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Faculty of Arts and Philosophy  
Department of English and American Studies

*The Legend of Sleepy Hollow* by Washington Irving and its Changes in Movie

Adaptations

Monika Olejníčková

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### Z á s a d y p r o v y p r a c o v á n í :

Firstly a short biography of Washington Irving and an overview of his most important works and themes should be included. Next a brief description and analysis of Irving's THE LEGEND OF SLEEPY HOLLOW should be featured. In the following chapter a short overview of the most important works and themes of Tim Burton should be included. In the subsequent section of the BP theories and definitions of adaptation should be defined, e.g. by Linda Hutcheon. Then the longest and most important part of the paper should be an analysis of how Irving's short story was adapted in Burton's film. For this part the definitions and theories in the previous chapter should be used. Emphasis should be placed on the problematics of literary adaptation to film (what can be gained or lost in translation) in general, and how these issues are reflected in the Burton's SLEEPY HOLLOW. To illustrate specific problems and other issues of adaptation, examples from other film adaptations of literary works should be included, especially those of Tim Burton, e.g. CHARLIE AND THE CHOCOLATE FACTORY, ALICE IN WONDERLAND, SWEENEY TODD. Finally, other film adaptations of SLEEPY HOLLOW may be compared to Burton's.

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prof. PhDr. Petr Vorel, CSc.  
děkan

L.S.



Mgr. Šárka Bubíková, Ph.D.  
vedoucí katedry

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**Annotation**

The bachelor thesis deals with *The Legend of Sleepy Hollow*, a short story by Washington Irving and its changes in various movie adaptations. It presents theories of adaptation by Linda Hutcheon and Jack Boozer and applies the theories to movies by Tim Burton. A description of Burton's Gothic style is included to make it easier to understand the changes in his adaptations. A number of adaptations by various authors are described to demonstrate how a story can be modified by different authors.

**Keywords**

Theory of adaptation, Headless Horseman, Gothic art, movie, Tim Burton

**Anotace**

Tato bakalářská práce se zabývá povídkou Legenda o Ospalé díře od Washingtona Irvinga a jejími změnami v různých filmových adaptacích. Práce představuje teorie adaptace od Lindy Hutcheonové a Jacka Boozera a aplikuje je na filmech Tima Burtona. Pro usnadnění pochopení důvodu změn v Burtonových adaptacích je zahrnut popis Burtonova gotického stylu. Několik adaptací od různých autorů je popsáno jako ukázka toho, jak jeden příběh může být změněn různými autory.

**Klíčová slova**

Teorie adaptace, bezhlavý jezdec, gotické umění, film, Tim Burton

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## Introduction

*The Legend of Sleepy Hollow* by Washington Irving is widely known and it has had numerous adaptations. Probably the most popular adaptation of Irving's story of the Headless Horseman is the horror movie *Sleepy Hollow* (1999) by Tim Burton. The main aims of this bachelor paper are to present Linda Hutcheon's and Jack Boozer's theories of adaptations and to apply some of them to film adaptations, especially to a few adaptations of a tale by Washington Irving. Then Burton's *Sleepy Hollow* will be analyzed and some movie adaptations by other artists briefly mentioned in order to show how an adaptation may differ from its original work.

The first chapter consists of two parts; the first one deals with theories of adaptation by Hutcheon which deal with diverse media such as film, television, opera, theater, music and games, as well as by Jack Boozer, who concentrates on film adaptation. A brief definition of what adaptation is, how it works and how Hutcheon classifies the types, is included. The second part describes changes that have to be made when creating a movie adaptation of a written work along with problems which have to be dealt with when adapting a source work. In the second chapter, a short subchapter about Washington Irving's adaptation in his work will be included.

The third chapter, as well as the previous one, includes a short biography of Tim Burton and a list of his works. Then Burton's artistic style and Gothic features in his movies will be analyzed to make it easier to understand why certain changes in his adaptations were made. Three film adaptations by Tim Burton will then be presented and compared with their original versions to show how he applied his personal style into the works. The last part of this chapter will deal with *Sleepy Hollow* (1999), a loose adaptation by Burton as well as an analysis of differences between his adaptation and Irving's original tall tale. The fourth chapter will briefly describe a number of movie and series adaptations of Irving's tall tale by different authors to demonstrate how a work can be variously processed into different movies and TV series and that a pleasant tale can be changed to a comedy or even a horror story.

# 1. Adaptation

## 1.1 Theories of Adaptation According to Linda Hutcheon and Jack Boozer

While Linda Hutcheon in her book *A Theory of Adaptation* (2006) analyzes adaptation from a broader perspective and deals with all kinds of genres, Jack Boozer in his *Authorship in Film Adaptation* (2008) concentrates specifically on film. Hutcheon (2006) describes adaptation as a complex process of transferring a story or a part of it to another story, while a change from one medium to another can be used. Boozer (2008) claims that it is a process, through which a source text is transformed into a motion picture while the central role has the screenplay. According to Linda Hutcheon (2006), adaptations have been made since the earliest times in many different forms of media; they were in “[...] poems, novels, plays, operas, paintings, songs, dances, and *tableaux vivants* and they were constantly being adapted from one medium to another and then back again” (Hutcheon 2006, XI). As Hutcheon points out, “Adaptations are everywhere today: on the television and movie screen, on the musical and dramatic stage, on the Internet, in novels and comic books, in your nearest theme park and video arcade” (Hutcheon 2006, 2). Today, when people have new opportunities and materials to work with, they can transfer stories from the older media to “[...] not only film, television, radio, and the various electronic media, of course, but also theme parks, historical enactments, and virtual reality experiments” (Hutcheon 2006, XI).

According to Hutcheon (2006), adaptation can be shortly described as:

- a. an acknowledged transposition of other work or works.
- b. a creative and an interpretive act of appropriation
- c. an extended intertextual engagement with the adapted work

Hutcheon (2006) divides adaptations into those used to tell stories, to show stories and to interactive works. Adaptations that tell stories are novels, tales, novellas and other written works, but also songs and stories narrated in radio. Shortly, these adaptations are telling a story in words (orally or on paper). A typical example of an adaptation that tells a story is e.g. *The Legend of Sleepy Hollow* (1819) and *Rip van Winkle* (1817) by Washington Irving. The visual adaptations that show stories are movies and TV series, e.g. *Charlie and the Chocolate Factory* by Tim Burton. Other visual adaptations are theatrical plays, such as *Sweeney Todd: The Demon Barber of Fleet Street* (1979) and other performances or media (which can be, however, sometimes interactive), where a particular picture is presented. Interactive media are for example video games and computer games. According to Hutcheon (2006), to tell a story means to describe, explain, summarize or extend something, such as in e.g. short stories,

novels, and historical accounts. On the other hand, to show a story involves “a direct aural and usually visual performance experienced in real time” (Hutcheon 2006, 12).

Adaptations can also be interactive – Hutcheon uses an example of games inspired for example by a movie or a written work. These adaptations not only engage user’s senses but also require them to perform some level of physical interaction.

