Zipes, *Subversion* 32).

Histoires ou contes du temps passé contains eight stories, one of which is *Bluebeard*. *Bluebeard* is a fairy tale, written with French society in mind, about a very wealthy man who is looking for a wife. Unfortunately, because he is very ugly (he does have a blue beard after all!)¹⁸ and all of his former wives have mysteriously disappeared, no one wants to marry him. After he does convince a neighbour's daughter to marry him he informs his new wife that he has to leave on business. He wants her to enjoy herself in his absence and gives her the keys to all of the rooms of his estate – including a little key to a room that he has forbidden her to enter. He tells his wife “I forbid you so seriously that if you were indeed to open the door, I

¹⁸ Various sources suggest that the ‘blue-ness’ of the beard itself represents a misuse of the royal colour blue and is a criticism of French royalty, but whether this is true or not is unconfirmed.

should be so angry that I might do anything” (Perrault, *Trans. A. E. Johnson* 34). Of course his wife enters the room and finds the dead bodies of all of Bluebeard’s previous wives hanging on the walls with their throats slit. She drops the little key on the blood-stained floor and cannot remove the blood (as the key is enchanted). When Bluebeard returns and she gives him the blood-stained key he is furious and tells her that she must die. After stalling for a while her brothers (who were conveniently scheduled to visit that day) come to her rescue and kill Bluebeard right before he can slit her throat.

Bluebeard is a very violent fairy tale but as children and adults were exposed to the same stories at the time it was written, it needed to appeal to both audiences. It was not censored for children and did not need to be. The children who enjoyed this story in Perrault’s time lived in a society that was entertained with public hangings and other high-profile displays of capital punishment. The world was a scary place for children and adults alike and this was reflected in the literature of the time (Russell 4-9).

Charles Perrault’s aim was to take well-known folktales and write children’s literature that was educational and entertaining at the same time. So that his intended lessons were not missed by readers, the morals of *Bluebeard* are explicitly stated at the end of the story (as they are in all of Perrault’s tales). Intended to educate children about appropriate behaviour, the two morals in *Bluebeard* are aimed at his young female readership. The first moral warns young girls about the dangers of curiosity:

Moral

Ladies, you should never pry, –
You’ll repent it by and by!
'Tis the silliest of sins;
Trouble in a trice begins.
There are, – surely more’s the woe! –

Lots of things you need to know.
Come, forswear it now and here –
Joy so brief, that costs so dear!

(Perrault, *Trans. A. E. Johnson* 43)

The second moral seems to be more 'female-tolerant' but it does have sexist undertones suggesting that although society is changing, the mistreatment of one's wife was an acceptable practice:

Another Moral

You can tell this tale is old
By the very way it's told.
Those were days of derring-do;
Man was lord, and master too.
Then the husband ruled as king.
Now it's quite a different thing;
Be his beard what hue it may –
Madam has a word to say!

(Perrault, *Trans. A. E. Johnson* 43)

Regardless of whether or not the morals of *Bluebeard* are sexist in nature, they did educate Perrault's readers at the end of an entertaining fairy tale, therefore accomplishing the two goals of children's literature that he thought important: entertainment and education.

Furthermore, the contradictory nature of the two morals could be interpreted as an intentionally educational choice made by the author to encourage discussions of meaning and theme amongst his readers.

Lewis Carroll's *Alice's Adventures in Wonderland and Through the Looking-Glass and What Alice Found There*

Lewis Carroll (pen name for Charles Lutwidge Dodgson) wrote the classic children's stories *Alice's Adventures in Wonderland* and *Through the Looking-Glass and What Alice Found There* in 1865 and 1871 respectively.¹⁹ These books were originally orally transmitted stories to amuse Alice Liddell (who was the daughter of Henry Liddell, the dean of Christ Church in Oxford where Lewis Carroll lectured as a mathematician) and were later written down at her request. Through his use of poetry and word-play "Carroll played a critical role in transforming constructions of childhood" (Zipes, *Norton* 1157). One of the reasons that Carroll's writing is so celebrated is the fact that he created the *Alice* books purely to amuse children and in doing so unintentionally educated them at the same time. *Alice's Adventures in Wonderland* is "an extraordinary fantasy filled with a delightful mixture of satire and nonsense and almost devoid of instructional moralizing, it is usually considered the first important work for children that completely broke the bonds of didacticism" (Russell 14). Carroll's *Alice* books were written for pure entertainment value and have delighted children as well as adults for almost a century and a half.

Alice's Adventures in Wonderland begins with Alice sitting on a river bank with nothing to do while her sister reads a book that to Alice's horror has "no pictures or conversations in it" (Carroll 11). Alice's mind begins to wander when she "notices a peculiar White Rabbit. ... Curious, Alice follows the rabbit down a hole" (Jones 75) and that is how her adventures begin.

¹⁹ The Walt Disney adaptation entitled *Alice in Wonderland* combines two of Lewis Carroll's books originally published separately as *Alice's Adventures in Wonderland* and *Through the Looking-Glass and What Alice Found There*. With the popularity of the Disney adaptation in North America, the original texts are often referred to by the same title giving the impression that there was only ever one book.

After falling down the rabbit hole she is not able to enter the tiny door into a beautiful garden as she does not have the key and she is too large to fit through the door. Alice goes on to meet many strange Wonderland creatures including a hookah-smoking caterpillar, a Cheshire Cat, a Mad Hatter and a March Hare (among many others) who all teach her random – and often absurd – life lessons. “At the end of the seventh chapter, Alice completes her quest: she finds the key to the door, becomes small, and enters the garden” (Jones 77). Once through the door she plays croquet with the Queen of Hearts and attends the trial of the Knave of Hearts who is being accused of stealing the Queen’s tarts. Alice becomes upset by the absurdity of the situation and grows larger and larger. When the Queen orders Alice’s beheading she shouts “Who cares for *you*? ... You’re nothing but a pack of cards!” (Carroll 124) and awakens to find that she was dreaming the entire adventure.

Through the Looking-Glass and What Alice Found There follows “a narrative pattern based on a chess game whose structure emphasizes the theme of personal identity: beginning as a lowly pawn, Alice crosses the board to become a queen” (Jones 79). The story begins with Alice stepping through a mirror into a world where chess pieces can talk and each square on the board is its own region filled with Wonderland creatures such as Tweedledee and Tweedledum, Humpty Dumpty and a Unicorn. After making her way across the chessboard and overcoming various obstacles Alice “discovers a crown on her head and realizes that she has become a queen” (Jones 80). As in *Alice’s Adventures in Wonderland* this story ends with Alice waking up to find that it was all a dream.

The fact that Lewis Carroll's writing has been so immensely popular is partly due to the fact that it broke many of the rules and norms associated with children's literature at the time it was written:

Alice's Adventures in Wonderland does not have a strong, unified plot. Instead, it consists of a series of episodes in which Alice meets strange and comical creatures. These meetings provide the opportunity for numerous nonsense jokes that mock ordinary life and logic. Many contain parodies of famous poems of the day, for, in trying to show off what she knows, the confused Alice mangles every poem she recites. (Jones 76)

Typically children's literature follows a more organized plot structure so as not to confuse children but *Alice's Adventures in Wonderland* seems to intentionally ignore this rule.

As well as breaking rules that pertain to plot structure both *Alice's Adventures in Wonderland* and *Through the Looking-Glass and What Alice Found There* blur the lines between fantasy and reality – a distinction that is usually kept very clear in children's literature. "In *Alice in Wonderland* Carroll intentionally made it impossible to decide whether it happens in a dream or in reality. ... The levels of reality and imagination are consistently blurred" (Shavit, *Polysystem* 175). In the first chapter of *Alice's Adventures in Wonderland*, before her big adventure begins, it does not state that Alice falls asleep. Carroll mentions the fact that "Alice was beginning to get very tired of sitting by her sister on the bank, and of having nothing to do" (11) and a few lines further down the page he continues the description of Alice's mental state by writing "the hot day made her feel very sleepy and stupid" (11). It is left for the child reader to determine throughout the story whether or not her adventures are part of a dream, if it is her imagination running wild, or if the story is Alice's reality. Carroll knew that this absent piece of information would not confuse children about their own world. He understood that

“children are matter-of-fact and realistic” (Stolt 75) and that they can separate fact from fiction.

It is not until the end of the book that it is explicitly stated that Alice was in fact dreaming:

“Wake up, Alice dear!” said her sister: “Why, what a long sleep you’ve had!”

“Oh, I’ve had such a curious dream!” said Alice. And she told her sister, as well as she could remember them, all these strange adventures of hers that you have just been reading about...” (Carroll 124-125)

This is a pattern that Carroll follows in *Through the Looking-Glass and What Alice Found There*.

When Alice enters the mirror into the looking-glass house there is no mention of her being asleep. She is playing pretend and enters this other world in the first chapter, but at the end of the book – like in *Alice’s Adventures in Wonderland* – it is stated that she was in fact dreaming after all.

Another element in *Alice’s Adventures in Wonderland* that is not normally found in children’s literature is political satire. In the third chapter, after Alice has been soaked from her pool of tears, she comes upon a group of strange creatures that suggest a “caucus-race” as a method of drying off. They begin to run around in a circle until the race is declared over with no apparent winner and everyone wanting a prize. In the annotated version of *Alice’s*

Adventures in Wonderland Martin Gardner suggests in a footnote that in England:

It [the term *caucus*] was generally used by one party as an abusive term for the organization of an opposing party. Carroll may have intended his caucus-race to symbolize the fact that committee members generally do a lot of running around in circles, getting nowhere, and with everybody wanting a political plum. (Carroll 31)

The satire behind the “caucus-race” is never explained in the story, nor does it need to be. This part of the story “which can be read by a child on a conventional, literal level or interpreted by

an adult on a more sophisticated or satirical level as well” (O’Connell, *Children* 17) has often been removed in the processes of translation and adaptation because of its complexity.

As well as being a master of satire and wit, Carroll is also an expert in the use of wordplay and nonsense poetry, both of which are abundantly used in the *Alice* books, to delight and mystify readers. One of Carroll’s most famous nonsense poems is “Jabberwocky”²⁰ from *Through the Looking-Glass and What Alice Found There*. When read literally (as children would read it) the poem is complete nonsense. It contains words that are not even English which are put together in a way that conveys no apparent meaning. It is obvious with the success of authors such as Dr. Seuss that children delight in nonsense and in words that sound funny when read aloud. When left unanalyzed, “Jabberwocky” is simply fun to read. For adult readers the inclusion of this poem in the story adds complexity and provides a certain challenge. Since some of the words in the poem are derived from English or are arbitrarily-formed compound words, it is decipherable for the adult reader who may view it as a puzzle of sorts. This element – similar to the “caucus-race” previously discussed – is often removed in translations and adaptations of the book because of its complexity.²¹

“The Queen turned crimson with fury, and, after glaring at her for a moment like a wild beast, began screaming “Off with her head!”” (Carroll 82) In *Alice’s Adventures in Wonderland* the Queen of Hearts is often shouting about beheadings and adds a lot of violence to an otherwise peaceful story. Violence in children’s literature is a much debated topic, and Lewis

²⁰ The poem “Jabberwocky” by Lewis Carroll and the original illustration by John Tenniel are both included in Appendix A.

