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Translation in film. Film 'in translation' Tim Burton's *Alice in Wonderland*, 2010

ABSTRACT. The article describes fundamental issues relating to translation problems in the art of moving images (base perspective): subtitles, voiceover in the film, dubbing. It also presents the method of translation of the spoken (dialogues, monologues) and written word (poetry, prose) in selected audiovisual material, *Alice in Wonderland* by Tim Burton (2010).

KEYWORDS: translation in film: subtitles; voiceover; dubbing; *Alice in Wonderland*; Tim Burton.

When I use a word, Humpty Dumpty said in rather a scornful tone, *it means just what I choose it to mean – neither more nor less.*
The question is, said Alice, *whether you can make words mean different things.*
The question is, said Humpty Dumpty, *which is to be master – that's all.*

They've a temper, some of them – particularly verbs, they're the proudest – adjectives you can do anything with, but not verbs – however, I can manage the whole lot! Impenetrability! That's what I say!' Carroll (1993: 223-224)[1].

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Some maintain that film translation is a marginal and insignificant problem in theory of translation. Yet [...] nowadays, film translation is probably influencing international communication to a greater extent than translations of books. Whitman-Linsen (1992: 10).

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[1] See Polish translations, for example: Maria Morawska, Antoni Marianowicz, Maciej Słomczyński, Robert Stiller, Elżbieta Tabakowska, Magdalena Machay, Jolanta Kozak, Krzysztof Dworak, Bogumiła Kaniewska.

1. INTRODUCTION

Theory of translation, semiotics and film studies meet in a very interesting, varied and creative field of study (cf. Tomaszkiewicz 2008). It is the art of moving images, which 'creates worlds out of words and images', together with the art of translations in a fictional world (cf. translation in film). It was – not entirely consciously – described by Alice, character from Hollywood adaptation of *Alice in Wonderland* directed by Tim Burton in 2010, as follows: 'Sometimes I forget that this is all a dream'. In film, a translator moves in a borderland between the dream and the reality.

When undertaking a challenge of research into film translatology, one must mention the foundations and sources of one's interest. They include studies on communication (cf. theory of information, Jakobson's *scheme* of 1963, Austin's *speech acts* 1970 and the *illusion* of communication according to Baudrillard of 1972). Further, there is the distinction between social, mass and audiovisual communication, and the concept of at least four facets of linguistic research regarding translation (cf. Tomaszkiewicz 2008)[2]:

a) intralingual (strictly linguistic analyses);
b) interlingual (analyses of translation);
c) intersemiotic (semiotic analyses);
d) audiovisual (audiovisual analyses).

Taking into consideration the research subject matter, audiovisual translation, another significant issue are relations between the image and word in mass communication, namely (cf. Tomaszkiewicz 1999):

a) substitution (equivalence): language and image expressing 'almost identical content';
b) complementarity (completion, enhancement);
c) interpretation – the image explains and illustrates the text;
d) parallelism (counterweight) – the image and the word present messages independently, but the complement each other;
e) contradiction – the image contradicts the words (irony, humour, etc.), the image 'slips' additional hidden messages (censorship, Aesopian language).

The main aim of this paper is indication how fascinating and how often ignored is film as a field of study for applied linguistics. Further, it suggests how important the analysis of the 'conventions of communicative activities conditioned by culture and media' are. It reminds also of the significance of 'analysis of perception and influence of media texts'. Finally, it suggests that

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[2] The key concepts for that scientific (structural and semiotic) approach are thus: code, channel, recipient, sender, coding and uncoding, interaction.

analyses of audiovisual translation have become increasingly popular as bridges to diagnosis of current trends and forecasting new ones - in both 'linguistic didactics' and 'aspects of foreign language media didactics'[3].

Research material is constituted by the adaptation of Lewis Carroll's *Alice in Wonderland* made in 2010 by American director Tim Burton (born in 1958 in Burbank, the USA). The director is an original and controversial Artist who began his film journey at Walt Disney's film studio. In relatively short time, he was allowed to work on his own artistic concepts, such as the following films: *Vincent* (1982), *Frankenweenie* (1984), and *Pee-wee's Big Adventure* (1985). In 1988 he completed his first feature film, *Beetlejuice*[4]. Since then we may speak about Burton's recognisable style with such unique elements as (cf. Zabłocka-Skorek 2010):

- – 'lack of respect towards the aesthetics of expressionism, Romanticism and Gothic' (mockery and circus win over solemnity), nonchalance towards tradition, 'cinema as a game', pastiches on plot, characters and locations out of horror films. 'Lucas and Spielberg were mostly focused on swift action. Burton concentrated on the uncanny (cf. Gothic novels) and the characters who were both funny and sad, as well as clearly poorly adapted to life circumstances';
- – 'unique ideas and imagination' (cf. bad taste: decay and injuries from accidents in which the characters suffered, etc.). influence of Edward Gorey's graphics;
- – 'tendency to employ artistic and scenography grandeur', images returning obsessively (suburbs, secrets, the world as the carnival, fascination with the circus etc.);
- – 'grotesque characters' (a gallery of weirdos, romantic demiurges, half-artists), fixed character traits;
- – 'absurd humour', for instance *Handbook for the recently deceased* from *Beetlejuice*;
- – permanent co-operators;
- – didacticism (moral films with clear *point* and advice);
- – production techniques: Burton the animator connects the old (stop motion) with the new (digital technology);
- – 'genre *subversion*' (well-known genres fitted with new content).