You find yourself, usually unintentionally, in a strange, hostile place, unarmed and vulnerable.... You must explore the place to find weapons and other useful items, moving through the many game arenas or levels on some form of quest. In the process you must fight and/ or avoid many enemies or monsters. We move – and control our movement – through a 3-D fictional world, with a sense of embodiment in the game space, a heterocosm we may already know in a nonanimated version through the film from which the game is adapted. (Hutcheon 2006, 135)

Typical for a video game adaptation is a three-act structure. At the beginning, in the introductory material, there are usually “movie-cut-scenes” (Hutcheon 2006, 13), which are the first act; the basic and important information is presented to the players there. The second is the part where players play the particular game and complete the quests they are supposed to – the core gameplay experience, and the third act is climax, which often includes other “movie-cut-scenes” showing the end of the story. “Act one and three obviously do the narrative work – through showing – and set up the story frame; the second-act gameplay, with its intensity of cognitive and physical engagement, moves the narrative along through visual spectacle and audio effects and through problem-solving challenges” (Hutcheon 2006, 13). Since the main part is the second act, the story is no longer central in games.

Although adaptations are very popular, Linda Hutcheon assumes that, even today, they are often talked about negatively. Many people consider adaptations to be secondary and inferior works of art. However, Hutcheon (2006) objects that if someone was first to write something, it does not mean their work is better or original. She points out that if this were true, adaptations would not be as ubiquitous and as popular as they are.

If adaptations are, by this definition, such inferior and secondary creations, why then are they so omnipresent in our culture and, indeed, increasing steadily in numbers? Why, even according to 199 statistics, are 85 percent of all Oscar-winning Best Pictures adaptations? Why do adaptations make up 95 percent of all the miniseries and 70 percent of all the TV movies of the week that win Emmy Awards? (Hutcheon 2006, 4)

To support this theory, she demonstrates how influential the process of adaptation can be, she submits the example of advertising of adaptations of *Batman*:

Comic books become live-action movies, televised cartoons, and even action toys. The goal is to have the child watching a Batman video while wearing a Batman

cape, eating a fast-food meal with a Batman promotional wrapper, and playing with a Batman toy. The goal is literally to engage all of the child's. (Hutcheon 2006, 88)

She also emphasizes that even Shakespeare in his famous works, which are considered classic today, derived from older stories and authors and adapted them for the stage.

Our authour's [sic] [Shakespeare's] plots are generally borrowed from novels, and it is reasonable to suppose, that he chose the most popular, such as were read by many, and related by more; for his audience could not have followed him through the intricacies of the drama, had they not held the thread of the story in their hands. The stories, which we now find only in remoter authours [sic], were in his time accessible and familiar. The fable of "As You Like It", which is supposed to be copied from Chaucer's Gamelyn, was a little pamphlet of those times; and old Mr. Cibber remembered the tale of Hamlet in plain English prose, which the criticks [sic] have now to seek in Saxo Grammaticus. (Johnson, 1765)

However, because this information is not commonly known to wide public, Shakespeare's plays are thought to be his original works and they are not being compared to the authors from whom he adapted.

"If we do not know that what we are experiencing actually *is* an adaptation or if we are not familiar with the particular work that it adapts, we simply experience the adaptation as we would any other work" (Hutcheon 2006, 121). Similarly, Boozer (2008) points out that Alfred Hitchcock, who was a famous English producer, "[...] rose to fame first as the leading practitioner of the suspense thriller, then as the quintessential Hollywood auteur, even though virtually all his films were adaptations of works by other hands." (Boozer 2008, 63) For example *Rebecca* (1940) is a psychological drama thriller directed by Hitchcock which was based on Daphne du Maurier's novel of the same name. (Boozer 2008) Therefore, to perceive an adaptation as such, we need to know the "original" work, so we can search in our memory and compare the two versions.

According to Linda Hutcheon, "Adaptation is repetition, but repetition without replication." (Hutcheon 2006, 7) Adaptation is not copying – it is a creative process of making an adapted material a personal work. "It may well matter whether the artist is working in Germany in 1931 or France in 1945 or Tunisia in 1947 [...] or whether the artist is creating a novella or a scenario or the dialog for a film or an opera" (Hutcheon 2006, 111). Boozer notes that an adaptation should be a new work with its own aesthetic integrity. A filmmaker can use the plot, setting and the characters of the work it adapts, but they do not have to follow the work as a script; they have the freedom to include their own ideas and so make as many changes as they need. Sometimes the plot can be changed dramatically, even to the extent that the genre of the work may differ, and characters may be omitted or added. Hutcheon (2006) appoints that when e.g. a film or a musical declares itself an adaptation of a particular work,

people who know the original work, will turn out for the adaptation in order to find out that only the name remains the same and that there is little resemblance to the work they know. The individual units of a work can be jumbled or omitted as well. This applies to even the most unusual artistic adaptations such as computer games or songs.

## **1.2 Differences between a Written Work and a Movie**

According to Boozer (2008), a movie adaptation is a final work of cooperation of many people. This cooperation is not always easy, what more, it is usually very complicated, because each member of the team has their own ideas and opinions what the movie should look like and the goal it to choose the best ideas and create something new and fresh. Movie adaptations are very popular because they give an opportunity to experience a famous work of literature to people who prefer the film adaptation to the original literary work. On one hand, movies give a certain image of the settings and the main characters in the story, but on the other hand, deprive the viewer of his or her imagination. Sometimes, the adaptation even influences a viewer to decide to read the original work. A movie adaptation, as well as other types of adaptation, can be realized in the *ich*-form – which means the movie is narrated by a character of a story and the audience can see and hear just what the main characters do and say – or in the *er*-form, in which the narrator is omniscient and we can see and hear everything (e.g. Mary Alice Young on TV series *Desperate Housewives*) – in the written media as well as in movies.

When creating a movie adaptation of a written work, the author moves from telling to showing – an adaptation of a novel often has to be shortened, and some less important scenes are usually omitted, to make the work as pleasant for its viewers as possible. A typical example is a trilogy *The Lord of the Rings* by Peter Jackson, which are the adaptation of the J. R. R. Tolkien's novel of the same name. Many scenes of the novel had been shortened, modified or cut out in the movies, e.g. scenes with Tom Bombadil. Boozer (2008) claims that “because Hollywood scripts are usually written to fit within exhibitors' preferred two-hour maximum running time (120 script pages), as well as to appeal to mass audiences, efficiency and clarity in story and characterization have been standard practice.” (Boozer 2008, 18) He adds that there are at least two versions of the script, which are completely different. “There is stuff that is written before the film is a go project, there is what's written once the movie is actually going to be shot”(Boozer 2008, 6).

On the other hand, in movie adaptations of a short story or other short work, some scenes or even new characters are often added, which sometimes causes significant changes from the original story, such as young Masbath, the witch or Magistrate Phillips in *Sleepy Hollow* (Burton 1999), who do not appear in the Irving's tall tale.

In the move from telling to showing, a performance adaptation must dramatize: description, narration, and represented thoughts must be transcoded into speech, actions, sounds, and visual images. Conflicts and ideological differences between characters must be made visible and audible. (Hutcheon 2008, 16)

Or, as Boozer (2008) says: "Literature-to-film adaptation involves the textual transposition of a single-track medium of published writing into a document that embraces the scenic structure and dramatic codes of the multitrack medium of film" (Boozer 2008, 1). Readers have different expectations than do spectators of a film or a play. Boozer (2008) claims that the screenplay should capture mainly the essence of the source text because the imagination of each spectator differs from the others, so it would not be possible to create a film that would be shot exactly how the audience expect. Therefore, special effects are used to make the film adaptation visually and auditory interesting. Dialogues are also often modified and the atmosphere is supported by sound effects and a suitable soundtrack. Sometimes a problem occurs with expressing characters' thoughts and feelings. In a written work, it is normally described, and often in a great detail; in movies, the words have to be replaced by pictures and sounds, which can be quite complicated – unless there is a narrator in the movie.