²¹ As a poem “Jabberwocky” has been translated into many different languages. Its elimination seems to only occur when children are the target audience.

Carroll includes it in his writing for the amusement of his readers. In a footnote Martin Gardner comments:

Her constant orders for beheadings are shocking to those modern critics of children's literature who feel that juvenile fiction should be free of all violence and especially violence with Freudian undertones. [...] As far as I know, there have been no empirical studies of how children react to such scenes and what harm if any is done to their psyche. My guess is that the normal child finds it all very amusing and is not damaged in the least, but that books like *Alice's Adventures in Wonderland* [...] should not be allowed to circulate indiscriminately among adults who are undergoing analysis. (82)

The debate about what is considered 'good for the child' when it comes to children's literature has often focused on violence. As Lewis Carroll's intentions were purely to entertain it is reasonable to assume that the Queen of Hearts was not meant for analysis but for a laugh. With everything that is changed and taken out of children's literature through translations and adaptations, the Queen of Hearts (surprisingly) often remains unchanged.

Lewis Carroll's contribution to the genre of children's literature is immeasurable:

Carroll fought tenaciously to keep the child alive in himself and in his fiction as a critic of the absurd rules and regulations of the adult Victorian world. In *Alice's Adventures in Wonderland* (1865) and *Through the Looking Glass* (1871), Carroll made one of the most radical statements on behalf of the fairy tale and the child's perspective by conceiving a fantastic plot without an ostensible moral purpose. (Zipes, *Dreams* 155-156)

By breaking away from conventional plot structures; blurring the lines between fantasy and reality; including political satire, nonsense poetry, wordplay and violence for entertainment's sake Carroll changed the rules that constrained children's literature for future authors.

Carlo Collodi's *Le avventure di Pinocchio*

The story of *Pinocchio* by Carlo Collodi (pen name for Carlo Lorenzini) is the famous tale of a puppet who longs to become human and is a very important work in the genre of children's literature as well as in the field of translation studies:

Over a hundred years ago, the Tuscan puppet Pinocchio saw the light of day in print and since then Collodi's book has been translated, adapted, abridged, turned out in film and comic form and marketed in a variety of ways for a host of purposes in all corners of the world. More than 220 translations have been made into at least 87 different languages... (O'Sullivan, *Passport* 149)

This is not merely a story about a puppet with a nose that grows when he tells lies but a story about humanity. The philosopher Benedetto Croce once wrote, "the wood out of which Pinocchio is carved is humanity itself" (West). Readers of all ages – throughout history and in present day – can relate to this theme, which is what has given the story its timeless quality and the power to endure: "Episodic and kinetic, *Pinocchio* pulses with rambunctious energy, which we may associate with boyhood or, more generally, with the activity and drivenness of being human" (Demers, *Humanity* 31).

When Carlo Collodi first wrote *Pinocchio*, Italy was a newly formed state²² and the book was intended as a guide of sorts to teach children how to be good Italian citizens. The original story²³ was laced with cultural values that Collodi thought important to teach young, newly Italian citizens:

²² Italy became a unified state in 1841.

²³ Originally *The Adventures of Pinocchio* was a series of short stories published in *Il giornale per i bambini* (The Children's Magazine) as *Le avventure di Pinocchio* from 1881-1890. It ended after the character of Pinocchio was hung from an oak tree and left for dead by two assassins. The popularity of the story motivated Collodi to resurrect the puppet and expand what was once a short magazine series into a full-length novel.

Carlo Collodi wrote *Pinocchio* (1882) barely a decade after Rome became the capital of the newly unified Italian state. Its publication roughly coincides with the beginning of what came to be known as the Liberal era in Italian history. ... It was a time of social transformation in many ways, not least in the rise of a powerful Socialist movement... (Ipsen 261)

Values such as education, respect and sharing are continually mentioned throughout Collodi's work and reinforced with the consequences Pinocchio is faced with when he disrespects these values.

Education to Collodi is the equivalent of increased opportunity and socio-cultural standing, and he sought to teach this to his young readers by showing what happens when one does not value education. Pinocchio sees school as a sort of prison and sells his book (which his father, Gepetto, sacrificed his coat to get him) on his way to school in exchange for admission into the marionette theatre. Demonstrating that ignorance – not school – is the true prison, Pinocchio almost loses his life for his selfishness and need for instant gratification.

The value of respect is taught by Collodi through the relationships he creates for Pinocchio. Gepetto (obviously, a father-figure) continually makes sacrifices for his 'son' that go unappreciated. The Blue-Haired Fairy (a mother-figure at times) gives advice about how to be a good boy and avoid trouble but is ignored. The Talking Cricket provides constant guidance and serves as a sort of conscience but is killed by Pinocchio who refuses to acknowledge anything that delays the pleasures he so adamantly seeks. Although his disobedience is intentional, Pinocchio is riddled with guilt and suffers the consequences of his actions when he shows his 'family' disrespect. Another area where Collodi instructs his readers to be respectful citizens is with regards to the truth. Pinocchio does not keep his promises and he tells lies to benefit himself, and Collodi sees that he is punished in his writing. The famous scene where

Pinocchio's nose grows when he lies to the Blue-Haired Fairy shows Collodi's young readers that one cannot benefit from being deceitful.

With the stark contrast between the rich and the poor in nineteenth-century Italy, Collodi attempts to show the value of sharing and equality in his novel to benefit future generations. Pinocchio's social irresponsibility highlights the dangers of capitalism & the suffering private property creates. As a socialist, Collodi values community and teaches these values through Pinocchio's greed. One example of this in the novel can be found in the events that lead to Pinocchio's hanging. Instead of taking the coins he receives from the Fire Eater home to Gepetto, Pinocchio follows the Fox and the Cat who are determined to rob him of the coins. They hang him from the branch of an oak tree and leave him for dead, hoping that in death they will be able to get at the coins he has hidden in his mouth.²⁴ The message Collodi is sending to his young readers is very clear: greed perpetuates more greed. If Pinocchio had shared his loot with his father as he was supposed to do, nothing bad would have happened to him.

Pinocchio is a story, therefore, that not only entertains its readers, but educates them. It deals with death, poverty, corruption, fantasy, and social issues while giving readers a glimpse of their own humanity. Why then was this story changed so radically when it was translated from the original Italian text to the American screen in 1940 and made into a Disney animated film?

²⁴ This was where the story ended before Collodi developed it into a full-length novel.

CHAPTER 2: TRANSLATIONAL NORMS AND ADAPTATION

Children's literature is becoming an increasingly important literary genre and receiving more attention in the field of translation studies than ever before. Some factors which have prompted this increase in attention include "the assumption that translated children's books build bridges between different cultures, the source culture and the target one [and] polysystem theory which classifies children's literature as a subsystem of minor prestige within literature" (Ebrahimi). The ideas of Gideon Toury and Itamar Even-Zohar regarding polysystem theory and Toury's norm-governed translation approach provide interesting angles from which to analyze the translation and adaptation of children's literature.

Polysystem Theory

Polysystem theory originated in the early 1970s and is most often associated with translation theorists Itamar Even-Zohar and Gideon Toury (Shuttleworth 178). "In polysystem theory a literary work is not studied in isolation but as part of a literary system. In other words literature is a part of social, cultural, literary and historical framework" (Ebrahimi).

A distinguishing feature of polysystem theory is that it encompasses all literature and not just 'masterpieces' or canonized works. It is a non-elitist, non-prescriptive approach that includes everything – including children's literature – and has led to some extremely important insights with respect to translation studies (Shuttleworth 177-178). For example, polysystem

theory views translation as one specific instance of inter-systemic²⁵ transfer in literature which allows for translations to be studied in relation to all other literature and not only other translations. Polysystem theory is a target-oriented approach which is another important insight into the field of translation studies: “Instead of limiting the discussion to the nature of the equivalence which exists between source and target text, the translation scholar is now free to focus on the translated text as an entity existing in the target polysystem in its own right” (Shuttleworth 178).

Although important to the study of translation polysystem theory is not “a complete, watertight package but rather a point of departure for further work” (Shuttleworth 179). An example of such further work inspired by polysystem theory is that of Gideon Toury and his ideas regarding norm-governed translation.

Norm-Governed Translation

“Translation is a kind of activity which inevitably involves at least two languages and two cultural traditions, i.e., at least two sets of norm-systems on each level” (Toury, *Norms* 207). These norm-systems described by Gideon Toury help to regulate translators’ decisions (with respect to the unwritten rules of society) by providing a framework to solve issues that arise during the process of translation. Translation as a norm-governed activity is not concerned with the kind “of relationship a translated text should have with its original ... [but] the conditions which operate in the receiving culture at any point in time” (Baker 163). When

²⁵ “In Even-Zohar’s writings, the terms *system* and *polysystem* are to a large extent synonymous” (Shuttleworth 176).

translation is seen as norm-governed it is far more concerned with creating a text that is acceptable in the target culture than one that is adequate with respect to the original. Toury outlines two types and two sub-types of translational norms (Toury, *Norms* 209-211 & Baker 164):

- 1) Preliminary norms: guide in the choice of text to be translated
- 2) Operational norms: guide in decisions made during the act of translating
 - a) Matricial norms: govern major changes to the segmentation of the source text and large-scale omissions
 - b) Textual-linguistic norms: govern what will replace textual and linguistic material removed/changed from the source text

These translational norms put forth by Toury have been expanded upon by other translation theorists adding a third and fourth to the list (Baker 165):

- 3) Professional norms: govern accepted methods/strategies of the translation process
 - a) Accountability norms: govern the thoroughness and integrity of a translation
 - b) Communication norms: emphasize the translator's ability to communicate across languages and cultures
 - c) Relation norms: maintain that there is similarity between the source and target texts (the author's intent, the projected readership and the intent of the translation are all considered)

- 4) Expectancy norms: established from the receivers of the translation, this type of norm governs what a translation (of a given type) should be like in the target language

Translation as it Pertains to Children's Literature

Essential to the concept of the polysystem is the notion that the various strata and subdivisions which make up a given polysystem are constantly competing with each other for the dominant position. Thus in the case of the literary polysystem there is a continuous tension between the centre and the periphery, in which different literary genres all vie for domination of the centre. (Shuttleworth 177)

It is generally accepted that children's literature (aside from perhaps J. K. Rowling's *Harry Potter* series, due to its unprecedented popularity) is not at the centre of the literary polysystem.