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[3] See goals / topics of the Conference: http://www.phil.muni.cz/wucl/home/Docu ments/ konference/Plan_ramowy_konferencji-Rahmenprogramm_der_Konferenz%20(2).pdf/ (accessed on: 22.12.2015).

[4] *Beetlejuice* has been given the PG (parental guidance) category. This is not a family film, however, since the director oversteps many taboos, such as death, corporeality, etc. Further films by Burton include: *Batman* (1989) and *Batman Returns* (1992), *Edward Scissorhands* (1990) – Gothic aesthetics, animated *The Nightmare Before Christmas* (1993), biographic *Ed Wood* (1994), *Mars Attacks!* (1996), *Sleepy Hollow* (1999), *Planet of the Apes* (2001), *Big Fish* (2003), *Charlie and the Chocolate Factory* (2005), *Corpse Bride* (2005), *Sweeney Todd: The Demon Barber of Fleet Street* (2007), *Alicja in Wonderland* (2010), *Big Eyes* (2014) (cf. http://www.imdb.com/name/nm 0000318/- Tim Burton, accessed on: 22.12.2015).

What is analysed is therefore: Carroll's literary text in English, Linda Woolverton's script and the final version of Burton's film in several variants: the American one (in English, both the speech and subtitles) and localised ones (here: in Polish, as regards subtitles, voiceover and dubbing available for selection from 'the DVD menu).

Thus, the analysed aspects of translation in cinematic art should in this case be researched from at least three standpoints.

a) the linguistic perspective – translation of the language in film, therefore words in the film (Hendrykowski 1982): subtitles, voiceover, dubbing. The aim would be to answer the question: what are the reasons and consequences of such a method selected for film translation?

b) the film studies perspective (considering the semiotic and cultural context) – film in translation, and thus the importance of the so-called intersemiotic translation, audiovisual translation and cultural translation). Here, the question is: why is the translation in film important?

c) the recipient's perspective (taking into account the educational context). This part will address among others the question of protection of the Polish language (cf. the Act on the Polish Language[5]) in the context of film translation. Why can Tim Burton's adaptation of *Alice in Wonderland* from 2010 turn out to be perfect research material for such analyses?

Methodologies useful for such research shall be firstly and foremostly comparative studies (literature and film and the problem of adaptation, cf. Hopfinger, Helman, Hendrykowski), as well as cognitivism (film and the reception of written and spoken language, Zalewski 2003; Hejwowski 2004). Cognitivism joins art and science:

Film cognitivism treats perception as a phenomenon controlled by mental receptive operations. Reception of a film as a work of art is to take place in line with cognitive schemes which condition not only the correct construction of meaning at various levels, but also the identification of elements of the narrative (characters, events) and the plot (the temporal order of events) (Zalewski 2003: 19)[6].

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[5] Article 3. of the Act on the Polish Language of 7 October 1999 suggests the following principles: a) users apply and use the Polish language in its codified standard, make effort to improve their language proficiency, and endeavour to establish conditions for the optimum development of the language as a tool of human communication, b) fight against the vulgarisation of the language, c) spread of knowledge about language and its role in culture, d) honour to regional expressions and dialects, and their preservation, e) support of the Polish language world-wide, f) support of the Polish language teaching in Poland and abroad. (Cf. the full text of the Act in Polish: http://isap.sejm.gov.pl/DetailsServlet?id=WDU19990900999 - Dz.U. (Journal of Laws) 1999 No. 90 item 999, Act on the Polish Language of 7 October 1999, accessed on: 22.12.2015).

[6] Cf. also J. Trzebiński, *Rola schematów poznawczych w zachowaniach społecznych [The role of cognitive processes in social behaviour]*, in: *Psychologia spostrzegania społecznego [Psychology of social*

Additionally, it is important that the cognitive perspective assumes that 'cinema does not provide us with a copy of reality better than its equivalents from other arts, but offers reality *tout court* so that it fulfils the most important human yearnings. [...] Experiencing this reality releases deep belief in it and hinders the ontological separation of the viewer and the reality' (Zalewski 2003: 12). Finally, it must be mentioned that feelings and presentation of emotions as reaction to the film reality are two completely different phenomena.

Researchers in the abovementioned field of study distinguish emotions which accompany narration (the so-called plot emotions) by indicating their typical and dynamic character, temporariness and emotives (emotive qualities) typical for a concrete style. These emotives are usually described as individual, integrated and rooted. Moreover, they are 'packed with reality' to greater extent than plot emotions since they are analysed from the outside. Andrzej Zalewski (2003: 125) noted that 'emotional traits of the plot provoke real emotions located in the viewer'. On the other hand, 'emotional characteristics of the story style generate emotives that do not belong to anybody, but remain located «in» the fictitious world'.

In order to understand the assumed receptive situation for Burton's *Alice in Wonderland* it is necessary to note two mechanisms (Zalewski 2003: 125 and 154): 'reduction of tension' ('the telic experience') and 'passive' identification. Another group of emotions worth remembering are the so-called contrary emotions, i.e. negative emotions, distance, projections, as well as reaction schemes to aesthetic values.