Besides dividing adaptation into showing and telling, Hutcheon (2006) defines the term adaptation as a process and a product. As a product, adaptation is compared to a specific type of translation – reinterpretation or transcoding,<sup>1</sup> which is a recording into a set of new conventions and signs. As an example, Hutcheon mentions the screenplay for the movie *The French Lieutenant's Woman*, which is, in comparison to the narrative novel by Fowles, transposed into a cinematic code<sup>2</sup>. Adaptation, as a process, is described as "a process of

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<sup>1</sup> This transcoding can involve a shift of a medium (a poem to a film) or genre (an epic to a novel), or a change of frame and therefore context: telling the same story from a different point of view, for instance, can create a manifestly different interpretation. It can also mean a shift in ontology from the real to the fictional, from a historical account or biography to a fictionalized narrative or drama (Hutcheon 2006, 7). *Sleepy Hollow* (Burton 1999) with the change of genre – from a pleasant short story to a mysterious drama – and shift from a written tall tale to a movie can be used as an example of transcoding.

<sup>2</sup> Cinematic code includes setting, props, camera (its movement and angles), lightning, costumes and sound used in a film (Burgois, "Cinematic Codes". *Bibliothèque Angellier*. Accessed March 22, 2014. URL: [http://angellier.biblio.univ-lille3.fr/etudes\\_recherches/cinema/cinematiccodes.html](http://angellier.biblio.univ-lille3.fr/etudes_recherches/cinema/cinematiccodes.html).) The gloomy lightning in e.g. *Sweeney Todd* (2010), the characters' dark-colored costumes and pale, almost ghoulish makeup, as well as the camera shots showing acceleration of the Todd's travel across the streets of London is an example of a cinematic code in Burton's film.

appropriation of taking possession of another's story, and filtering it through one's own sensibility, interests, and talents" (Hutcheon 2006, 18).

## 2. Adaptation in Irving's Work

Washington Irving was a famous 19<sup>th</sup> century diplomat, writer and traveler. He was born on April 3, 1783 as the youngest of eleven children to Sarah Sanders and William Irving, a Presbyterian deacon and successful merchant. He was named Washington in honor of the President George Washington and he had been an adventurous person since his childhood and he struggled against the strict religious control his father exercised over the family.

When I was young, I was led to think that somehow or other everything that was pleasant was wicked [...] and religion was forced upon me before I could understand or appreciate it; I was taxed with it; thwarted with it; wearied with it in a thousand harsh and disagreeable ways; until I was disgusted with all its forms and observances. (Seton 1960, 16)

In 1807, along with his brothers Peter, William and Ebenezer, Irving began writing the satirical magazine *Salmagundi Papers*, which was his first written work. He became known thanks to *The History of New York* (1809), a satire on New England Puritans and Dutch governors, written under the name of a fictional Dutch gentleman, Diedrich Knickerbocker.

In 1815, he travelled to England to help his ill brother Peter with the family business. In England, Irving met Sir Walter Scott, his big role model, who became his main inspiration. "He [Irving] saw in Scott's romantic reconstructions of the past, in his humor and kindness, in his love and of both rustic life and the supernatural, just the sort of writer that Irving himself wanted to be" (Seton 1960, 64). In 1820, he finished *The Sketch Book of Geoffrey Crayon*, a series of short stories and descriptive essays based on old European legends, such as the tale of Peter Klaus of *Faust*. This book contains two of Irving's most famous stories: *Rip Van Winkle* – the story of a man who slumbers through the American Revolution which was inspired by the ballad of Thomas the Rhymer and German folk stories, especially the tale of Peter Klaus – and *The Legend of Sleepy Hollow*, a story of a valley haunted by a legend of the Headless Horseman, which was probably inspired by Irish legend of Dullahan. Dullahan was a creature very similar to the Headless Horseman:

[N]o head attached to its shoulders, that is. This beast carries its head either on the saddle of its horse or upraised in its hand. As if a dislodged body part wasn't horrific enough, the Dullahan's head has the color and appearance of 'moldy cheese,' and is said to glow with an 'eerie phosphorescence.' With a repulsive grin, and small, black, lifeless eyes, it searches for its victims by holding the severed head aloft. Owing to its supernatural nature, the Dullahan's head can see for miles, over and through any object, when searching for the person of its intent. [...] if you *are* the one the Dullahan seeks, there is no real defense, because it is the bringer of death itself. No mortal is safe from the Dullahan once their time has come. No gate, no lock, no wall can bar it on its gruesome mission. However, it is said that this faerie has an abnormal fear of gold objects and gold jewelry. Even a



small amount of gold may suffice to drive the beast off[...] (“McNamara Kim, Irish Fairie Folk of Yore and Yesterday: The Dullahan” *Got Ireland*. Accessed on December 12, 2012. URL: <http://gotireland.com/2012/09/27/irish-faerie-folk-of-yore-and-yesterday-the-dullahan>).

Another inspiring story for Irving might had been *Tam O’Shanter*; a poem by Robert Burns about a drunkard who is chased by demons and witches and can be saved only by crossing a bridge. Although there were only four sketches about America among thirty-four stories in *The Sketch Book of Geoffrey Crayon*, it was enormously popular in America as well as Europe and made Irving a respected author. *The Sketchbook* was the subject of many discussions and was appraised very positively among readers. Even though Irving remained popular and respected person for the rest of his life, he would not achieve such popularity or critical success ever again.

In 1832, he returned home and decided that it was about time to explore his native land and traveled to the west part of America, and in 1836 he created *Astoria or Anecdotes of an Enterprise Byond [sic] the Rocky Mountains* – a narrative describing the expedition of John Astor’s fur trading company.

### 3. Tim Burton

#### 3.1 Biography and Adaptation

Tim Burton was born on August 25<sup>th</sup> 1958 as Timothy William Burton in Burbank, California. The famous director, producer and screenwriter has been interested in painting, drawing and monster movies, such as *Godzilla*, and he has also admired classic movies by Roger Corman since childhood. As he himself admits, he “[...] grew up watching the Universal horror movies, Japanese monster movies and pretty much any kind of monster movie. That was my genre.” (Feinberg, Scott. 2013. “Tim Burton on His Life and Movies Coming full Circle with ‘Frankenweenie’”. *The Hollywood Reporter*, February 17, 2013. Accessed March 2, 2013. URL: <http://www.hollywoodreporter.com/race/tim-burton-his-life-movies-422036>.) His interest in dark and gloomy things influenced his work later in life. As Burton himself remembers,

His childhood wasn't a particularly happy one. He hated growing up in a suburb, was never close with his parents, and other kids found him odd. "You feel kind of different and isolated and you don't feel like you fit into your surroundings," he recalls. "It was strange. Just because you like monster movies, people thought you were weird, which I always felt was an odd thing." In fact, he related to the characters at the center of movies like *Frankenstein* (1931): "He's perceived as a monster, even though he isn't really. He's just different." (Feinberg, Scott. 2013. “Tim Burton on His Life and Movies Coming full Circle with ‘Frankenweenie’”. *The Hollywood Reporter*, February 17, 2013. Accessed March 2, 2013. URL: <http://www.hollywoodreporter.com/race/tim-burton-his-life-movies-422036>.)