Children's literature is such a broad category that can be classified as any "literature read silently by children and aloud to children" (Oittinen, *Translating for Children* 11), but does this include literature aimed at teenage readers? At what point do these readers cease to be children? As childhood is defined differently in different parts of the world, translators need to be particularly careful when bringing the literature of one culture into another. What may be acceptable to some is not always acceptable to others. Because it encompasses so much, and functions "collectively, as a sub-system within the target literary system" (Baker 163), the category of children's literature is a genre all of its own with a distinct readership and set of norms that govern its acceptability.

Many issues arise when attempting to translate literature for children; the first being the target audience. The very definition of a child reader is not one that is clear-cut. Childhood is defined differently between cultures, and this creates a lot of discrepancy about what exactly

is acceptable for them. Across the world the age of adulthood and, therefore, the upper age limit of childhood is determined very differently. Such determining factors may include physical maturity, fixed age, the completion of religious rituals, etc. Translating literature for children and taking it from one culture (and therefore one definition of childhood) into another, puts many restraints on the translator. What is deemed acceptable for children is driven by societal norms and translating literature for children needs to subscribe to these norms in order for the target text to be accepted in the target culture. Some theorists have even outlined specific rules about what is acceptable in terms of children's literature and what is not while others have to hypothesize.

In her book *American Childhood* Anne Scott MacLeod has compiled a list of the general taboos – taken from cases studies of children's literature – that are avoided in (North) American children's literature (179):

1. Violence may be present in a tale provided that more violence does not stem from it.
2. Children rarely die except in the case of some martyrs and heroes. If parents die, then their death occurs prior to the commencement of the story.
3. Subjects like divorce, mental illness, addictions, suicide and sex are all avoided.
4. Murderers are not acceptable but thieves are.
5. Issues surrounding racial conflict are only allowed to be referred to in passing and only if the story has a happy ending.

When norms are widely accepted by society (either as written or unwritten rules), translators must make a conscious effort to subscribe to them, or their work will be deemed unacceptable by the target culture.

The rules outlined by MacLeod (above) are quite interesting when polysystem theory and norm-governed translation are considered with respect to the translation of children's literature. These two translation approaches are most often viewed as being similar to each other but when children's literature is the genre in question, differences in these theories begin to appear. Polysystem theory is a descriptive method of translation study: only definitive, objective criteria are considered in the translation process. Norm-governed translation (which sprang from polysystem theory) appears to be more prescriptive where children's literature is concerned: according to the rules outlined by MacLeod, the translation of children's literature is more subjective than objective.

As children's literature is used for socialization – the process in which society's norms are taught to children – children's literature and its translations must therefore be norm-governed. Norms govern translation, but they themselves are very unstable. Norms may change very quickly at times, thus changing which types of translations are current, cutting-edge, or antiquated. For example, one norm that is followed when translating children's literature into Hebrew is to use a high literary style to enrich the child's vocabulary (Shavit, *Polysystem* 177). When this norm ceases to be relevant, or when society places a higher importance on a different aspect of children's literature, translators who continue to conform to this norm may be considered old fashioned and *passé*, and their status may fall as a result. This raises the issue of expectancy norms. The target audience has, "expectations of what a

translation (of a given type) should be like, and what a native text (of a given type) in the target language should be like” (Baker 165). Refusing to meet the expectations of child readers in particular can result in a text that is not *passé*, but completely rejected.

Adequacy vs. Acceptability in the Translation of Children’s Literature

In “Culture and Translation” Susan Bassnett describes one of the most important shifts in the development of translation theory over the past two decades as the inclusion of cultural elements in translation studies (15): “[This] can be seen as part of a cultural turn that was taking place in the humanities generally in the late 1980s and early 1990s” (16). The focus on culture created another shift as well: the field of translation studies was no longer fixated on equivalence, but on how the newly translated text fit into the target culture; and whether it should be translated ‘adequately’ or ‘acceptably.’

“Whereas adherence to source norms determines a translation’s adequacy as compared to the source text, subscription to norms originating in the target culture determines its acceptability” (Toury, *Norms* 208). The debate of whether to translate in a way that is adequate (and therefore faithful to the source text) or acceptable (and able to be adopted by the target culture) is ongoing but exceptionally one-sided when it comes to children’s literature. When it comes to the translation of children’s literature “considerations of adequacy will never take priority over those of acceptability in the TL [target language], no matter how “classic” the author or how central the text’s position in the SL [source language]” (Ben-Ari 227). The translational norm is to change whatever is necessary so that the target text fits into what the target culture deems acceptable for children at the time. In an article on post WWII German to

Hebrew children's translations, author Nitsa Ben-Ari gives an example of the need to eliminate Germany from the target texts: "Names of streets, schools, emperors, and the like were usually dropped, if not changed in the postwar period [and] German "cruelty" had to be attenuated continually in adaptations of works by Grimm" (229).

Foreignization vs. Domestication in the Translation of Children's Literature

If translation is a norm-governed activity, and norms are governed by culture, we can deduce that what governs translation is actually culture. Every culture has its own unique norms passed on through socialization. Translation includes more than just finding language equivalents; "the central moment, the pivot between cultures when a work passes from one into the other, is translation. It is here that a product of one linguistic and cultural territory is transformed into one understandable in another" (O'Sullivan, *Passport* 146). Making the source text's culture comprehensible in a target text becomes more difficult when the target text in question is for children. Children's literary works are generally shorter than those for adults: fewer words are used to carry fewer functions (Shavit, *Reader* 34). This makes the translation of cultural elements difficult because the translator is not able to explain through elaboration. Exact equivalents are preferred but when this is not possible, the translator must choose between foreignization or domestication.

Foreignization is "an ethnodeviant pressure ... to register the linguistic and cultural difference of the foreign text, sending the reader abroad" (Venuti 242). It preserves the linguistic and cultural differences of the source text while making it accessible to readers in the

target culture. In a foreignized literary translation²⁶ words from the source language are left intact when exact equivalents in the target language do not exist, foreign names remain unchanged and other cultural phenomena specific to that of the source culture are left intact (i.e.: holidays, foods, geographical places, etc.) Domestication, on the other hand, can be seen as “maintaining the literary standards of the social élite while constructing cultural identities for their nations on the basis of archaic foreign cultures” (Venuti 241).²⁷ Domestication involves adapting the foreign elements of a source text to suit the target society’s language and culture. This can be done by including explanations in a text (either within the text body or as separate notes), by re-writing sections, or by the elimination of all foreign elements.

The translator’s choice of whether to foreignize or domesticate a text depends on the intended reader which for children’s literature, as previously discussed, includes both the adult and the child. In the polysystem of children’s literature domestication is usually favoured over foreignization. One reason for this is that the elimination of cultural elements from children’s literature also eliminates the need for explanations: both those that would have to be included in the text itself and those required by the adult who reads the translated text to the child. Domesticating children’s literature by eliminating cultural elements from them allows for an easier read. Children understand what they are reading and adults do not have to answer the infamous question of ‘why?’ Despite the success of children’s literature in translation when it is

²⁶ “Foreignizing strategies have been implemented in literary as opposed to technical translation. Technical translation is fundamentally domesticating ... [because] it is constrained by the exigencies of communication and therefore renders foreign texts in dialects and terminologies to ensure immediate intelligibility. Literary translation, in contrast, focuses on linguistic effects that exceed simple communication” (Venuti 244).

²⁷ A criticism of the domestication strategy is that it is a form of ethnocentric conquest by the target culture over source culture.

domesticated, in today's multicultural world, this does an injustice to children. Assuming that they will not be able to 'get it' and eliminating cultural content gives children a false idea of society: that it is culturally homogeneous. If social norms are taught through literature, and translation is governed by these same norms, translators need to make conscious choices about what they are eliminating from children's literature in translation, rather than unconsciously doing what has always been done.

The 'Non-Theory' of Adaptation and How it Pertains to Children's Literature and Film

Adaptation has the reputation of being a parasitic and sometimes illegitimate version of translation, which has made it a bit of a taboo subject in terms of translation studies:

Strictly speaking, the concept of adaptation requires recognition of translation as non-adaptation, as a somehow more constrained mode of transfer. ... Historians and scholars of translation take a negative view of adaptation, dismissing the phenomenon as distortion, falsification or censorship... (Bastin 5-6)

Merely acknowledging adaptation as a translation practice brings into question the infamous Italian adage *traduttore traditore* that seems to hang over the heads of translators bringing unnecessary shame to the profession. While some see adaptation as needless domestication, others view it as a way to bridge the gap between cultures and eliminate the sometimes alienating elements of foreignization. "Some argue that adaptation is necessary precisely in order to keep the message intact (at least on the global level), while others see it as a betrayal of the original author" (Bastin 6). Translation (and, therefore, adaptation) is a necessarily transformative process that allows literature (and, therefore, film) to cross cultural and linguistic boundaries.

When it comes to the translation of children's literature, adaptation is considered less taboo and in some cases essential to the readability of the target text. Because of its young readership literature for children must conform to what society deems acceptable for the child. In some cases, this means creating an adaptation instead of a translation, and even a complete re-creation of the author's original message so that it aligns more closely with the target society's norm for children's literature.

What is fashionable in translation studies changes with time. Although adaptation (seen as infidelity to the source text) is not presently favourable, it was once considered a very forward way of transforming a text to the preferences of a target audience. In the seventeenth and eighteenth centuries adaptation became fashionable in France and its popularity spread to the rest of the world (Bastin 5). One place that it has spread to where it is still widely used, even if not widely accepted, is Hollywood. Forty percent of American films that are produced in any given year are adaptations of books, plays, television shows, etc. (Zatlin 160). "This means that only about half of the pictures seen by the public [each] year [originate] from scripts," (Naremore 10) and adaptation gets the credit for the other half. When it comes to film adaptation, one is forced to ask: who is the translator? As not all original texts are foreign language texts, in some cases the director acts as a translator making creative choices not to remain faithful to the original text, but in order to ensure the success of the film.