In conclusion, it is necessary to state here that this paper is solely a contribution to a discussion which does not pretend to exhaust the subject. Rather, it suggests the necessity to return to the matter and undertake it again. Not all the topics, problems or questions raised in the article shall be answered, elaborated upon or explained in full. However, one of the major conclusions is an invite to a discussion on the necessity for linguists to change their attitude towards translation 'for the film'. This translation is usually undervalued and underappreciated among its recipients, in particular children and young people learning foreign languages (and Polish). Hence, the crucial factors in film translation are reliability, professionalism, precision and ability to adjust the translation to the reality of the target country. The film version of *Alice in Wonderland* is a good example to be analysed in this context, since various forms of translation (subtitles, voiceover, dubbing) have been used depending on the assumed recipient or means of viewing (television, cinema, the Internet).[7]

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cognition], Warszawa 1985, p. 267-275; D. Bordwell, *Making Meaning. Inference and Rhetoric in the Interpretation of Cinema*, Cambridge Mass. 1989, p. 136.

[7] One of the typical features of scientific texts is their dialogic character, according to Duszak (1998: 283): 'A scientific text stands close to a colloquial and dialogic text. The author

2. THE LINGUISTIC PERSPECTIVE

Let us return for a while to the second motto of this paper. Already the first pages of *Through the Dubbing Glass* describe the state of affairs profoundly: 'Some maintain that film translation is a marginal and insignificant problem in theory of translation. Yet [...] nowadays, film translation is probably influencing international communication to a greater extent that translations of books.' (Whitman-Linsen 1992: 10). Such musings are nothing new, and may be found in bibliographic sources written mainly in English, as well as in online sources (at various levels of professionalism). However, they are definitely worth recounting, since nowadays it is precisely audiovisual translation which reaches the widest circle of recipients. It is usually addressed at young people who are still learning grammar and correct forms of Polish and foreign languages.

The 'disrespectful' attitude towards recipients of film translations have been repeatedly pinpointed, despite the fact that an average film requires between 800 to 1200 subtitles, which constitutes almost 20 pages of consolidated text (Belczyk 2007: 3-5). Examples of such translatological nonchalance are usually:

a) lack of (or curious) title translations;
b) low level of dialogue translations, especially as regards colloquial or unrefined language;
c) mistakes in spelling, orthography and grammar or stylistic mistakes;
d) wrong register;
e) lack of choice between e.g. the subtitles or voiceover;
f) automatic translations without regard to what has been proposed in the Act on the Polish Language.

Such mistakes lead to a peculiar situation in which the recipient is grossly disregarded (cf. Belczyk 2007: 6-15). There is no pleasure in watching such a film, no orientation in its plot and message, and it is impossible to understand the nuances, the small twists in the film, wordplays, and linguistic humour. In the end, the viewer's own language becomes impoverished and warped.

Hence the necessity for accurate and appropriate translation is high, even when the source material is no outstanding piece of art. The translation must be correct every time, as well as attractive and most importantly open to the developments in language. Such difficulties are in fact the driving

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assumes the perspective of the recipient. They aim at organising the content in an unambiguous, well-arranged and foreseeable manner. This is to establish a contract between the two parties: the author and the reader'.

force for creativity, flexibility and ability to 'hear the film'. Every time, the translator painstakingly needs to select the strategy (Belczyk 2007: 6-15), which oscillates between literary translation (justified mostly in case of adaptations of novels) and colloquial translation close to the spoken variation of the selected language.

In this particular case both the literary text and the film are very interesting examples on how the 'Authors play' with readers or viewers with help of, respectively, words, 'images in words' or 'words in images'.

To recapitulate, basic techniques of audiovisual translation are, according to Tomaszkiewicz (2008: 101-125):

a) *dubbing* (dominating in Germany, Italy, France and the Czech Republic) – is putting previously recorded dialogues in the mouths of actors speaking on the screen. Factors important with this method are synchronisation, technical limitations which need to be considered every time, and the assumed viewer. Its drawbacks are 'the impression of artificiality', the costs and time-consuming production (Belczyk 2007: 9; Tomaszkiewicz 2008: 106-112). In case of Burton's *Alice in Wonderland*, due to the fact that the model recipient might be both a child and a senior citizen, a dubbed version was prepared for the Polish market by SDI Media Polska company. The director was Wojciech Paszkowski, and dialogues were prepared by Jan Jakub Wecsile[8]. The dubbing was warmly received by both the audience and the critics.

b) *subtitling* (dominant in Scandinavian countries, the Netherlands, Great Britain, Asian countries, as well as in such film genres as *musical*) – simple addition of the graphic representation of the dialogues and non-linguistic sound effects at the bottom of the screen. 'The main advantage [of subtitles] is that they retain the film as it is without interference with the acting (the voice, its intonation, accent, tone, etc.); [...] they allow for contact with live language' (Belczyk 2008: 8). This technique attaches particular importance to the speed of reading. It must be adjusted to the pace at which the viewers perceive the sound and image, as well as to the costs and less time needed to prepare the soundtrack. Its drawbacks are technical and aesthetic aspects. Often, the screen, and thus also characters and partially the

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[8] Recording and sound cut of the Polish version were done by Jarosław Wójcik and Anna Żarnecka. The artistic director of the project was Mariusz Arno Jaworowski. Actors who provided voices for the Polish version were: Marta Wierzbicka (Alice), Cezary Pazura (Mad Hatter), Małgorzata Kożuchowska (White Queen), Katarzyna Figura (Red Queen), Bartłomiej Topa (Crispin Glover), Jan Wecsile (Tweedledum and Tweedledee), Krzysztof Dracz (White Rabbit), Jadwiga Jankowska-Cieślak (Dormouse), Jan Peszek (Cheshire Cat), Miłogost Reczek (Absolem the Caterpillar), Grzegorz Pawlak (March Hare), Franciszek Pieczka (Jabberwocky), Wojciech Paszkowski (Narrator) and others.