In 1982, he worked on short feature film *Frankenweenie*, his adaptation of the *Frankenstein* (1931) by James Whale, which was inspired by the famous novel by Mary Shelley of the same name. Victor Frankenstein is the main character of all three versions: in the novel and the *Frankenstein* (1931), Victor Frankenstein is an eccentric scientist, who creates a grotesque monster in an experiment. In the Burton's adaptation, Victor is a small boy, who loses his beloved dog Sparky and later brings him back to life in a biology experiment.

After ‘recharging’ Sparky, the dog goes on to terrorize the neighborhood, ending with the once-friendly people on the block, chasing down Sparky to the old wind mill -- another parallel to the original *Frankenstein*. In this film however, Sparky shows himself to be the true loyal dog he always was, rescuing Victor from the burning wind mill, and becoming the hero of the neighborhood. (Chambers 2007, 10)

Although Sparky is not evil – unlike the original *Frankenstein's* monster – he is chased in the same way as the *Frankenstein's* monster was which is another reference to the fact that most of the people reject what is not “normal” in their eyes and they must destroy it at all costs. The scene with the windmill does not occur in the Shelley's novel; however, it occurs in both *Frankenstein* (1931) and *Frankenweenie*

(1984). The windmill in Burton's adaptation is a clear reminder of the Whale's adaptation. *Frankenweenie* (1984) has a happier ending than the former film – both Victor and Sparky are saved and the townspeople accept the dead pet in the end. In comparison to Shelley's novel and Whale's adaptation, Burton's monster is a heartfelt creature, which is one of typical features in his movies.

His next big work was *Batman* (1989), a blockbuster starring Michael Keaton, Jack Nicholson and Kim Basinger. This movie is an adaptation based on adventures of the DC Comics character Batman. After *Batman*, he decided to create another movie, which became a masterpiece – *Edward Scissorhands* (1990) – a bizarre, but touching story of a synthetic man with scissors instead of hands that falls in love with a young girl. "It was the first time Burton had full creative control over a feature film, having written the story and also produced the movie" (<http://www.timburtoncollective.com/bio.html>). Edward, who is an incomplete artificial human, is brought to the town, where he is enthusiastically accepted by the inhabitants at first, but when a problem occurs, he is expelled from the community again.

Edward is a tragic figure who personifies 'aloneness'; he has no family and the surrogate father who created him has died. However, his connection to and memories of the past give him a depth of feeling that makes him different from people who have: grow[n] up in a place where there's no sense of history, no sense of culture, no sense of passion for anything. – Tim Burton (Bye 2010, 17)

Edward's destiny represents Burton's own childhood, when he felt isolated, misunderstood and lost among all the "normal" people, who considered him odd. Although the film is a fairy tale, Edward does not live happily ever after with his beloved Kim but is "doomed to an eternal half-life, while Kim will grow old and die" (Bye 2010, 17). *Edward Scissorhands* is another adaptation of the *Frankenstein* story; Edward is the Frankenstein's monster's counterpart, but with a completely different nature. At the end of the story, he is chased back to the castle, which is a parallel to the wind mill in the *Frankenstein* (1931). So Burton took the main character and some symbols and used them in a new work.

In *Batman Returns*, Burton uses the *Frankenstein* story again – Selina Kyle is killed by Shreck and then comes back to life, but with split personality. She stitches herself together and becomes half cat, half woman.

The fragmentation of her personality and her constant efforts to put herself back together give her a pathos that is the other side of the vicious fury that keeps spurting to the surface. While she wields a wonderful mesmerising sexual power, she also turns in on herself, hating who she used to be, while having constantly to reassemble her new identity. (Bye 2010, 20)

Catwoman, similarly as Batman, hides her fragile and damaged self behind a costume.

According to Hutcheon's theories of adaptation, Burton took the characters of the comic book and Miller's adaptation and transformed them so they could fit in his personal style; he added visual effects and dramatic music to change the movie into a bizarre thriller. Because it is a movie, it is in the mode of showing a story.

In 1999, Burton directed his first real horror movie – *Sleepy Hollow* – a loosely based adaptation of Washington Irving's *The Legend of Sleepy Hollow*, starring Johnny Depp and Christina Ricci; it will be described later in this work.

In 2005, his adaptation of a novel by Roald Dahl *Charlie and the Chocolate Factory* (1964) starring Johnny Depp as Willy Wonka became one of the most successful motion pictures of that year. According to Hutcheon, the author moves from telling to showing the story – from the novel to the film.

His next movie was *Sweeney Todd: The Demon Barber of Fleet Street* (2007), a violent musical and an adaptation of the famous musical *Sweeney Todd: The Demon Barber of Fleetstreet* by Steven Sondheim and Hugh Wheeler from 1982. In 2010 his version of *Alice in Wonderland* was released. “*Alice in Wonderland* is not an adaptation of Lewis Carroll's classic children's book *Alice's Adventures in Wonderland*, but might best be described as a kind of sequel” (Bye, 2010, p. 4). Burton took some of the characters of the book to create a new story, a new adventure of Alice, who is already a grown-up. His latest films are *Dark Shadows*, an adaptation of the homonymous soap opera and a remake of his *Frankenweenie*, both from 2012. This version is animated and some characters and scenes were added to the film, e.g. the school science competition which results in an invasion of resurrected pets destroying the town. However, Victor together with his friend Elsa and her dog Persephone (that do not occur in the first movie) manage the frenzy of the animals and save the situation in the end.

### **3.2 Artistic Style**

Tim Burton's movies are easily recognizable due to their distinctive mood and style.–The individuality of his work helped coin a new term – Burtonesque. “Burton's work, as a collective, contains the dark Gothic elements of expressionism with a distinct edge.” (Chambers 2007, 8)

His works are influenced mainly by Expressionist art movement which originated in Germany at the beginning of 20<sup>th</sup> century. Expressionism was popular in paintings, literature, as well as theatre, music and film.

The very first Gothic literary work was Horace Walpole's *The Castle of Otranto*, written in 1764. "It [the story] was set in a castle, was infused with an atmosphere of mystery and suspense, and included an ancient prophecy, supernatural omens and strange visions" (Bye 2010, 5).

In Gothic painting, typical elements of expressionism are dark colors, mostly black and white, combined with dark brown and blue; details are not important, since the emphasis is set on expressing despair, sadness and fear. "The goal was not to produce an aesthetically pleasing reproduction of life but to create a dark emotional reaction" (Chambres 2007, 1). Typical features of Gothic movies, which were firstly black-and-white, are oddly shaped buildings with narrow base and wide top. Objects in gothic movies also have very long shadows, which create the horror image of the story.

Expressionism in film is recognizable thanks to stylized sets and alteration of light and dark used to create mysterious and creepy shadows that enforce its gloomy atmosphere. "Scenes within the films contain created buildings and sets. The set designs were similar to the architecture of the time, by having oddly shaped buildings that grew from the ground with a narrow base and then ballooned up to a large top" (Chambers 2007, 5). The scenes in these movies were intentionally not three-dimensional; buildings and sets are usually painted in a manner that creates illusion of depth. This style of filmmaking can be recognized for example in German films *Das Kabinett des Doktor Caligari* (1920), *Nosferatu* (1922) or *Der Golem, wie er in die Welt kam* (1920). In the 1950s, Gothic films started to spread through the Great Britain and the United States.