When children's literature is adapted for film the various adaptation techniques used can confuse children who have read the original story. By summarizing, paraphrasing or eliminating parts of the plot the "mental *mise-en-scène*" (Zatlin 153) the child develops when reading is not confirmed when he/she views the film adaptation. By showing the child a

different version of the story they already know (and in many cases a much simpler one) they are indirectly being told that they did not understand it correctly to begin with:

Film controls our imaginations: it shows what the characters look like (which may not be as we had pictured them), it tells what parts of the story the director thought important (they may not have been our favorite parts). Books allow us to exercise much more imaginative freedom. A book requires that we think, and that is the great advantage to reading. (Russell 76)

Television and film play very large roles in the lives of children today, and perhaps the debate needs to move from the quantity of television children are watching and re-focus itself on the quality of what children are watching. If the pleasure of curling up with a good book is morphing into curling up to watch a film, more attention needs to be paid to the content of these films – so many of which are adaptations of books. Literature that challenges children to think about culture, vocabulary and politics can be adapted into films that do the same.

CHAPTER 3: NORTH AMERICAN FILM ADAPTATIONS OF EUROPEAN CHILDREN'S LITERATURE

North American society is becoming more and more reliant on technology for entertainment purposes. A walk in the park has been replaced by a surf on the web and the public library has been replaced by the video store. With children opting to view rather than read, the importance of having educational and culturally-authentic film adaptations of books has never been more urgent:

Readers from the culture of a book need to be able to identify with and feel affirmed by what they are reading. It must ring true to their lives, while readers from another culture need to be able to identify with and learn something of value about cultural similarities and differences. (Short)

By maintaining the cultural-authenticity of the source text in a film adaptation the original purposes of children's literature are also maintained: the film will entertain while it educates and socializes its viewers.

Although there have been numerous film adaptations of classic children's literature, when North Americans think of audiovisual fairy tales they usually think of Walt Disney:

His technical skills and ideological proclivities were so consummate that his signature has obfuscated the names of Charles Perrault, the Brothers Grimm, Hans Christian Andersen, and Carlo Collodi. If children or adults think of the great classical fairy tales today, be it *Snow White*, *Sleeping Beauty*, or *Cinderella*, they will think Walt Disney. Their first and perhaps lasting impressions of these tales and others will have emanated from a Disney film, book, or artifact. Though other filmmakers and animators produced remarkable fairy-tale films, Disney managed to gain a cultural stranglehold on the fairy tale. (Zipes, *Disney Spell* 21)

The tendency for Walt Disney's adaptations of classic children's literature is to oversimplify to the point that the original story is recognizable but drastically different from the original. With

the popularity of the Disney adaptations most North Americans think of these films as ‘originals’: “Of all the early animators, Disney was the one who truly revolutionized the fairy tale as institution through cinema” (Zipes, *Disney Spell* 31).

The market for films that are adaptations of well-known books has never been bigger. People are comforted by familiarity and adaptations provide this comfort. An adaptation is “repetition but without replication, bringing together the comfort of ritual and recognition with the delight of surprise and novelty. As *adaptation*, it involves both memory and change, persistence and variation” (Hutcheon 173). It is for these reasons that cinematic adaptations tend to do either very well or very poorly at the box office. If an adaptation is recognizable and stays true to what the viewer knows to be ‘original’ (even if what the viewer considers ‘original’ is in fact an adaptation) the film tends to be successful.

Walt Disney’s *Pinocchio*

The Walt Disney objective, one suspects, was to *sell* Pinocchio to children rather than to *teach* them. [...] Ironically, becoming a person in the Disney version is, in some ways, becoming more of a puppet than Gepetto’s toy was in Carlo Collodi’s tale. (Card 67)

As previously discussed, Carlo Collodi’s original version of *Le Avventure di Pinocchio* emphasized the socialist values of its creator. Education, respect and the idea of sharing were essential to both the original story as well as the country where it came from. When Walt Disney adapted Collodi’s novel in 1940 his animated film became the story that the North

American public would accept as 'original.'²⁸ In order to achieve such great success with the film Disney needed to make it accessible to Western society and in doing so modified the values put forth by Collodi to fit with his own views and those of his North American audience. The Italian/Old World values of education, respect and sharing became the American/New World values of hard work, individualism and the pursuit of 'The American Dream.' As Fred Gardaphe said in a CBC documentary about Italian Americans and Film: "[When they immigrated to the United States] Italians didn't bring valuables – they brought values." It was these values that Disney adapted when he took on *Pinocchio*.

Much like Collodi's *Le Avventure di Pinocchio* Disney's *Pinocchio* places a high importance on education, but for a much different reason. Instead of presenting education as a way to better one's life and society, education is presented as being a means to an end. It is a way to get a better job so one can earn more money in order to buy material possessions: in other words, it supports capitalist ideology. The Disney film presents the need for an education by showing what happens to Pinocchio when he shuns it. During the lively song "Hi-Diddle-Dee-Dee (An Actor's Life for Me)"²⁹ Pinocchio is charmed by the fox and cat into thinking that school is the unnecessarily hard way to go about life when one can simply become an actor and be instantly wealthy and successful. In the 1940s Hollywood was the place where one could become instantly rich and famous, but not someone foreign or different. Considering that Pinocchio is an Italian character (and therefore ethnically different from the White-Anglo-

²⁸ On March 15, 2009 the Walt Disney Company re-released *Pinocchio* on DVD in celebration of the film's 70th anniversary. This attests to the lasting popularity of the Disney adaptation and will ensure that the film continues to be what North American children view as 'original.'

²⁹ "Hi-Diddle-Dee-Dee (An Actor's Life for Me)" was written in 1940 by Ned Washington. The complete song lyrics are included in Appendix B.

Saxon-Protestant American majority of the time), he was not guaranteed the successes promised to him by the fox and the cat. Education was not shown to be a way to better oneself or society as whole, but the legitimate way to success in America. Education is used as an example to show the child audience that hard work is the accepted American way.

The idea of respect is something that Collodi highlighted throughout *Le Avventure di Pinocchio*. Although Disney kept the same overall value in his adaptation, he modified it to fit his target society. Collodi emphasized the importance of respect for one's elders and family and Disney stressed the idea of respect for oneself. In the Disney adaptation:

Pinocchio's badness is reduced to his hedonism, disobedience, and a kind of cheerful capriciousness. He is not hostile, nor even particularly selfish or mischievous. He is an adorable child. Eventually he is led into smoking, drinking, and vandalism, which are presented as fun until it becomes ridiculous. Being bad has finally boiled down to making an ass of oneself. (Card 66)

Disney teaches the lesson that until Pinocchio learns to respect himself, he is nothing more than an ass. Collodi on the other hand teaches the lesson that until Pinocchio learns to respect his parents (Gepetto and the Fairy) he is of no use to anyone. This contrast of the types of respect being emphasized is most obviously shown when Pinocchio turns from a puppet into a donkey. "A donkey in Collodi's day³⁰ was someone who was used by others and discarded when no longer useful. A Walt Disney donkey is someone who is absurd, someone who is not adorable or cute" (Card 66).

³⁰ In Collodi's *Le Avventure di Pinocchio* he uses the Italian words *somaro* and *asino* to convey "donkey" or "ass." Both of these Italian words can be used figuratively in criticism of people, which is an example of Collodi's frequent use of word play in his writing.

Disney's emphasis on self-respect and individualism in general is further shown in his adaptation of *Pinocchio* with the song "When You Wish Upon a Star."³¹ This song (sung both at the beginning and at the end of the film) illustrates the importance of being a good person – but not for the sake of bettering society or helping others – this song illustrates the importance of being a good person in order to get what one wants in life.

The idea of sharing is important in Collodi's novel. He wrote many passages to highlight the wide-spread poverty in his country at the time and, through his novel, wanted to teach his readers (children in the newly formed Italian state) the value of community. Instead of keeping the socialist undertones of Collodi's work, Disney adapted them to become capitalist undertones in his film. Instead of teaching the values of community and sharing, Disney teaches children to chase the idea of the American Dream. In Collodi's version Gepetto continually sacrifices for his puppet/son, but the sacrifices are selfishly ignored by Pinocchio. Gepetto goes without food and a warm coat so that Pinocchio can eat and have a textbook for school. Instead of learning from Gepetto's selfless acts and giving the coins from the Fire Eater to his father, Pinocchio is selfish and determined to use the money for his own benefit and for this mistake he pays the ultimate price. Through this lesson Collodi taught his readers the value of sharing, but also the difference between when it is appropriate to lie and when it is not. "Gepetto tells a magnanimous lie: "Why did you sell your coat, Papa?" "Because I was too warm." (The reader is told that Pinocchio understood this instantly)" (Card 65). This subtlety is removed in Disney's adaptation. In the cartoon version of *Pinocchio* the audience is shown that

³¹ "When You Wish Upon a Star" was written in 1940 by Ned Washington and won the Academy Award for Best Original Song. The complete song lyrics are included in Appendix B.

lying is never acceptable. In Collodi's tale lying is more complex and situations play out where it can be acceptable if the result of the lie is loving and beneficial but wrong if lying is done for selfish reasons. Collodi allows his child reader to ponder the 'grey area' that surrounds lying without explicitly stating that it is always unforgivable and wrong. The controversial views about lying are eliminated perhaps not for the benefit of the American child, but the benefit of the American parent who would be forced to answer the infamous question of "why?" after his/her child viewed the Disney film. "...Collodi treated the topic of lying in terms of trust, reciprocity, and caring" (Card 65). Disney treated it in terms of right and wrong with no middle ground. Although it does keep things simple for the target audience, it does not allow for the audience to form questions on the topic and eliminates the educational value originally present.³²

The question of lying was not the only educationally provocative element that Disney removed/changed in his adaptation of the classic story. Disney changed many of the educational elements that were originally present and added different – and perhaps more American – lessons to be learned. Elements such as violence and death, which have been prevalent in children's literature through the ages, were removed in order to conform to what was considered 'good for the child' in the Disney film's target culture. The lessons that Disney included in his adaptation of *Pinocchio* showed the proper way for immigrants to fit into American society, and how to view those in society who may be different.

³² A possible reason for the over-simplification in Disney's adaptation is the age of his target audience. Very young children can watch and understand *Pinocchio* with no help from adults, whereas Collodi's readers would have been old enough to read the story themselves or would have had the story read – and perhaps explained – to them by adults.