production design, are covered by subtitles. One must consider the time and space the subtitles require, specific sequences in which they appear, and their graphic form (e.g. transparency over the screen). The viewer is also distracted if they have to watch, listen and read what appears on the screen simultaneously. As regards *Alice in Wonderland*, the changes that were made concerned mostly many omissions, abbreviations and switches from the spoken to written language. On a deeper level, the literary language of prose and poetry used by Lewis Carroll had to be adapted and turned colloquial in the film adaptation. This is actually the most intricate aspect in the 'adaptation as translation' discussion, since it is based on a compromise. In the film, it is the literary original becoming impoverished when turned into subtitles. Nevertheless, the final version of subtitles to the film conforms to aesthetic (clarity) and technical requirements (correctness, although one could still argue here). They are appropriate, easy to read and understand, discrete, and natural (cf. Belczyk 2008: 11).

c) *the narrator*, *voice over*, *voice off* (dominant in the majority of European countries, including Poland) – it is a form in between the two previous ones. One person reads out all the dialogues of all the actors against the background of quieter original (Belczyk 2008: 9). This depreciated the audiovisual message, since it is impossible to acquaint oneself with the artistic abilities of the actors, who play with their voices as well. It may also introduce semantic confusion when the viewer loses control over who utters particular words. Its main advantages are low costs and short preparation time.

Alice in Wonderland is a perfect example of various simplification and abridgement techniques (omissions, deletions, condensation), both at the level of intersemiotic (adaptation) and linguistic translation. The techniques start with subtitles which form a base for actors' voice acting, and end with the voice-over. Let us consider the first phenomenon. Below are presented several examples of redundancy. The excess of information hidden within one code (e.g. the visual layer of the film) allows for a shorter and more complex presentation of its actual sense. The artists rely on the recipient's cognitive knowledge and thus resign from repetition of some obvious words and expressions, introduce numerous corrections, omissions. They renounce unnecessary paraphrases or linking phrases, such as *'yes'*, *'you're right'*, *'of course'*, *'hmm...'*, *'really?'*, *'listen...'* – cf. Tomaszkiewicz 2008: 126-151 or Belczyk 2007: 16-37).

Furthermore, Teresa Tomaszkiewicz also indicates particular situations in which such omissions, deletions or condensation of the original text are justified (Tomaszkiewicz 2008: 151), e.g.:

1. Simplification of the hierarchical structure of the conversation.
2. Switching from a dialogue to a monologue discourse.
3. Elimination of various elements typical for the spoken language.
4. Loosening of the sentence structure and of relations between individual sequences.
5. Omitting polite forms.
6. Deletion of subjective means of expression which provides the impression of neutral discourse.
7. Abridgements reducing the amount of information that repeats what is visible on the screen.

Almost all the above mentioned cases appear in Tim Burton's film, although not all of them have been introduced automatically. It ought to be remembered, namely, that in the case of a film directed at children it is not recommended to omit the vocative case, interjections, greetings, repetitions, rhetorical questions and *question tags* or *false starters*. Sometimes they bring life to the dialogues, and – paradoxically – catch the attention of the young viewer.

The case is slightly different with semantic simplifications and shifts related to synonyms, or with phrases that are often omitted by translators: *look*, *come on*, *tell me*, *I think*, *do you know*, *please…*, or adverbs: *really*, *just*, *always*, *and usually*. *Alice* is no exception, which leads to syntactic simplifications in form of connected sentences, deletion of subordinate clauses, changes from direct to reported speech, appearance of numerous ellipses, switches from interrogative to declarative or exclamatory sentences, etc.

Translators decide on similar omissions in case of information which is relatively the least significant for the given context or which may be introduced in a 'general manner'. For example, point seven in the above list includes idioms, metaphors, similes or morals which are expressed visually on the screen, but enthusiastically uttered by e.g. the Red Queen from *Alice's Adventures in Wonderland*:

> 'Everything's got a moral, if only you can find it'.
> 'Tis love, that makes the world go round!'
> 'Take care of the sense, and the sounds will take care of themselves'
> 'The more there is of mine, the less there is of yours'.
> 'Be what you would seem to be' or 'Never imagine yourself not to be otherwise than what it might appear to others that what you were or might have been was not otherwise than what you had been would have appeared to them to be otherwise.'
> 'I make you a present of everything I've said as yet' (Carroll 1993: 109-111).

In the same context, creators of the film version of *Alice* have partially resigned from the slightly auto-thematic fragments of the book concerning the

reason for which Alice went to Wonderland, namely the scene where the main character discusses madness and crazy characters with the Cat.

> *'But I don't want to go among mad people,'* Alice remarked.
> *'Oh, you can't help that,'* said the Cat: *'we're all mad here. I'm mad. You're mad.'*
> *'How do you know I'm mad?'* said Alice.
> *'You must be,'* said the Cat, *'or you wouldn't have come here.'* (Carroll 1993: 87).

Note also the motto of this paper, for the conversation with Humpty Dumpty on words and their meanings.