### **3.3 Gothic features in Burton's Film**

Many of the Gothic art features that are presented in the previous subheading are present in Tim Burton's work. Mostly, they express a depressing settings and almost everything is black-and-white and gloomy. When other colors are added, they usually create a strong contrast to the black-and-white combination. The play of light and dark is used to create an eerie atmosphere. Burton's characters are often strange or misunderstood by other people.

His style is strongly visual, darkly comic and morbidly fixated, but it is rooted just as much in his affection for monsters and misfits (which in his movies often turn out to be the same thing). He all but invented the vocabulary of the modern superhero movie (with "Batman"), brought new vitality to stop-motion animation

(with “Corpse Bride,” directed with Mike Johnson, and “The Nightmare Before Christmas,” which Mr. Burton produced) and has come to be associated, for better or worse, with anything that is ghoulish or ghastly without being inaccessible. He may be the most widely embraced loner in contemporary cinema.” (Itzkoff Dave. 2012. “Tim Burton at Home in his own Head. *New York Times*. Accessed January 18 2013. URL: [http://www.nytimes.com/2012/09/23/movies/tim-burton-at-home-in-his-own-head.html?pagewanted=all&\\_r=2&](http://www.nytimes.com/2012/09/23/movies/tim-burton-at-home-in-his-own-head.html?pagewanted=all&_r=2&).)

Burton’s style started to develop during his childhood. As a boy, he loved to watch classic horror movies, B-grade horror, science fiction and monster movies, and his idol was a famous actor Vincent Price, who starred for example in *House of Wax* (1953), *The Fly* (1958), *The House of Usher* (1960) or *The Raven* (1963). Burton’s writing started to be influenced by the literature of Edgar Allan Poe.

In exposing the deficiencies of the normalising logic of everyday life, Burton’s films privilege the strange and the fantastical, both in terms of theme and of the world created. This fascination with the underside of normality and with figures cast out for their difference is a key concern in Burton’s films, a fascination that places him in the Gothic tradition of artists who privilege feeling over reason. (Bye 2010, 4)

Tim Burton was fascinated by *Frankenstein* – as it was mentioned above, he created his own version of the story of the Frankenstein’s monster in *Frankenweenie*. The dog is a counterpart to the original monster – a living corpse, causing repulsion in people in the town. In this movie, Burton uses “harsh lighting, plus black and white techniques, [that] rely on the light rather than the object to portray the mood” (Jackson, Mike, McDermott, Arran. 2010. Biography. *The Tim Burton Collective*. Accessed October 12, 2012. URL: <http://www.timburtoncollective.com/bio.html>).

*Batman* (1989) is a dark movie full of Gothic elements with cold concrete buildings that have a surrealistic image; although it seems to represent a real city, its qualities would not be possible in real life. “The buildings themselves are all large, grand, and towering structures yet cartoon-like in appearance“(Chambers 2007, 14). Gotham city looks dark and dirty, the whole movie has a depressive atmosphere, full of black and grey, contrasting with the colorful outfit and requisites of Joker. The movie’s hero is a typical Burtonesque figure. He is more similar to the dark, tormented soul portrayed in Frank Miler’s *Batman: The Dark Knight Returns* (1986) than the DC Comics superhero. In comparison to the comic’s character wearing a grey and brown bat-suit, Burton’s *Batman* wears a black bat-suit, which makes him a darker and mysterious person.

In the classic 1960s television adaptation of Batman, Batman and his sidekick Robin are, like the villains they tackle, both camp and comic. Burton, however, was attracted to the potential darkness in the character of Batman, considering him one of the few comic-book heroes of any interest. (Bye 2010, 19)

In *Batman Returns* (1992), Gotham looks even gloomier than in the first movie. „The people of Gotham City are wedged between the toxic underworld inhabited by The Penguin and the neo-fascist überworld dominated by Shreck“ (Bye 2010, 20). Selina Kyle/ Catwoman creates, as well as Batman, a fragmented character fighting with two sides of her personality. Together with music, lightning and the dark appearance of the Gotham, the movie characters create a typical Burtonesque movie.

In *Edward Scissorhands*, Burton offers a different look at the Gothic world (represented by the castle Edward comes from) and its comparison to the world of ordinary people (the town). “[...] The dark, forbidding, secret world of the crumbling castle along with its mysterious and otherworldly inhabitant is the source of life and renewal, while the everyday world is empty and bleak” (Bye 2010, 16). The visuals show the suburb houses as colorful but uniform and giving a stark, cold feeling, whereas the castle is dark but more warm thanks to “the scattered props, and the fact that they actually make cookies as the inventor reads poetry to the boy” (Chambers 2007, 15).

Some other Gothic features are presented in *Sweeney Todd* (2007), where the director displays other Gothic features; instead of the supernatural it deals with borders between barbarism and civilization. Mrs. Lovett makes meat pies of Todd’s victims and sells them as a worldwide delicacy. The Londoners enjoy eating these meat pies without any questions about recipes or the whereabouts of their neighbors, friends and relatives. The movie also shows how the events of the past can shape individual’s present and future – when he was imprisoned and robbed of his wife, the need for revenge changes him into a monster – and fuel his or her desire for revenge. “Rather than any kind of supernatural horror, the horror of Sweeney Todd is the horror of being human” (Bye 2010, 23). In the Expressionist style, the unhappy past experiences of the characters influenced them so much that in present they live in permanent darkness and depression. The main character used to be a respected barber called Benjamin Barker, but he lost everything because of judge Turpin, who desired Barker’s beloved wife and chose to accuse Barker of a crime to attain her. In the Gothic narratives, the heroes suffer from separation from things that are supposed to be normally accessible. In *Sweeney Todd* (2010), “[...] this state of separation and dislocation is communicated not only through the loss of his family and his social status, but also through the loss of the positive human emotions that make life bearable” (Bye 2010, 23).

Other feature of Burton’s films is the contrasting view on the world of the living, which is dark and dull and the world of the dead which is seen as a positive place. A typical example is *Corpse Bride* (2005).

In the scene where Edward first encounters the Corpse Bride, Burton pulls out a multitude of the conventions associated with Gothic horror: a dark wood with trees towering overhead, screeching crows, the sound of a storm and dramatic music, a hand emerging from a grave, a woman in billowing, translucent white and a cemetery. However, once Edward is in the world of the dead, the conventional imagery associated with death gives way to a crazy colorful place filled with lively music and entertainment. (Bye 2010, 29-30)

### **3.4 Typical features of Burton's Style in his Movies**

In this part of my paper, three of Burton's adaptations, *Sweeney Todd: The Demon Barber of Fleet Street*, *Charlie and the Chocolate Factory* and *Alice in Wonderland*, will be further analyzed in order to compare the differences between Burton's movies and original works and to explain how the process of adaptation works and what changes might need to be done. Theories by Hutcheon will be applied to show from what mode the particular adaptation was transferred, if the genre changed and if so, then how.