Instead of going to school and being a 'good boy' like the Fairy told him to do, Pinocchio succumbs to the temptation of an easy life. In Collodi's original tale, the fox and the cat (who intercept Pinocchio on his way to school) are actually assassins and end up killing Pinocchio by hanging him by the neck from a branch of an oak tree. They wanted to get the gold coins Pinocchio was hiding in his mouth and hung him so that when he died his mouth would be easy to open and they could collect the money. This instance of violence was completely removed through the process of adaptation in order to make the cartoon version more palatable to Western society: the much-loved puppet hanging by his neck would not be deemed acceptable for Disney's target audience. In the Disney adaptation the cat and fox became cute tricksters instead of scary assassins and Pinocchio's death was eliminated completely. In order to protect children from violence and fear Disney deceived them instead:

Simply put, children's stories are scary because their lives are. Their days are filled with bullies on the street, ventures into the unknown, and encounters with strangers and the unfamiliar. [...] Most children like to be scared – or at least comfortably scared. [...] To be scared, frankly, is exhilarating. It is the rush of adrenaline that heightens our sense of being alive. Most children keep returning to the books and movies that scare them, even if they have to cover their eyes when the scary parts come. [...] The violence and horror [...] are recognized as part of a literary context – and not reality. (Russell 112-113)

By eliminating the violence present in Collodi's original story, Disney also eliminated the educational value that went along with it. When Pinocchio kills the Talking Cricket in Collodi's original work (who resurfaces later on in the story unharmed) it demonstrates his immaturity and inhumanity. It is a necessary part of the story because it shows how far along Pinocchio has come when he selflessly cares for his sick father Gepetto at the end of the book:

Violence in the Italian fantasy of the 1880s is not gratuitous but serves as a vehicle of the knowledge and sensitivity required for the transition from puppet to person. *Pinocchio* [Collodi's version] tells a story of the acquisition

of humanity, to which an appreciation of inhumanity is essential. By 1940, inhumanity was moving toward such dimensions that it is perhaps no wonder if Walt Disney was tempted to deny certain basic forms of it. (Card 63)

With the purpose of children's literature being split between entertainment and education, Disney's work is somewhat incomplete without these elements.

Just as Collodi's target audience was children of the newly unified Italy, Disney's target audience was children of newly arrived Americans and he included an educational lesson for them on how to fit into American society. Characters such as Stromboli who curses and shouts at Pinocchio in an Italian-sounding pseudo-language (while eating prosciutto and olives and drinking red wine) strengthen the idea of conformity that is presented throughout Disney's version of *Pinocchio* by mocking what is different and foreign. Stromboli is the embodiment of every Italian stereotype and his foreignness is magnified and made fun of. The rejection of foreignness in Disney's *Pinocchio* is further supported by the song "I've Got No Strings."³³ The song emphasizes the need to conform and join the melting-pot of American society by showing puppets of different ethnicities and how they are bound to their pasts and unable to be truly free in America. Although Pinocchio may be a puppet with no strings, he also becomes someone with no traceable roots who can start fresh: the ideal American.

What started with Collodi as a coming-of-age story about humanity becomes "a moral distortion of what it means to grow up" (Card 63) with Disney's oversimplified adaptation. When *Pinocchio* was released in 1940 the world was at war and tales that included as much violence as Collodi's did were adapted to fit with the needs of the target culture. "Literature is

³³ "I've Got No Strings" was written in 1940 by Ned Washington. The complete song lyrics are included in Appendix B.

a part of social, cultural, literary and historical framework” (Ebrahimi) and, at the time, Disney’s adaptation – regardless of how oversimplified – was what the target North American society deemed an acceptable adaptation. According to polysystem theory *Pinocchio* is a very successful adaptation because it has become “an entity existing in the target polysystem in its own right” (Shuttleworth 178).

Benigni vs. Spielberg in the Fight for *Pinocchio*

Carlo Collodi’s *Pinocchio* has been adapted many times but two of the most recent and well-known adaptations in North America are Roberto Benigni’s *Pinocchio* and Steven Spielberg’s *A.I. Artificial Intelligence*. Benigni’s adaptation remains faithful to Collodi’s original story and as a result is not successful with a North American audience. Spielberg remains faithful not to Collodi’s idea of Pinocchio, but to Walt Disney’s simplified adaptation and experiences great success with the film. Benigni remained true to his Italian roots and his film was a failure in comparison to Spielberg’s who remained true to his American roots. In the case of *Pinocchio* the North American way of dealing with a story that has European roots is to ignore its origin and assimilate the story into the target culture until it is a virtually unrecognizable adaptation.

In 2001 Steven Spielberg’s film *A.I. Artificial Intelligence* was released. The film reinvents *Pinocchio* for technology-savvy twenty-first century viewers. In doing so it adapts the story not from the original Italian text but from the 1940 Disney animated version, making the Pinocchio character almost unidentifiable when Collodi’s original intentions are considered, but

recognizable for the North American target audience. “If an adaptation is perceived as “lowering” a story” (Hutcheon 3) then this film is as low as *Pinocchio* can get.

Spielberg’s protagonist in *A.I.* is not in fact Pinocchio, but a robot boy named David. David is a *mecha* (mechanical being/machine) who is adopted by an *orga* (organic/human) family and strives – like Pinocchio – to become a real boy after he hears *Pinocchio* as a bedtime story but “contrary to Collodi or to Benigni’s narrative, Spielberg’s “child” cannot outgrow its particular, frozen-in-time functionality: machines cannot grow” (Anselmi 98). David was not lovingly created by Gepetto out of a piece of magic wood³⁴ but is mass-produced by Cybertronics Manufacturing: a detail that is in opposition with Collodi’s *artigianale* representation of Pinocchio’s creation and even removed from Disney’s adaptation of Gepetto hand-carving the puppet as a part of his job as a toy maker. David’s production has to do with money and technology and from his so-called roots he has no innate, natural capacity for love – the characteristic he is required to have to achieve his goal of becoming a real boy. This North American representation of the Pinocchio character mocks the familial values that the original story was intended to impart on its audience.

In *A.I.* David has a male guide in his journey just as *Pinocchio* did in Collodi’s tale (the Talking Cricket/*Il Grillo Parlante*) and in Disney’s adaptation (Jiminy Cricket). Unlike Collodi’s/Disney’s crickets who act as a sort of conscience for Pinocchio as he finds his way, David’s guide is a character by the name of Gigolo-Joe who is “a robot-stud, a charming talking and singing vibrator” (Anselmi 99). This inclusion of an over-sexed human-looking robot is far-

³⁴ Only in Collodi’s original story is there any reference to the wood possessing magical qualities. In the Disney adaptation there is no mention of anything that could be perceived as Pagan (i.e. magic).

removed from anything Collodi – or even Disney – would have dreamed of including in *Pinocchio*. Gigolo-Joe introduces a North American value that was not included in the Disney values of hard work, individualism, and the pursuit of the American Dream: it introduces the value of instant gratification (represented by sex and technology) that contradicts the ideas put forth by Disney (that of hard work) and Collodi (that of education).

A.I.: Artificial Intelligence is undeniably an adaptation of *Pinocchio*, but one that misconstrues the original values and morals to appeal to a modern day North American adult audience. It does not demonstrate the benefits of community and family and the consequences of when these things are ignored, but promotes the opposite. It glorifies the need for instant gratification and the exploitation of technology and morphs the original coming of age story of *Le Avventure di Pinocchio* into an unrecognizable – yet highly successful – North American adaptation.

After viewers were bombarded with technologically advanced special effects in *A.I.*

Roberto Benigni's film *Pinocchio* was released at Christmas time in 2002:

The technological parameters and the financial support available were visibly different in the production of *AI* and *Pinocchio*. Hollywood is not exactly the now-defunct chemical plant of Papigno, near Terni in Umbri, where *Pinocchio* was shot. By the time Benigni's movie was released [...] the North American public had already been inoculated against Benigni's *artigianale* workmanship. (Anselmi 98)

Benigni's artisanal representation of Carlo Collodi's *Pinocchio* stayed true to the original story but in doing so, it was not the story his North American audience knew. Viewers in North America were familiar with Walt Disney's version of the story which differs in both plot and theme from the original and were not receptive to Benigni's film which portrayed Pinocchio quite differently than what they were used to. Like the original, ideas of nature and magic are

represented in Benigni's film to appeal to the audience's imagination. "The matter from which Pinocchio is formed – the piece of wood – is already alive. It is organic, hostile, mischievous, and magical" (Card 64). Benigni's adaptation of Collodi's novel is similar to the original in that it allows for interpretation and wonder, and it suggests life lessons and morals rather than simply states them.

It keeps parts of the original story that Disney opted to remove and in doing so shocks the North American audience. Pinocchio's death was not something that North America had been exposed to on film and seeing something that had always been censored for them was not met with approval. With Disney's adaptation being widely considered 'the original' in North America this new film was seen as nothing more than a foreigner's take on a children's story. Benigni's objective with the film was to stay true to Collodi's original which meant not oversimplifying parts of the story that had been deemed inappropriate by Walt Disney. Along with Pinocchio's death this included elements of magic and of European culture which were actually cut out of the American version of Benigni's film. "We have two versions of the film: the European and the American" (Anselmi 102).

In short, although Benigni's film was a European creation that remained faithful to Collodi's original, the North American view was that it was a betrayal to the Disney adaptation – the 'original' in the eyes of the audience. With regards to norm-governed translation, Roberto Benigni's adaptation was not governed by expectancy norms: the North American audience expected a film closer to Disney's adaptation. In this case, when considering polysystem theory, Collodi's *Le Avventure di Pinocchio* no longer matters as the source text: it has been replaced by Disney's film in North America.

Walt Disney's *Alice in Wonderland*

In 1951 Walt Disney adapted Lewis Carroll's two books *Alice's Adventures in Wonderland* and *Through the Looking-Glass and What Alice Found There* to make the single animated film *Alice in Wonderland*.³⁵ Many elements were changed through adaptation that altered what was appealing and ground-breaking about the stories in the first place. When compared to other Disney adaptations of classic children's literature, however, this film remained quite close to the original books. Interestingly, when Disney erred on the side of faithfulness to the originals he was not as successful with his North American audience as he had been with adaptations where he altered the original works more completely: "... Alice was not a real success and it is considered to be Disney's least profitable project. But its distribution and Disney's fame allow the film to be on equal terms with the Lewis Carroll's book"³⁶ (<http://www.ricochet-jeunes.org/eng/biblio/films/alicecinema.html>).

In his *Alice* books Lewis Carroll did not create a strong, unified plot. Alice encountered random creatures during random events and the absurdity of it all provided non-didactic entertainment for his readers. In Disney's adaptation the plot structure lacked unity but instead of being intentionally done to go against the norm of didactic children's literature, this was the result of taking random parts from two books and mixing them together haphazardly to create a singular film that preaches about how dangerous the world can be. As Alice

³⁵ In the Disney film *Alice in Wonderland* it is stated in the opening credits that the film is an adaptation of the two Lewis Carroll books.