The literal sense of the expression 'to beat time' has also been visualised in the company, while in the book the weird watch which only shows the days of the month and not the actual hour, is described as follows:

> *'I think you might do something better with the time,'* she [Alice –I.G.] said, *'than waste it asking riddles with no answers.*
> *'If you knew Time as well as I do,'* said the Hatter, *'you wouldn't talk about wasting it. It's him.'*
> *'I don't know what you mean,'* said Alice.
> *'Of course you don't!'* the Hatter said, tossing his head contemptuously. *'I dare say you never even spoke to Time!'*
> *'Perhaps not,'* Alice cautiously replied: *'but I know I have to beat time when I learn music.'*
> *'Ah! That accounts for it,'* said the Hatter. *'He won't stand beating. Now, if you only kept on good terms with him, he'd do almost anything you liked with the clock. For instance, suppose it were nine o'clock in the morning, just time to begin lessons: you'd only have to whisper a hint to Time, and round goes the clock in a twinkling!* [...]' (Carroll 1993: 93).

The metaphor has also 'materialised' in the language of the scene when Alice's family is worried about her absent-mindedness, asking: 'Where's your head?' (in a metaphorical sense, indicating lack of control over what is going on). After some time, already in Wonderland, the Red Queen punishes her subordinates by cutting their heads, literally. It is a literal approach to the fantasy world!

Further, subtitles in the film inform the viewers about what the characters do not say, but what is heard in the soundtrack as the so-called acoustic effect, often linked to a specific character. All such information is graphically distinguished in both Polish and English by brackets (informing of what has not been said aloud) and by capital letters (which imply the information is important for understanding of the ironic, mocking, or metaphorical character of the spoken word). The following examples have been used as either nouns or verbs:

SIGHING
COUGHING
SCOFFING
EXCLAIMING
SCREECHING
YELPING
SNIFFING
LAUGHING
LAUGHING MANICALLY
CHATTERING
CUP SMASHING
JABBERWOCKY ROARING
SCREAMING
FLAMINGO SQUAWKING
MOUTHING
GRUNTING
RED QUEEN SIGHING
GIGGLING
GASPING
DOOR CREAKING
SQUEALING
SHACKLES CLATTERING
SQUEAKING

Similarly, the subtitles include information on the stylization of music accompanying particular scenes, for instance (MEDIEVAL MUSIC PLAY-ING) or (JAZZ MUSIC PLAYING).

In Carroll's book there are diverse seemingly untranslatable words which have been completely omitted or substituted with others in the film. Some have been transferred from the original version to Polish subtitles: *oraculum*, a mysterious calendar and compendium of knowledge on the underland, *Griblig Day*, *Frabjous Day*, *Jabberwocky, McTwisp*, etc.

Some words could have suggested how to assess a given character. For instance, in the English version Alice has been called 'A little impostor' by characters from Wonderland. 'Pretending to be Alice. She should be ashamed'. It is a challenge to translate the word 'impostor' well. In Polish, there are words such as 'oszustka' and 'hochsztaplerka' which underline the negative aspect of the concept, but there are also 'kuglarka' and 'szarlatanka' which indicate the ironic and mocking semantic sense of the word.

The word play originating in the novel and the game of anagrams are confirmed by the dialogue in which the Queen herself notices a rhyme. In English, the statement is as follows: 'Anyone can go by horse or rail, but the absolute best way to travel is by hat. Have I made a rhyme?'.

The poetic monologue of the Mad Hatter fulfils a similar function. It is difficult to grasp its meaning (in both Polish and English) at first, if without the knowledge of the potential of word games, Carroll's portmanteau words and the hidden, psychoanalytical dimension of the novel. Here is a fragment:

Mad Hatter's Poem

Twas brillig, and the slithy toves
Did gyre and gimble in the wabe.
All mimsy were the borogoves
And the mome raths outgrabe.
The Jabberwock, with eyes of flame
Jaws that bite and claws that catch!
Beware the Jabberwock, my son!
And the frumious Bandersnatch!
He took his Vorpal sword in hand The
Vorpal blade went snicker-snack!
He left it dead, and with its
head He went galumphing back.

Words which lead to difficulties with translation are, among others, 'slay', which as a verb means literally 'to kill', but also 'to succeed in something', as well as 'muchier' and 'muchness' derived from 'much'. They were used in the dialogues as follows:

It's all about you, you know.
I'm not *slaying* anything. I don't *slay*, so put it out of your mind.
You don't *slay*.
You were much more *muchier*.
You've lost your *muchness*.
My '*muchness*'?

The film word games include also searching for words beginning with specific letters, such as 'M' or 'A'. In the English language version, the particular fragment goes: 'I've been considering things that begin with the letter *M*. Moron, mutiny, murder, malice'.

Carroll's reverence and love for language is also presented in Burton's adaptation, in the scene where the Mad Hatter enumerates various types of hats, all in one breath: 'cloche', 'dunce hat', 'death cap', 'coif', 'snood', 'barboosh', 'pugree', 'yarmulke', 'cockle hat', 'porkpie', 'tam o'shanter', 'billycock', 'bicorne', 'tricorne', 'bandeau', 'bongrace', 'fan-tail', 'night cap', 'Garibaldi', etc.

The film also presents a significant substitution. Numerous poems from the book referring to dreams, growing up and time passing, as well as chil-

dren's play with words have been omitted and replaces by the incoherent monologue of the Hatter and the parodic song at the end of the film.

The changes fit the transformed compositional framework introduced by the director as a deviation from the literary original. There, the novel ends with the main character's dream about a dream, and then with *Christmas Greetings from a Fairy to a Child*.