#### **3.4.1 Sweeney Todd: The Demon Barber of Fleet Street**

Tim Burton's film *Sweeney Todd: The Demon Barber of Fleet Street* (2007) is an adaptation of the famous musical *Sweeney Todd: The Demon Barber of Fleet Street* by Steven Sondheim and Hugh Wheeler from 1982. In this work, the mode of the story remains in the showing mode (Hutcheon 2008), but Burton takes the story from stage to TV screens. Although the story remains the same and the movie faithfully follows the main plot of the stage version, changes have been made that differentiate the two versions very distinctly. According to Hutcheon (2008), when creating a film adaptation, the director often deletes some less important scenes to make the story fluent. Boozer explains why it is important: "because Hollywood scripts are usually written to fit within exhibitors' preferred two-hour maximum running time (120 script pages)" (Boozer 2008, 18). Some of the scenes in the Burton's musical are missing; although the movie used the original music by Sondheim, many of the singing parts have been shortened and some songs have been deleted completely. The choice of actors makes a great difference as well. Hutcheon (2008) claims that the filmmakers can change the appearance and nature of the characters so they fit the story. The stage Mrs. Lovett and Sweeney Todd, although being mad murderers, create a rather comic couple: they are middle-aged people who do not age gracefully. On the other hand, in Burton's version they are typical Burtonesque figures; they look sad and completely lost in their past. From the beginning of the movie, "[...] it is clear that the past overshadows the present in such a way that the characters live in permanent darkness" (Bye 2010, 22).



To contrast the characters in the two versions of Sweeney Todd further, Angela Lansbury is impulsive, so full of life in the stage role of Mrs. Lovett, while Helena Bonham Carter is quite a romantic, dreamy and calm character. Also, the stage Mr. Todd is more of a choleric man, alternating his mood from minute to minute – in one moment he murders Pirelli in a mad tantrum and soon after that he sings, dances, and laughs with Mrs. Lovett. On the other hand, Depp's Todd constantly suffers from depression and the audience can never know what he is thinking. The only thing that is clear is his lust for revenge; "In a grim analogy with the victims consumed in Mrs. Lovett's pies, Sweeney Todd is consumed by revenge" (Bye 2010, 22). His behavior and typical Burtonesque appearance, very pale skin contrasting with dark circles around eyes and messed-up hair with a white stripe, make him a mysterious and demon-like character.

After years of imprisonment he returns as a different person. The terrors of his imprisonment and fears for his wife and daughter changed him so much, that he isn't able to feel anything except for fierce hatred and endless lust for revenge. Once an honest man, he is now a killing monster, unable to feel anything except the fierce hatred and he desires to destroy the man who ruined his life. "Todd's desire for revenge is so overwhelming, it mutates [...] into an indiscriminate bloodlust: 'Not one man, no, nor ten men, nor a hundred can assuage me.'" (Bye 2010, 22) Even after Sweeney murders the hated judge Turpin, he cannot be happy. And when he, shortly after killing Turpin, murders his wife Lucy and then finds out what he has done, he realizes how much he has changed. "His final song is left hanging, as he finds it impossible to describe the man he once was, or bear the knowledge of what he has become" (Bye 2010, 22). He welcomes death by the little Toby's hand as a merciful act and a relief.

While on the stage the atmosphere is made just by the music and movable sets, which are changed right in front of the audience (and they are changed a lot), in the movie the ubiquitous depressive mood is much stronger and more realistic thanks to the special effects. The visuals are specifically Burtonesque. Tim Burton comments on it:

"We consciously didn't put a lot of color in the sets or the costumes ... just splashes of color when we felt it was necessary. It seemed appropriate to use color through the characters' eyes, in the sense of his flashbacks being more lurid and her fantasy by the seaside more optimistic and romantic." (Addiego, Walter. Q&A with 'Sweeney Todd' Director Tim Burton. *SFGate*. 2007. Accessed December 23, 2007. URL: <http://www.sfgate.com/entertainment/article/Q-A-with-Sweeney-Todd-director-Tim-Burton-3232770.php#page-2>).

In theater, the audience can see the whole story from one angle only; Burton plays with different points of view, which enable the viewers to see the settings, the thoughts and

memories from different perspectives. Burton takes care to absorb his audience into the stories of thoughts and memories as they may occur to his characters. While on stage Todd sings how disgusting place London is, the viewers can clearly see the barber's vision in the movie – it is a dark, gloomy, filthy place full of poor and foolish people manipulated by the rich and powerful ones.

The theatrical makeup is yet another significant difference between the movie and stage adaptations. In the theater, the makeup is purposely very distinctive so even the viewers in the back rows can recognize the details of the actor's features. This looks good on stage but may look strange to those viewers who choose to watch the record of a theater adaptation on TV. In the movie, the characters are stylized into typical Burtonesque variation of Gothic style – they have very pale skin and are dressed in dark clothes, the setting is a black-and-white combination or dim colors, which creates a violent contrast with bright red blood that appears in large amounts in Burton's film version. Burton's characters lack the stage characters' humor. In the stage version, Johanna and Anthony create a naive, silly couple but they are lively and seek to enjoy their lives, while the couple recreated by Burton is constantly sad; Johanna is a melancholic girl who almost never smiles; and when she does, it is a sad smile. And when she meets Anthony, she is quite cold towards him; even after the couple escapes at the end of the film, she remains solemn. In the stage version, the young lady has more freedom than her movie counterpart – she appears on the balcony and then even leaves the house when Anthony buys a little bird and then sings a romantic song to her. On the contrary, Burton's Johanna is locked in her room all the time and can only look out from her window. The couple does not meet personally until Anthony rescues her from the lunatic asylum where she has been put by judge Turpin. On the other hand, on stage they do meet before their escape: when Anthony sees Johanna singing on the balcony and buys her a bird; then there is a scene when Anthony visits her in Turpin's to plan their elopement.

Johanna's guardian, Judge Turpin, is a cruel man who has been corrupted by his power. When he decided to obtain Barker's wife Lucy, he uses his power to unjustly accuse him of crime and send the barber to Australia. In the movie, Turpin is an honored gentleman, and viewers know what his intentions with Johanna are only from his dialogs with beadle Bamford and Todd; they appear together only when Turpin finds out she plans to leave him with Anthony. On the contrary, the stage Turpin is a slimy man openly harassing his ward Johanna with insulting offers, which strongly contrasts with the aloof gentleman. As an example could be used the scene when the judge gives his wards a wanton glance and says

“How sweet you look in that white muslin gown!” (Hughes 1982, *Sweeney Todd – The Demon Barber of Fleet Street*) and she runs screaming in the house.

Important changes have also been made to the servant boy Toby: on stage, the child is played by an adult man, so the performance is somehow humorous when he talks with gentle childish voice. On the contrary, the Burton’s Toby is a small boy; he is, as well as the rest of the protagonists, a tragic figure with life as sad as a life of an orphan can be. At the end of the movie, when Todd kills Mrs. Lovett and is crying with his dead wife Lucy in his arms, the boy grabs the barber’s razor and, with a dark expression in his childish face, he cuts the man’s throat. The stage Toby, however, comes through distinctive changes: when he finds out that his beloved adoptive mother Mrs. Lovett bakes meat pies from human flesh, he goes crazy and his hair turns white from shock; he kills Todd in some kind of a mad tantrum. And when police officers rush into the basement, the poor boy returns to the meat grinder and excuses himself, throws the razor away and turns to the meat grinder, repeating that “There is work to be done, so much work to be done” (Sweeney Todd, 1982). While the stage version ends with policemen arriving to the Lovett’s house, the movie version ends with a long shot of bleeding Todd and an expanding pool of blood.