³⁶ Director Tim Burton's *Alice in Wonderland* (starring Johnny Depp, Anne Hathaway and Helena Bonham Carter) will be released in 2010. It will be interesting to see how North American viewers react to this Hollywood adaptation of Lewis Carroll's *Alice* books and also to see if the media attention surrounding Burton's film release generates a renewed interest in Disney's film for younger viewers.

experiences different things in Wonderland she becomes more and more afraid until she wants to go home and wake up from her absurd dream. Instead of being entertaining for entertainment's sake, Walt Disney gave Wonderland a lesson to impart: what is familiar is safe and what is strange is dangerous:

You can easily notice [Disney's] conservatism and his reactionary vision of the world. Children will always be curious and, in the same way, the absurd world will always be dangerous and the so-called friends are ready to betray you (see the cat's attitude in front of the Queen). In short, nothing is better than our life. (<http://www.ricochet-jeunes.org/eng/biblio/films/alicecinema.html>)

The political satire in Lewis Carroll's books, specifically the example of the caucus-race, was lost in the Disney adaptation. After Alice emerges from the pool of tears, soaked and needing to dry off, she encounters strange creatures and runs the caucus-race in a circle with them singing that "nothing could be drier than a jolly caucus-race"³⁷ (Hilliard *Caucus*). There seems to be no real purpose to this scene other than to include it because it was part of Carroll's original story. Considering the fact that the very word *caucus* has a different meaning in the US than it does in Britain makes the choice to include it in the Disney film that much more bizarre.³⁸ American children who watch Disney's *Alice in Wonderland* do not understand the humour and satire of running in circles to accomplish nothing under the explanation of a "caucus-race" and furthermore, their parents may not even be able to explain it unless they are familiar with the British connotations of the word. When analyzed from the perspective of polysystem theory, perhaps the reason that Disney's *Alice* was not as successful as his other

³⁷ "Caucus Race" was written in 1951 by Bob Hilliard and Sammy Fain. The complete song lyrics are included in Appendix C.

³⁸ The term *caucus* originated in the United States, as previously discussed, but it took on much more negative connotations when it was adopted in England.

adaptations is that he tried to remain too faithful to Carroll's original and did not regard the film as its own entity in the target polysystem: he was more focused on the source text than on the target text.

One change that Disney was sure to make in his *Alice in Wonderland* was the separation of fantasy and reality:

While in the original text the transfer from reality to imagination is blurred, translators made a clear cut between reality and imagination. In the original, Alice is sleepy, but not asleep, and it is impossible to decide whether she is seeing the rabbit in a dream or in reality. [...] Translators, however, decided not to leave the situation blurred and made Alice definitely dream the whole story. (Shavit, *Polysystem* 176)

Although Alice is not shown falling asleep at the beginning of the Disney adaptation, she mentions throughout the film that she is in fact dreaming. She is also cognizant that her dream is morphing into a nightmare and longs to wake up from it, which reinforces the moral of Disney's adaptation: what is strange is indeed dangerous.

A lot of the wordplay and nonsense that Lewis Carroll is so celebrated for is lost in the oversimplified Disney adaptation of the film. In the *Alice* books Lewis Carroll does not always state the difference between what is nonsense and what is not. The reader is left to determine when and if the author is using wordplay and nonsense. In the Disney adaptation Alice states at the beginning of the film: "If I had a world of my own everything would be nonsense" and breaks into song foreshadowing the fact that everything Alice will encounter in Wonderland will not be real.³⁹ By having Alice explicitly state that what she is encountering is nonsense, Disney solidifies the separation between fantasy and reality. Children who view the Disney film do not

³⁹ "In a World of My Own" was written in 1951 by Bob Hilliard and Sammy Fain. The complete song lyrics are included in Appendix C.

need to determine whether the funny words and poems they hear are real or made-up; they are told what to expect and consequently they are told not to think: “[In comparison to the original books] too much is altered, and unnecessarily, and adapted to local conditions, where the strange and the exotic in particular would have been of charm, interest and not least of all educational value” (Stolt 74). Disney’s *Alice* film is in accordance with Zohar Shavit’s discussion of the simplification model of translation: fewer elements are made to carry fewer functions and some elements are left entirely functionless (*Polysystem* 176).

Keeping with this trend of oversimplification of the original, Carroll’s poem “Jabberwocky” is eliminated and replaced by the incredibly simple concept of the ‘un-birthday’ in the Disney adaptation. When Alice stumbles upon the Mad Hatter and the March Hare at their tea party they are singing the “Unbirthday Song”⁴⁰ which clearly states exactly what it is: people have one birthday and 364 ‘un-birthdays’ every year. This is a much less sophisticated nonsensical topic than the poem “Jabberwocky” and requires no more of an explanation than what is explicitly stated in the film. This oversimplification eliminates confusion for Disney’s young audience but, in doing so, it takes away the sophistication of the original story that would have appealed to older viewers. Although nonsense is made less complex in Disney’s adaptation, its existence in the film at all validates wordplay for children. Disney does not altogether dismiss nonsense, he brings it from the realm of fantasy (a ‘jabberwocky’ is not a real creature) into the realm of reality (an ‘un-birthday’ does in fact exist, just usually not under that title).

⁴⁰ “The Unbirthday Song” was written in 1951 by Mack David. The complete song lyrics are included in Appendix C.

One area where Disney is inconsistent in his adaptation is where violence is concerned. The brutality of the Queen of Hearts remains virtually unchanged in Walt Disney's *Alice in Wonderland*. She calls for many beheadings throughout the film (including Alice's) which keeps the humorous context of the violence from Carroll's original. No one/nothing is actually shown being beheaded but the Queen constantly makes empty threats to decapitate everyone around her.

Walt Disney does, however, eliminate many of the originally violent episodes in the novel from his film. For example, when Alice gets stuck inside the White Rabbit's house after growing too large, she eats a candy from a bowl and shrinks. In the original story Rabbit and his friend Bill try to kill Alice (whom they perceive to be a monster) by throwing stones at her. Instead of being stoned to death Alice eats one of the pebbles, shrinks and is able to escape. It is interesting to note the distinction that Disney made when choosing which violent scenes were acceptable for North American child viewers and which were not. Episodes where characters in a position of power are the ones being violent (like the Queen, for example) were left intact in the adaptation, whereas episodes where characters with less political importance are the ones being violent (the White Rabbit and Bill, for example) were eliminated. Disney shows his audience that violent outbursts and temper tantrums are acceptable when they come from a person of (political) power but not acceptable from ordinary citizens. This distinction adds to the didactic nature of Disney's *Alice* film that was not present in Carroll's original books.

Nick Willing's *Alice in Wonderland*

Nick Willing's film *Alice in Wonderland* stays quite close to Lewis Carroll's original plot. For a British director, however, Willing takes many liberties to Americanize Carroll's original British story when he adapts it to film. This Hollywood adaptation tries to capitalize on the popularity of the Disney version and adhere to expectancy norms but, in the end, all that is created is another oversimplified adaptation of a classic children's story.

Walt Disney combined Lewis Carroll's two books *Alice's Adventures in Wonderland* and *Through the Looking-Glass and What Alice Found There* to make the single animated film *Alice in Wonderland*. Nick Willing only adapted the first of the two books but used the title selected by Disney for his own film. Willing's use of the title *Alice in Wonderland* capitalizes on the North American familiarity with the Disney adaptation – a familiarity that has overshadowed the original titles of Carroll's books in North America. The Walt Disney Company had a hand in the production of Willing's film, which is perhaps why there were no copyright issues with the two films sharing a title. Willing's version of *Alice* uses many special effects including the use of elaborate costuming for the Wonderland creatures. The costuming in the film is credited as being done by the Jim Henson Company linking Willing's film and Disney's.⁴¹

Keeping with the overall theme of 'Disneyfication' Willing forgoes Carroll's original melding of reality and fantasy and creates a clear-cut distinction in his film. Although Alice is not shown falling asleep, contrary to the original children's book (however, much like the Disney film adaptation), she is aware that she is dreaming and that she is part of a fairy tale

⁴¹ Although there has not been an official merger, The Walt Disney Company and The Jim Henson Company have had close ties since before Jim Henson's death in 1990 (Reibstein).

world throughout her adventures. Eliminating the confusion between reality and fantasy, she states at one point in the film: “When I used to read fairy tales I never thought I’d end up in the middle of one! There ought to be a book written about me. Maybe when I grow up I’ll write one.” Even the very Disney-like Cheshire Cat warns Alice repeatedly that everyone she encounters is mad, which adds to her (and the audience’s) understanding that what she is experiencing is not real.

In this version of *Alice in Wonderland* there is again a certain didacticism that is intentionally excluded in the original. In Willing’s film Alice’s adventures through Wonderland are not purely for entertainment value. The journeys she undergoes are all to give her the confidence she needs to be able to sing at her parents’ garden party. At the beginning of the film Alice is nervous about being the entertainment for her parents’ friends and does not want to sing in front of the crowd gathered at her home. In her Wonderland dream all of her parents’ guests and friends morph into the characters of Wonderland and teach her about having confidence. When she awakes she has learned her lesson and confidently entertains the guests with a song she learned in her dream (“The Lobster-Quadrille” which is the original from Carroll’s *Alice’s Adventures in Wonderland*). This educational component, while aligning the film with Disney’s in the area of didacticism, separates the film in the area of plot structure. The search for confidence that Willing’s Alice undergoes throughout this adaptation provides the film with a unified plot – something that neither the Disney film nor Carroll’s stories had. In the Willing film Alice’s adventures are closely related to create a sort of scavenger hunt for the end prize of confidence. It is possible that Willing saw Disney’s haphazard mix of Lewis Carroll

scenes as one of the reasons the Disney film did not do well at the box office and fixed this intentionally in his adaptation of the story.

Another area where Willing's film differs from Disney's is noticeable with the Alice character: "Disney's Alice is essentially a spectator, a tourist in Wonderland" (Pinsky 60). In the Disney adaptation Alice is portrayed more as the victim of her own nightmare than the creative mind behind her fantasy. Disney's Alice is "a prim and prissy little person, lacking in humor [and because of this] there wasn't enough heart or pathos to make the film work" (Pinsky 60). This is something that Willing must have recognized as a downfall to the Disney film because in his adaptation Alice was a very different character. Lewis Carroll wrote the *Alice* books to entertain Alice Liddell – his colleague's daughter – whom he adored and this adoration came across in his writing. Carroll portrayed Alice as an imaginative, curious and bright seven-year-old who delighted in her adventures in Wonderland. While Disney adapted her into a pretentious know-it-all Willing attempted to restore her to the Alice that Lewis Carroll based his stories upon.