> [Alice – I.G.] sat on with closed eyes, and half believed herself in Wonderland, though she knew she had but to open them again and all would change to dull reality – the grass would be only rustling in the wind, and the pool rippling to the waving of the reeds – the rattling teacups would change to the tinkling sheep-bells, and the Queen's shrill cries to the voice of the shepherd boy [...] (Carroll 1993: 143).

The second part of the novel, *Through the Looking-Glass*, ends with awakening and a rhetorical question: *Was it all a dream?*

> A boat, beneath a sunny sky,
> Lingering onward dreamily
> In an evening of July –
> [...]
> Ever drifting down the stream –
> Lingering in the golden gleam –
> Life, what is it but a dream? (Carroll 1993: 279).

Thus, in Tim Burton's film a significant 'reassignment of accents' has been conducted. Already in the first scene we learn that Alice is to be married. She is not ready to do that, and hence after the journey to the Wonderland she returns only to refuse and to devote herself to work. Changes made to the plot have also influenced the translation (numerous omissions, abridgements and changes). They have been presented not only in the film itself, but also in the documentary accompanying it, for instance The *Mad Hatter*, *Where is Alice?*, *The Effects of Wonderland* (about special effects such as the *green screen* in the film). The film ends in a song, the director's interjection and a shout out to modernity. It adjusts the message to a different space, time and recipient, and shows the author's original style absent from the book. The song's lyrics sound, by turns, ghastly, mature, funny and child-like[9].

The End Song	Where am I now?
I'm underground, I fell down.	Upside down and I
Yeah, I fell down.	Can't stop it now
I'm freaking out	Can't stop me now.

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[9] See Avril Lavigne, *Alice* (the song from the film).

I, I'll survive.
When the world's crashing down
When I fall and hit the ground.
I will turn myself around
Don't you try to stop me.
I, I won't cry.
I found myself in Wonderland.
Get back on my
feet, the ground.
Is this real?
Is it pretend?
I'll take a stand
until the end.
I, I'll get by.
I, I'll survive.
When the world's crashing down
When I fall and hit the ground.
I will turn myself around
Don't you try to stop me.
I, I won't cry
(ALICE'S THEME PLAYING)
Oh, Alice, dear,
where have you been?
So near, so far,
so in between.
What have you heard?
What have you seen?
Oh, tell us, are
you big or small?
To try this one
or try them all.
It's such a long,
long way to fall.
Alice, Alice, oh, Alice.
How can you know
this way, not that?
You choose the door

You choose the path.
Perhaps you should
be coming back.
Another day, another day.
And nothing is quite
what it seems.
You're dreaming

Are you dreaming?
Oh, Alice.
Oh!
Oh, how will you
find your way?
No time for tears today
No time for tears today.
So many doors, how
did you choose?
So much to gain,
so much to lose.
So many things
got in your way.
No time today, no time today.

Be careful not to
lose your head.
Remember what the
dormouse said.
Alice!
Did someone pull
you by the hand?
How many Miles to Wonderland?
Please tell us so
We'll understand.
Alice, Alice, oh, Alice.
Oh, how will you
find your way?

For the sake of comparison – and to show a significant change – it is worth reminding how the literary version of *Alice in Wonderland* ends:

Christmas Greetings

Lady dear, if Fairies may
For a moment lay aside

Cunning tricks and elfish play,
'Tis at happy Christmas-tide.

We have heard the children say –
Gentle children, whom we love –
Long ago, on Christmas Day,
Came a message from above.

Still, as Christmas-tide comes round,
They remember it again –
Echo still the joyful sound
'Peace on earth, good-will to men!'

Yet the hearts must childlike be
Where such heavenly guests abide:
Unto children, in their glee,
All the year is Christmas-tide!

Thus, forgetting tricks and play
For a moment, Lady dear,
We would wish you, if we may,
Merry Christmas, glad New Year!

Christmas, 1887 (Carroll 2010: 282)

3. THE FILM STUDIES PERSPECTIVE

> But I'll tell you a secret. All the best people are... Here.
>
> (a fragment of the dialogue script)

'The literary process of reading and interpretation is slow, gradual and individual. The film one is direct, swift and communal' (Helman 1999a: 52-53). For the above sentence to make a point, one must first ponder over the border between a novel and a film. What is, in fact, the difference between these two media: the image and the word? How does this affect the reception? We have known the power of the word for a long time, and we know perfectly that 'the image is the source of power, persuasion and pleasure just as powerful as the written word' (Helman 1999b: 48-49). However, what is the consequence of this fact when one returns to it after numerous years, at the beginning of the 21st century?

Film imaging is understood as the movements of the camera, its angles, selection of an appropriate shot, etc. What we see depends to a large extent on how somebody else watches and adjusts the camera accordingly. There-

fore, in fact it is not our own image, but assumption of a 'ready-made', foreign perspective. We agree to such a convention when it is close to us and lets us forget about creation and transmission or agency.

Countless researchers into the so-called magic of the cinema have noticed that the eye of the camera replaces the eye of the observer. Most importantly, it allows us to see what we would not be able to see in normal circumstances. The camera 'zooms' on our common ability to assimilate visual information (or: makes us realise we possess it). It is a form of autothematism related to the very core of this *medium*.

Language has its own laws. Literary characters have always been related to the area of words and shadows which created them. Hence it is sometimes disappointing to see such characters on screen, as they lack the imaginary potential which the word gives (cf. intersemiotic translation).