### **3.4.2 Charlie and the Chocolate Factory**

In *Charlie and the Chocolate Factory*, Burton retells the story of a small boy and his adventures in the world’s most famous chocolate factory by Roald Dahl and, according to Hutcheon theories, moves the story from the telling mode (the book) to the showing one (the movie). He, also, moves from a children’s fantasy novel to a family comedy genre. “Drawing on Roald Dahl’s dark imagination and absurdist view of human nature, Tim Burton infuses his adaptation of *Charlie and the Chocolate Factory* with an underlying brutality” (Bye 2010, 26). Charlie Bucket, a poor boy who lives in a small wooden house, wins a competition for an excursion to Mr. Willy Wonka’s chocolate factory, which only five children on the whole world can win. During the visit with other four children, they experience some of new sweet inventions of the chocolate genius; each of the naughty children gets punished for not obeying their parents and Mr. Wonka, until only one child – Charlie – remains. As a special reward, Mr. Wonka makes the boy the heir of the factory and starts teaching him the business. Burton follows the main outline of the story in his movie; there are, however, many more or less important changes in the visuals and in the events as well.

The most significant differences have been made to the character of Willy Wonka. He is a really extraordinary person in both versions, but in the book:

He had a black top hat on his head. He wore a tailcoat made of beautiful plum-colored velvet. His trousers were bottle green. His Gloves were pearl gray. And in one hand he carried a fine gold-topped walking cane. Covering his chin, there was a small neat pointed black beard – a goatee. And his eyes – his eyes were most marvelously bright. They seemed to be sparkling and twinkling at you all the time. The whole face, in fact, was alight with fun and laughter. And, oh, how clever he looked! How quick and sharp and full of life! (Dahl 1973, 61-62)

On the contrary, Burton's Wonka is a pale man without a beard and his clothes lack the happy colorfulness, as it is typical for his visuals. He is an unusual person who avoids any physical contact with others (in the book, he happily shakes hand with the winners, but in the movie, he rejects to touch them), and he is unable to pronounce the word "parents". What more, when someone mentions their parents, he falls into his own mind and memories of his sad childhood. His father was a dentist and he mercilessly forbade him to eat any sweets at all, which was the reason why Willy left him and started to work on his own living and opened his own factory. By adding the memories, Burton added Wonka's character more depth and made his character more believable.

Burton's Willy Wonka is mirrored by Charlie who is the child Wonka would have liked to have been, a son who has always been sure that he is loved. Tim Burton was appalled when, in the planning stage, it was suggested that Wonka should be interpreted as a 'father-figure'. Quite to the contrary, Burton interprets Willy Wonka as a damaged child. (Bye 2010, 26)

When Charlie remains the only one with him, Wonka takes him to the Bucket's house by a glass elevator to inform his family that their only son will be the heir of the chocolate factory and he wants the boy to live with him in the factory. In the book, the whole family moves to the factory; in the Burton's movie, Willy rejects to take Charlie's parents and grandparents with Charlie (thanks to his experience with his own father) and the boy decides to stay with his family. They meet again two days later and Charlie offers to go visit Wonka's father with him to solve his problem with him. The old dentist is happy his lost son has returned and Willy finds out that his father has been proud of him all the time and kept every newspaper article about him. At the end, father and son are reconciled and Willy invites Charlie's family to join them in the factory.

Charlie in the movie and Charlie in the book are very alike. He is a small thin boy in both versions; he lives in a small wooden house, which is depicted as a crooked little house with uneven door and windows in Burton's adaptation. Charlie is a loving child and grandchild. In the movie, he does not want to go to the factory because he could sell the ticket and save the family from poverty. In the end, Grandpa George convinces him to go because it is his destiny to go there and enjoy the company of the famous and mysterious Mr. Wonka. The five children are allowed to bring two members of their families in the book; on the

contrary, in the Burton's adaptation, they are allowed to come with only one relative. Charlie arrives to the factory with Grandpa Joe, who used to work in Wonka's factory before Wonka closed it because of spies.

Another significant change was made to the Oompa Loompas – exotic people Wonka found during his travels across the world. On the one hand, Oompa Loompas in the book are only knee-high people of light hair, “[...] they are rather mischievous. They like jokes. They still wear the same kind of clothes they wore in the jungle. They insist upon that. The men, as you can see for yourselves across the river, wear only deerskins. The women wear only leaves and the children wear nothing at all” (Dahl 1973, 76). In the movie, they have dark skin and dark hair, they usually wear the same hair-dos and all the men and women look identically. They are dressed in strange glossy factory worker uniforms. In the both versions, they are paid in their beloved cacao beans and they like joking and singing. When a child misbehaves and disappears, the Oompa Loompas sing a moralizing song about them; although in the movie the original songs are shortened, some of them even changed to fit better to the movie.

The children, chosen to play the characters in the movie, resemble the book:

[Augustus Gloop is a ] nine-year-old boy who [is] enormously fat he look[s] as though he ha[s] been blown up with a powerful pump great flabby folds of fat bulged out from every part of his body, and his face [is] like a monstrous ball of dough with two small greedy currant eyes peering out upon the fold. (Dahl 1973, 26-27).

In the movie, the filmmakers showed August's unhappy excursion through the chocolate tube. Veruca Salt, a spoiled rich girl is realistically performed in Burton's version, sometimes she seems to be even more insolent than in the book; for example when she asks her father to “[M]ake time go faster!” (Burton 2005, *Charlie and the Chocolate Factory*). Another winner, Violet Beauregarde, a famous gum chewer, is also depicted quite faithfully. Dahl's Mike Teavee is a TV addicted boy who watches violent movies every day. He seldom does anything else; he is so obsessed with gangsters and weapons that he wears a belt with a set of pistols around his waist. On the contrary, the movie Mike is addicted to videogames – shooting games. During an interview with his parents, Mr. Teavee admits that “mostly the time I don't know what he is talking about” (Burton 2005, *Charlie and the Chocolate Factory*).

### **3.4.3 Alice in Wonderland**

*Alice in Wonderland* is another movie by Burton. “*Alice in Wonderland* (2010) is not an adaptation of Lewis Carroll's classic children's book *Alice's Adventures in Wonderland*, but it might be described as a kind of sequel” (Bye 2009, 4). According to Hutcheon, the director can use the characters from the original story and put them in a completely new plot, which is

what happened in this movie. Burton uses characters and some events from both *Alice's Adventures in Wonderland* (1865) and *Through the Looking Glass and What Alice Found There* (1871), both by Lewis Carroll. Burton applies a change from the telling to the showing mode, which Hutcheon explains in her *Theory of Adaptation* (2008) from a novel to a movie. Besides a change in modes (from telling to showing), Burton changes genre and the plot of the story as well, which Linda Hutcheon writes about as well. There is a shift between realities: while in Carroll's version Alice's adventures are just dreams, in the movie, the journey to Wonderland really happens. Carroll's Alice sees her experiences as an amazing dream but Burton's Alice considers it a nightmare. These are only few of many differences between the three works.