Although Nick Willing makes obvious attempts to consider Carroll's original text in his adaptation, the all-too-apparent connection with the Walt Disney Company interferes with his efforts. In terms of adaptation this film is oversimplified and seems torn between two different 'original' works: Lewis Carroll's original books and Walt Disney's North American 'original.' This confusion of which source text should be consulted in the process of adaptation parallels the relationship that Spielberg's *A.I.* has to Disney's *Pinocchio*. The popular adaptation (Disney) displaces the source text (that of Carroll in the case of *Alice* or Collodi in the case of *Pinocchio*) and pushes it into oblivion.

Bluebeard

Bluebeard is a fairy tale that skipped the Disney adaptation altogether. It did not make the move to North America as a children's film but as an adult one instead. In 1972⁴² *Bluebeard* was released as a major Hollywood motion picture with a very star-studded cast. Richard Burton plays the character of Baron von Sepper (Bluebeard) and is surrounded by some of the most beautiful actresses of the time (including Raquel Welch) who play his many wives. This film takes Perrault's original fairy tale and elaborates upon it until it becomes a full-length film.

In this film adaptation Baron von Sepper is a blue-bearded World War I pilot that everyone admires as a ladies' man.⁴³ Just like in Perrault's tale he has a series of wives who all seem to mysteriously disappear but are actually murdered and stored in the basement of his estate. When he marries his latest wife Anne⁴⁴ the story unfolds much like Perrault's fairy tale with her going into the forbidden room where she discovers the dead bodies of Bluebeard's previous wives and, just as in the original, Bluebeard comes home and tells her she must die like the others. The film adaptation differs from the original by adding details to the story that were not present in Perrault's version. After Anne is told that she must die the film includes a series of flashbacks where Bluebeard recounts to Anne the tales of how he met each of his former wives, how he killed them and from all of this Anne deduces *why* he killed them –

⁴² There is also an American-made film from 1944 entitled *Bluebeard* starring John Carradine. This thesis will not examine this film, as it is not an adaptation of Perrault's fairy tale but more of a creative re-imagining of the story that disregards the original altogether.

⁴³ The oddly-hued beard is explained as a side-effect from a chemical accident in WWI. Perhaps the American regard for war heroes allows the audience to overlook the ridiculousness of this artistic choice in the film.

⁴⁴ In Charles Perrault's original fairy tale Bluebeard's wife is not given a name. It is his wife's sister who is named Anne.

something that was explained as unwelcome curiosity on the part of the women in the original fairy tale version. In the film adaptation Anne discovers that Bluebeard marries women without ever going to bed with them and after they are married the women discover his 'performance' problem and he kills them to save face. The film mixes the violence of the original with sexuality to create a certain fetishist appeal for the film. Instead of a moral tale that teaches children not to be overly curious and snoopy, the Hollywood film turns *Bluebeard* into a psychological thriller about sex, violence and beautiful women – two of whom even have sex with each other in this 'creative re-imagining' – making the film quite a success in America as well as in Europe.⁴⁵

Some of the overt sexuality in the Hollywood adaptation of *Bluebeard* has been linked back to Perrault's original fairy tale. This suggests that Hollywood did not create the sexuality of the film but made the subtleties already present in the source text more obvious for the adult-oriented film. In his analysis of Perrault's original fairy tale Bruno Bettelheim⁴⁶ (author and psychologist) focuses on two particular motifs that bear sexual significance – the blood and the key:

When the male gives the female a key to a room, while at the same time instructing her not to enter, it is a test of her faithfulness to his orders, or in a broader sense, to him. [...] The key that opens the door to a secret room suggests associations to the male sexual organ, particularly in the first intercourse when the hymen is broken and blood gets on it. If this is one of the hidden meanings, then it makes sense that the blood cannot be washed away: defloration is an irreversible event. [...] "Bluebeard" is a tale about the

⁴⁵ Along with its North American release the film *Bluebeard* was released in various European countries. It experienced the most success in Italy as *Barbablù*, in Germany as *Blaubart* and in France as *Barbe-Bleue*.

⁴⁶ Bruno Bettelheim's ideas were published three years after the release of the film *Bluebeard*, which rules out the possibility that it was his Freudian analysis of Perrault's fairy tale that inspired the Hollywood film adaptation.

destructive aspects of sex [...] which warns: Women, don't give in to your sexual curiosity; men, don't permit yourself to be carried away by your anger at being sexually betrayed. (300-302)

Bettelheim's use of Freudian analysis earned him a lot of criticism in the field of children's literature. His analysis of fairy tales has been called "authoritarian and unscientific" (Zipes, *Magic Spell* 181), and he has been accused of "twist[ing] the meanings of the literature to suit his peculiar theory of child development" (Zipes, *Magic Spell* 185). Regardless of the criticism against it, with respect to polysystem theory Bettelheim's work raises valid points: the film adaptation might not be target-oriented (as would be suspected of a Hollywood film) but is perhaps concerned with the source text after all.

The success that *Bluebeard* experienced in the United States is not surprising because the film was created with the American pop culture interests of the 1970s in mind. The character of Bluebeard is strange to begin with but this was something that was elaborated on in the film through the use of stereotypes. Baron von Sepper is quite the opposite of Anne, his latest bride. He is very reserved and traditional in the way he acts, he is wealthy and attractive to women and he is European – accent and all. Anne is very loud and outgoing, she is modern (for the 1970s), blonde and beautiful and she is American. He is portrayed as strange (the way Americans view outsiders) and she is portrayed as normal (she is the character American viewers would relate to in the film). This contrast of the foreign with the familiar is something that would have been amusing and humorous for audiences at the time and, when considering polysystem theory, produces an adaptation that adheres to target norms: "Hollywood absorbs influences from overseas, and, at the same time, transforms and domesticates those influences according to the perceived demands of the U.S. market" (Prince

384). Filmmakers took a classic French children's story, used America's fascination with the unfamiliar and created a psychological thriller made popular by the casting of Richard Burton, who was the reigning American star of the psycho-thriller genre at the time.⁴⁷

When viewed from the psychoanalytic perspective *Bluebeard* was an extremely successful adaptation in terms of appealing to its target audience. Psychoanalytic film theory draws primarily from the writings of Sigmund Freud⁴⁸ and French psychoanalyst Jacques Lacan and tends to include three things:

1. Voyeurism
2. Fetishist Images of the Body
3. Taboo Images

Bluebeard uses voyeurism to hold the viewer's attention. The use of long, lingering close-ups when showing the film's female stars enhances the sexuality of the film and provides viewers with a sense of pleasure from the fetishist images on the screen. These sexualized scenes in *Bluebeard* are often enhanced by the use of bright garish colours – usually the colour red. The contrast of the bright colours against the milky white skin of the film's female stars, combined with nudity of course, fetishizes the female body and emphasizes that these women are idealized sexual objects. When the film's soundtrack of dark, ominous tones mixes with the abundant sexuality and violence presented, the audience is aware of the danger that Richard

⁴⁷ Richard Burton's popular films at the time of *Bluebeard* included many psycho-thriller dramas with Elizabeth Taylor in the leading female role. After their unprecedented popularity as a couple (both on-screen and off) in the 1963 film *Cleopatra* Burton and Taylor were paired in many films that followed. It is interesting why she was not cast as the female lead in *Bluebeard* when the two of them were considered Hollywood royalty at the time. Films starring Richard Burton and Elizabeth Taylor include: *The V.I.P.s*, *The Sandpiper*, *Who's Afraid of Virginia Woolf*, *Doctor Faustus*, *The Comedians*, *Boom*, *Under Milk Wood* and *Hammersmith is Out*.

⁴⁸ Sigmund Freud is the founder of the psychoanalytic school of psychology.

Burton's blue-bearded character poses to the women, creating taboo images that appeal to the audience. According to Jacques Lacan, "images of castration, emasculation, mutilation, dismemberment, dislocation, evisceration, devouring and bursting open of the human body [...] contradict respect for the natural forms of the human body" (85). It is because of these taboo images that *Bluebeard* was successful in America in the 1970s: viewers enjoyed seeing images considered taboo in everyday society – images which, perhaps, appealed to their primitive, unconscious desires. In the film's most notorious scene one of Bluebeard's unlucky wives (Erika) has a sexual encounter with a female prostitute in Bluebeard's home while he is away. When he returns and catches the two women naked and asleep in each other's arms he kills both women by releasing the chandelier hanging above them. The chandelier is made of antlers (which adds nicely to the animalistic and predatory qualities of the scene) and when it is released it stabs through both women at once. Scenes like this combine the elements of voyeurism, fetishizing the body and taboo images to create a psychological thriller made for the movie-goers of the 1970s.

At first glance one would assume that it is the vast amount of violence in the original story that has kept *Bluebeard* from becoming a children's film classic in North America. After all, if the violence is removed from the story not a lot remains and if the violence is left in the story then the question of whether the adaptation would be considered 'good for the child' comes into play. Aside from the violence of *Bluebeard* one of the main reasons that it has not become popular with children in North America (or made into a children's film) is the fact that English-speaking North American children are simply unaware of the original folktale. Linda Hutcheon describes "knowing audiences" as those familiar with the source text that is being

adapted to film and “unknowing audiences” as those that have no knowledge of the original (120). When the unknowing audience is made up of adult viewers this can be beneficial to the film adaptation as the audience will not be comparing it to the original story and finding faults with the faithfulness of the adaptation. When it comes to children, however, “unknowing” can equal unwilling. Children like the familiarity of knowing what will happen in a film. Even if there are frightening elements, this “knowingness” enables them to sit through parts of the film that scare them because they know the outcome. The “Disneyfication” of children’s classics has toned down much of the violence and fear that the original folktales once included. Stories such as *Cinderella*, *Snow White* and *The Little Mermaid* that North American children are familiar with are not the European originals but the new ‘originals’ as created by Walt Disney. The adaptation process has, to some extent, worked backwards for children’s films. The Disney animated films have been adapted into books that have largely replaced what North American children view as ‘original’ and has created a culture that is intolerant to the non-Disney originals. With the idea of “unknowing audiences” versus “knowing audiences” it is apparent that the only way *Bluebeard* could become a successful children’s film adaptation in North America would be to introduce children to the original story. Even with all of the violence left unchanged child readers would know that despite the violence that exists in the story there is a happy ending – something that would calm their fears when the story’s violence is portrayed on film. The book becomes a buffer of sorts to change the “unknowing” (and therefore unreceptive) child audience to a “knowing” (receptive) audience.