'Literature is a secondary system based on language, while the foundations of film lie not in the language, but in a visual code', wrote Seweryna Wysłouch (Wysłouch 1994: 158). Further, she describes how the substitution of the word by image and sound – the change of the medium – does not change the meaning, and yet inspires different reactions in the recipient.

> That occurs because the verbal sign is characterised by low iconicity and highly symbolic function, and thus is conceptual. At the same time, the film sign is characterised by high level of iconicity and unstable symbolic function, affecting us directly, perceptually, sensually. Hence, high iconicity of the cinema does not leave much place for the imagination which is necessary for a reader visualising the content for him or herself (Wysłouch 1994: 158).

When scrutinising Lewis Carroll's works and Tim Burton's film, the reader and the viewer must search for meaning at the border of two areas: the visual and the literary plain. Each text in culture (in literature, painting, film) belongs to both of them. Most often, however, one of them is dominant, which causes the synergy to be even more significant. Another matter is also the convention of reception which 'pushes' us into convictions about the read or seen 'truth'. It is only a substitute of our primordial ability to learn and see. That is why the works of *Edward Scissorhands'* author are worth analysing, especially the original case study, namely *Alice in Wonderland. Therein, seeing may resemble reading, just as in the case of the book reading resembles seeing. Unity becomes possible...*

Let us, however, return to the theory. Film adaptation is perceived as a variant of intersemiotic translation (cf. Hopfinger 1974; Hendrykowski 2013). Secondary literature utilises expressions such as 'dangerous relationships', 'creative treason', 'film-ability' and 'non-film-ability' of literary proto-

types (Helman 1998: 7-18). What follows are diverse classifications and typologies of adaptation strategies. Some of them are enumerated below.

Types of adaptation:

a) according to Geoffrey Wagner (1975): transposition (simple adaptation), commentary and analogy (divergence from the text);

b) acc. to Michael Klein and Gillian Parker (as described in 1981): remaining true to the original, preservation only of the basic framework of the story, or original as raw material (which results in a separate creation);

c) acc. to Dudley Andrew (1984): borrowing (text's authority), transformation (another *medium*), merging (the film 'looks' at literature or its reflection, and does not adapt. The original continues to live its own life);

d) acc. to Brian McFarlane (1996): transfer (of what might be directly transferred and is not related to only one semiotic system) and adaptation in itself (of the content or what relates to only one semiotic system);

e) adaptation as a certain evidence of the reception of the literary work (diachronic perspective);

f) adaptation as a form of intercultural translation, at the level of construction, of construction and meaning, and of culture (Hopfinger 1974);

g) rhetoric mechanisms as typical adaptational actions: adjection, detraction, inversion, transmutation, etc. (Hendrykowski 2013)[10].

As regards the notion of intersemiotic translation, it should be underlined that there is no unambiguity concerning it in the literature. The definition depends on the assumed research perspective.

a) for Jakobson it would be transmutation which replaces the linguistic code with another, non-linguistic one. Theoreticians also understand such translation as typical for film adaptation of a literary work;

b) translatology widens the scope of intersemiotic translation to include messages consisting both of words and visuals, where interlingual

_____

[10] 'Film adaptation necessitates seven basic semantic operations. They include:

1) substitution (equivalence, exchange, transmutation),

2) reduction (detraction, subtraction, removal),

3) adjection (addition, contribution),

4) amplification (strengthening, underscoring, accenting),

5) inversion (interchange),

6) transaccentuation (transfer of significant points),

7) compression (condensing of the original structure)' (Hendrykowski 2013: 180).

Translation Agnieszka Marciniak

translation is intertwined with transmutation (Tomaszkiewicz 2008: 74-100).
Furthermore, Marek Hendrykowski notes that

The general aim of a linguistic translation and of a film adaptation seems similar: it is making an already existing object accessible to new circles of recipients. The intertextual aspect definitely connects the two activities. What they also share is the contextual factor, created by two cultural times and spaces which differ to a smaller or larger extent. In this sense, the author of a translation and of an adaptation acts similarly to creators of a new work. The only difference is that this new work is, owing to them, adjusted to a different type of circulation and a re-reading in yet another (foreign) cultural context. However, film adaptation differs significantly from a typical linguistic translation, namely in:
1) the material,
2) the medium,
3) the means of expression (Hendrykowski 2013: 175-176).

The subject of cultural translation is often related to such mechanisms and themes as generalisation, explanation, addition, omission, adaptation, humour and word games (Belczyk 2007: 97-119). Considering the above, Tim Burton's *Alice in Wonderland* may include the following cultural tropes which are to a smaller or greater extent subject to translation:
a) references to the colonial policy of the United States of America (Adamczak 2010: 95);
b) the feminist context, as indicated by the motif of engagement refusal on the side of the main character, as well as her independent decision to work for her father's company (added by the director);
c) the Hollywood-like tendency to simplify and abridge the plot; the film has a much more clear and transparent plot than the book, there are fewer characters and motifs;
d) criticism towards America, its ubiquitous consumptionism and lack of interpersonal relations (Zabłocka-Skorek 2010: 356);
e) modernisation and adjustment of the main theme to the contemporary reality: search for identity, growing up and acquiring experience. In fact, when residents of Wonderland are looking for Alice, the story touches upon the struggles which are in the field of interest among *gender* or *queer* researchers;
f) the psychoanalytical context which allow for interpretation of following of the white rabbit as a journey into oneself and one's unconscious. This is indicated by the rabbit hole metaphor and the falling down movement. From this perspective, the palace is a symbol of the social life, while the forest – of the entrance to the world of the uncon-

scious. Two queens are two personality sides of one character (which suggests personality disintegration caused by, for instance, a mental disorder) etc. Such an approach is also conducive to comparisons between Wonderland characters and Alice's family and friends from the real world. Examples could be the twins from the dream and from the party; the Red Queen and Crispin Glover as opposed to Alice's sister and her unfaithful partner; the Absolute; Alice's deceased father (the Caterpillar and the transformation – the ideas of reincarnation, liberation and repetition of the father's unusual destiny); the Hatter is, perhaps, Alice herself? (Kempna 2010: 132 and Franke 2015: 100-101).