While the norm with children’s literature when it is adapted to North American cinema tends to be oversimplification *Bluebeard* does the opposite. Although obviously not a film for

children, the 1972 adaptation of *Bluebeard* adds another dimension to the discussion on the adaptation of children's literature to film. In this case a European children's classic was made more complex when adapted for a North American audience. By turning a cautionary children's tale into a psychological thriller, the writers of the film added depth to Perrault's simple plot while preserving the original storyline. If this can be done when adapting children's literature to film for a target adult audience, then there is hope for a target child audience as well.

CONCLUSION

Regardless of the degree of oversimplification – whether plot elements are removed, values and morals are restructured or language is simplified – when children’s literature loses its ability to make children think, it loses part of its original purpose. Similarly, film adaptations that are oversimplified deprive child audiences of the cultural authenticity and educational relevance of the original stories. In the attempt to create films that are “good for the child” a children’s film industry of oversimplification has been created where censorship, rather than education, is the norm.

When children’s literature is adapted to film the translator can take more liberties than with literature originally for adults. According to Zohar Shavit (*Polysystem* 172) children’s texts are usually manipulated based on the following two factors:

- a) Appropriateness. The text is adjusted to make it appropriate and “good for the child” according to the target culture.
- b) Comprehension. The text is adjusted so that the child will understand elements such as plot, characterization and vocabulary.

When children’s texts are changed during the process of adaptation the tendency is to oversimplify and ‘dumb down’ the finished product with the justification that it is better suited to the child in the target culture:

While adapting the text to the simplified model, translators usually make the text less sophisticated by changing the relations between elements and functions and making the elements carry fewer functions. It sometimes may even happen that a translator leaves some elements which seem to him

probably contributing to a certain level, but actually they do not, and thus they become functionless. [...] The simplification model, then, can either change the function of some elements, reduce other functions, or even leave the elements functionless. (Shavit, *Polysystem* 176)

In an effort to make adaptations more comprehensible for children, sophisticated literature is being reduced to oversimplified film. Too little is being expected of the target audience and, therefore, too much is being done in terms of adaptation.

One theory in favour of keeping children's literature sophisticated and complex – even through the process of film adaptation – is the “worthiness argument” introduced by children's author Philip Pullman.⁴⁹ The “worthiness argument” suggests that children's film adaptations should not give everything away up front. Instead, they should be as complex and sophisticated as the original literature and should entice children to go back – even after having seen the film – and read the book it was based upon. It views the film adaptation as a guide that leads children back to the literature it was based upon and not as the final destination. In this theory film is seen as educational as well as entertaining:

The case of children's books is slightly different [than books aimed at an adult audience]. A sort of worthiness argument sometimes comes into play here: it's good that children should know classic stories like *Treasure Island* and *The Lion, the Witch and the Wardrobe* and *The Secret Garden*, and so it's OK to adapt them [for the screen], because if the children get a taste for the story they might read the books later on or – at least be able to display the sort of superficial familiarity that will help with homework and exams. It's educational. So [the film] in this case is not a destination, but a road-sign: the real importance and value of the experience is not here but over there. (Pullman)

⁴⁹ Philip Pullman is the British author of the fantasy trilogy *His Dark Materials* which is made up of the novels *Northern Lights* (titled *The Golden Compass* in North America), *The Subtle Knife* and *The Amber Spyglass*.

With respect to the “worthiness argument” it is important that film adaptations are not oversimplified. In today’s society children are often exposed to film adaptations before they are exposed to the original literature (especially considering the very young target audience of Walt Disney’s adaptations of the classics). Therefore, if a film is not thought-provoking and sophisticated enough to leave children questioning what they saw, they will not be encouraged to pick up the book it was based upon. Familiarity appeals to children and, according to Pullman’s idea, seeing good films has the potential to draw children back to the literature they were based upon.

The “worthiness argument” assumes too much. It assumes that children have not read the book before experiencing the cinematic production of it and, furthermore, it assumes that children will want to return to the source text after viewing the film. It has been argued in support of Pullman’s idea that the “get-them-to-read motivation is what fuels an entire new education industry” (Hutcheon 118) but in reality Pullman’s idea is too idealistic and reduces films to instruments of new-age didacticism.

When considering polysystem theory, the “worthiness argument” cannot work. Pullman’s idea of drawing children back to the original texts is not possible because, as has been previously discussed in the cases of Carroll’s *Alice* books and Collodi’s *Pinocchio*, what is considered ‘original’ for North American children is the Walt Disney adaptation of the source text. Since the source text is erased in this process of ‘Disneyfication’ there is no literature for the child-reader to return to: there is no need for both media as the target renders the source obsolete.

In conclusion, adaptation has been considered a taboo topic in translation studies and “the language of criticism dealing with the film adaptation of novels has often been profoundly moralistic, awash in terms such as *infidelity, betrayal, deformation, violation, vulgarization, and desecration*” (Zatlin 153). Oversimplification has been the norm in past adaptations of children’s literature to film and these oversimplified films have become what North American children view as ‘original.’ In order to maintain the importance of classic children’s literature in an increasingly technologically-dependent world, literature needs to be adapted for film in a way that is entertaining yet maintains the story’s original authenticity and appeal.

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Appendix A: Lewis Carroll's Nonsense Poetry

Jabberwocky

by Lewis Carroll (Illustration by John Tenniel)

`Twas brillig, and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogoves,
And the mome raths outgrabe.

"Beware the Jabberwock, my son!
The jaws that bite, the claws that catch!
Beware the Jubjub bird, and shun
The frumious Bandersnatch!"

He took his vorpal sword in hand:
Long time the manxome foe he sought --
So rested he by the Tumtum tree,
And stood awhile in thought.

And, as in uffish thought he stood,
The Jabberwock, with eyes of flame,
Came whiffing through the tulgey wood,
And burbled as it came!

One, two! One, two! And through and through
The vorpal blade went snicker-snack!
He left it dead, and with its head
He went galumphing back.

"And, has thou slain the Jabberwock?
Come to my arms, my beamish boy!
O frabjous day! Callooh! Callay!"

He chortled in his joy.

`Twas brillig, and the slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogoves,
And the mome raths outgrabe (148-150).



Appendix B:
Song Lyrics from Walt Disney's *Pinocchio*

Hi-Diddle-Dee-Dee (An Actor's Life for Me)

by Ned Washington

Hi-diddle-dee-dee
An actor's life for me
A high silk hat and a silver cane
A watch of gold with a diamond chain
Hi-diddle-dee-day
An actor's life is gay
It's great to be a celebrity
An actor's life for me
Hi-diddle-dee-dum
An actor's life is fun
Hi-diddle-dee-dee
An actor's life for me
A wax moustache and a beaver coat
A pony cart and a billy goat
Hi-diddle-dee-dum
An actor's life is fun
You wear your hair in a pompadour
You ride around in a coach and four
You stop and buy out a candy store
An actor's life for me!
Hi diddle dee dee
An actor's life for me
A high silk hat and a silver cane
A watch of gold and a diamond chain
Hi diddle dee dee
You sleep till after two
You promenade a big cigar
You tour the world in a private car
You dine on chicken and caviar
An actor's life for me!

When You Wish Upon a Star
by Ned Washington

When you wish upon a star
Makes no difference who you are
Anything your heart desires
Will come to you
If your heart is in your dream
No request is too extreme
When you wish upon a star
As dreamers do
Fate is kind
She brings to those to love
The sweet fulfillment of
Their secret longing
Like a bolt out of the blue
Fate steps in and sees you through
When you wish upon a star
Your dreams come true

I've Got No Strings
by Ned Washington

I've got no strings
To hold me down
To make me fret, or make me frown
I had strings
But now I'm free
There are no strings on me
Hi-ho the me-ri-o
That's the only way to go
I want the world to know
Nothing ever worries me
Hi-ho the me-ri-o
I'm as happy as can be
I want the world to know
Nothing ever worries me
I've got no strings
So I have fun
I'm not tied up to anyone
They've got strings
But you can see
There are no strings on me

(Dutch puppet:)
You have no strings
Your arms is free
To love me by the Zuider Zee
Ya, ya, ya
If you would woo
I'd bust my strings for you

(French puppet:)
You've got no strings
Comme ci comme ça
Your savoir-faire is ooh la la!
I've got strings
But entre nous
I'd cut my strings for you

(Russian puppet:)
Down where the Volga flows
There's a Russian rendezvous

Where me and Ivan go
But I'd rather go with you, hey!

Appendix C:
Song Lyrics from Walt Disney's *Alice in Wonderland*

Caucus Race

by Bob Hilliard and Sammy Fain

ANIMALS:

Forward, backward, inward, outward
Come and join the chase
Nothing could be drier
Than a jolly caucus race

Backward, forward, outward, inward
Bottom to the top
Never a beginning
There can never be a stop

DODO:

To skipping, hopping, tripping fancy free and gay
Started it tomorrow
But will finish yesterday

ANIMALS:

'Round and 'round and 'round we go
Until forevermore
For once we were behind
But now we find we are be-

DODO:

Forward, backward, inward, outward
Come and join the chase
Nothing could be drier
Than a jolly caucus race!

In a World of My Own

by Bob Hilliard and Sammy Fain

Cats and rabbits

Would reside in fancy little houses

And be dressed in shoes and hats and trousers

In a world of my own

All the flowers

Would have very extra special powers

They would sit and talk to me for hours

When I'm lonely in a world of my own

There'd be new birds

Lots of nice and friendly howdy-do birds

Everyone would have a dozen bluebirds

Within that world of my own

I could listen to a babbling brook

And hear a song that I could understand

I keep wishing it could be that way

Because my world would be a wonderland

The Unbirthday Song

by Mack David

MARCH HARE:

A very merry unbirthday to me

MAD HATTER:

To who?

MARCH HARE:

To me

MAD HATTER:

Oh you!

MARCH HARE:

A very merry unbirthday to you

MAD HATTER:

Who me?

MARCH HARE:

Yes, you!

MAD HATTER:

Oh, me!

MARCH HARE:

Let's all congratulate us with another cup of tea

A very merry unbirthday to you!

MAD HATTER:

Now, statistics prove, prove that you've one birthday

MARCH HARE:

Imagine, just one birthday every year

MAD HATTER:

Ah, but there are three hundred and sixty four unbirthdays!

MARCH HARE:

Precisely why we're gathered here to cheer

BOTH:

A very merry unbirthday to you, to you

ALICE:

To me?

MAD HATTER:

To you!

BOTH:

A very merry unbirthday

ALICE:

For me?

MARCH HARE:

For you!

MAD HATTER:

Now blow the candle out my dear

And make your wish come true

BOTH:

A merry merry unbirthday to you!