To conclude, Burton's vision might be described as not polemics with the literary original, but as an unusual reading of it. It is original in the sense that it is very personal and reveals the director's predilections towards fantasy, peculiarities, secrets and the search for hidden senses.

4. THE RECIPIENT'S PERSPECTIVE

Nowadays, languages are taught increasingly more often with use of audiovisual materials available on DVDs or online. Elżbieta Gajek and Agnieszka Szarkowska (2015: 243-244) point out such databases as 'online multimedia repositories, e.g. Khan Academy (www.khanacademy.org), TEDx lectures (http://tedxtalks.ted.com), or resources made available by universities, such as Massachusetts Institute of Technology MIT Open Courseware (http://ocw.mit.edu/index.htm).

This aspect of a teacher's job is related to language learning processes based on listening exercises (with use of e.g. film dialogues) or on reading the subtitles. Such type of education involves the learner in the process of translation of audiovisual materials. Thus, education consists not only of learning grammar necessary to use the language in a correct way, but also of acquiring communicative and cultural competences (Gajek / Szarkowska 2015: 245). Both authors present 'how various types of audiovisual translation may be used to develop language skills, both receptive and productive ones, with use of audiovisual materials [...]'.

One of their examples is also the ClipFlair project, '*co-financed by the European Union as a tool for foreign language learning through interactive captioning of clips. The project aims at creation of a database of exercises for foreign language learning. They are based on utilisation of video clips and various types of audiovisual translations* [...]', (Gajek / Szarkowska 2015: 245). It is indisputable that it is easier to teach English when referring to content that is important or attractive for the learner, for example films. Teaching through content, and thus

communicating, have become more important than grammatical correctness. Authenticity and approachability of the materials are conducive to language learning.

Various methods of audiovisual translation are also important for the practice of foreign language teaching. One of them is translation of the scripts (including the so-called *interlingual subtitling* and *intralingual subtitling* of subtitles within or between the shots) (Gajek / Szarkowska 2015: 248). Particularly useful in teaching is also *reversed subtitling*, when the film is shown in one's native language with subtitles in a foreign language. Other didactic tools include dubbing and audio description (i.e. additional narration for visually impaired viewers).

Audiovisual translation turns out to be an important tool in teaching and learning of a foreign language. It stimulates discussion, and thus communicative competences, as well as intercultural integration providing new areas for communication. Hence, audiovisual skills are now included among linguistic skills (Gajek / Szarkowska 2015: 252-254). The skills themselves include receptive skills: 'audiovisual watching', 'audiovisual listening', 'audiovisual reading', and productive skills: 'audiovisual speaking', or the ability to adjust one's own text to the audiovisual one; 'audiovisual writing', or the ability to create subtitles and dialogues, 'audiovisual creativity', or for instance cutting, filming, adding graphic elements, sounds or texts to the film (Gajek / Szarkowska 2015: 254). In this manner, linguistic and audiovisual skills may be stimulated. Students may translate subtitles and what they hear (at the level of replaying), they make notes on the film, summarise it or interpret simultaneously (at the level of processing), and finally they may write reviews or listen to them (at the level of responding).

In conclusion, *Alice in Wonderland* may be read as a capricious continuation to the escapist tradition of *New Adventure Cinema*.

> [...] The escapism was expressed in how characters of these films were built. A great majority of them were children or child-like characters, ready to forget about the whole world when focused on a particular goal. [...] what was meant here was imposing on the viewers a specific attitude to the film reality [...] teaching them what to desire in the cinema. Children believe in what is improbable, they are ready to achieve the impossible, unlimited by common sense in their efforts. [...] Children's look on the world is characterised by trust in a certain higher order which favours the brave and just and puts obstacles in front of the bad guys. [...] Luke Skywalker, Indiana Jones, Neo, the pirates from the Caribbean, residents of Pandora and audiences filling cinemas for over thirty years also believe in that order (Szyłak 2011: 18-19).

Hence, the film and all the works of Tim Burton (such as *Edward Scissorhands, The Big Fish, Charlie and the Chocolate Factory*) may be treated as edu-

cational material (Zabłocka-Skorek 2010: 340). It is worth assuring that education include development of both Polish and – when working with translation – a foreign language.

Translation Agnieszka Marciniak

FILMOGRAPHY

Directed by: Tim Burton
Written by: Linda Woolverton
Photography: Dariusz Wolski
Music: Danny Elfman
Production design: Robert Stromberg
Costumes: Colleen Atwood
Special effects: Sony ImageWorks Inc.
Cast: Johnny Depp (Mad Hatter), Anne Hathaway (White Queen), Helena Bonham-Carter (Red Queen), Mia Wasikowska (Alice), Alan Rickman (Caterpillar) et al.
Premiered in: 2010

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