Lewis Carroll's Alice books are playful and celebrate the freedom of the world of the imagination. The seven-year-old Alice has an amazing capacity to take in new experiences which she tests against the lessons about the world that she has dutifully learnt as a wellbrought-up middle class child. The resulting clash between the nonsense of Wonderland and the conventions of British Victorian society highlights not only the absurdity of each of these worlds but Alice's capacity to make her way in both. (Bye 2009, 7)

The movie begins with Alice as a small girl haunted by a nightmare – this is a contrast to Carroll's Alice, who considered her adventures in Wonderland a wonderful dream. Burton's Alice tells her father that she dreamed about falling down a rabbit hole and seeing strange creatures and asks him if she is crazy. He declares that she is mad but adds “All the best people are” (Burton 2010, *Alice in Wonderland*). Thirteen years later, after her father dies, she is a typical Burtonesque character, trapped in the world of rules and duties. Burton describes her as “[...] a character [he] could identify with: quiet, internal, not comfortable in her own skin, not quite knowing how to deal with things, being both young and having an old soul” (Raphael Amy. 2010. “Alice is a Very Annoying, Odd Girl”. *The Guardian*. Accessed January 5 2013. URL: <http://www.guardian.co.uk/film/2010/mar/06/tim-burton-alice-wonderland-guardian>). Without her father, who believed “in six impossible things before breakfast” (Burton 2010, *Alice in Wonderland*) and who celebrated individuality and difference, she is expected to change according to people around her and become a proper lady of the Victorian era, which means to get married and be a good and obedient wife.

Alice, together with her mother, arrives at a garden party where she is supposed to accept a proposal from a young nobleman Hamish (the son of her father's business partner). She repeatedly sees a white rabbit in a waistcoat appearing and disappearing not far from her. She runs after the rabbit, falls down a giant rabbit hole and finds herself in a strange room with a glass table and a small key, a potion that diminishes her and a cake that makes her

grow large (similarly as in the book). When she opens the door, Alice enters a strange land full of unusual insects and is welcomed by the Rabbit, talking flowers, the Dormouse, the Dodo and fat brothers, Tweedledum and Tweedledee, who argue whether she is “the right Alice” or not. After a while, they lead her to the large Caterpillar who shows her an oracle that shows Alice killing the dragon Jabberwocky on the Frabjous Day. She objects that she is not the Alice they are looking for. Alice thinks it is just a dream and so she pinches herself but does not wake up. All of a sudden, a small army of red card-soldiers with a giant creature named Bandersnatch starts chasing them. The Rabbit and the Dodo are captured, Alice, the Dormouse and brothers escape; Bandersnatch attacks the girl; to save her, the Dormouse gouges Bandersnatch’s eye out. The Knave of Hearts, the leader of the soldiers, finds out the oracle and brings it to the Red Queen. When she finds out that Alice is supposed to kill her darling Jabberwocky, she commands the Knave to find the girl and bring her to the palace. Meanwhile, the Brothers are kidnapped by a large bird and Alice is left alone. She meets the Cat who leads her to the tea party. However, the tea party is interrupted by the soldiers and the Hatter shrinks her and hides her inside a teapot. The soldiers have one of the Hatter’s friends, a dog whose family has been kidnapped by the Red Queen and now they use him against his friends. The dog leads the soldiers the wrong way so that Hatter and Alice have time to run. But they are found anyway and Hatter tosses Alice on his hat and is arrested. The dog finds Alice in the morning and leads her to the Red Queen’s palace. The Rabbit, who now serves as a Queen’s page, gives her a cake and she grows large. Because she is enormously large, the Red Queen, who has a giant head, admits her to her court.

The Hatter is led before the Red Queen and she wants him beheaded; however, the Hatter manages to flatter her and so she decides to make him her personal hatter. Alice finds out that to kill Jabberwocky, she needs to find the legendary vorpal blade, which is guarded by Bandersnatch. Alice gives Bandersnatch his eyeball back and he lets her take the vorpal blade and even takes her to the White Queen’s castle. The White Queen names Alice her champion and the only person who can slay the dragon. Only then Alice realizes that what she is experiencing is not a dream but reality and finally remembers her first visit in Wonderland. The next day, the Queens, together with their soldiers and champions, meet at the giant chessboard. Alice manages to kill Jabberwocky and the Red Queen’s soldiers turn against her. Her sister expels her and her Knave to outlands for the rest of their lives. Alice then drinks the dragon’s blood and returns home. She refuses Hamish’s proposal, assures her mother she will find a way to live her life reasonably and starts working with Hamish’s father as her father used to.

As described above, the plot of the film is very different from the books; Tim Burton clarifies his reasons:

With all the movie versions, well, I've just never seen one that really had any impact to me. It's always just a series of weird events. Every character is strange and she's just kind of wandering through all of the encounters as just a sort of observer. The goal is to try to make it an engaging movie where you get some of the psychology and kind of bring a freshness but also keep the classic nature of 'Alice.' (Orange Alan "*Tim Burton Talks about his Alice in Wonderland*" (2008) Accessed May 20 2013. URL:<http://www.movieweb.com/news/tim-burton-talks-about-his-alice-in-wonderland>)

The appearance of the two Wonderlands differs distinctly. Wonderland in the written version is a beautiful, happy place full of colors, strange creatures and nonsensical events. Burton's Wonderland / Underland, on the other hand, is a haunted place. It is a landscape created in a typical Burton's style: there are beautiful, strange flowers and creatures, but the sky is constantly half cloudy, which gives a gloomy undertone to the scene. "The garden landscape brings to mind the exotic jungle landscapes of French post-impressionist painter Henri Rousseau, with darkly bright flowers contrasting with dark green leaves and shadows" (Bye 2009, 17). In addition, a part of the land is burned thanks to Jabberwocky, which makes the whole world quite eerie.

Besides the distinctive exteriors, the interiors of the Queens' palaces are worth mentioning. The Red Queen's bloody reign is symbolized by the ubiquitous red color, and decapitated heads in the moat symbolize the death spreading over Underland. The contrast between light and dark is a typical feature of German Expressionist film.

If you look at the White Queen's palace, it has the sweeping views, craggy mountainscapes and thundering waterfalls that were such an important part of this way of depicting the world and which continue to feed into modern-day notions of natural beauty. Unlike the dark, scorched landscape associated with the Red Queen, the White Queen's world makes you think of the gothic idea of reaching for something greater than what can be found in everyday life. The castle and the landscape around it are an elaborately staged and showy version of the sublime, suggesting both the White Queen's desire for something more than her constrained life inside the castle and the fact that her 'whiteness' is part of a design and a performance rather than a straightforward symbol of goodness. (Bye 2009, 18)

The characters' appearance is unique, but it is not too different from pictures by John Tenniel, the first and most famous illustrator of Carroll's books; the movie's costume designer Colleen Atwood used Tenniel's drawings while making her costumes.

There are differences between both Alices. While Alice is a small fearless girl in Lewis' books, Burton's Alice is a young woman who feels uneasy in her skin and social status. She believes her adventures are just a dream, while her written counterpart thinks it is a real world she is in, and



then wakes up and finds out it was actually a dream. “[...] the grown up Alice is paler, thinner and altogether less substantial than the robust little girl of the original stories, implying that she is just a faded copy, or perhaps the ghost, of the original” (Bye 2009, 10). The movie heroine, as well as the book heroine, struggles with her identity. Little Alice faces a dilemma when she falls down the rabbit hole: “I wonder if I’ve been changed in the night. Let me think: was I the same when I got up this morning? I almost think I can remember feeling a little different. But if I’m not the same, the next question is, “Who in the world am I? Ah, that’s the great puzzle!” (Carroll 1839, 10). On the other hand, Burton’s Alice is not certain who she is thanks to the people from the world above the rabbit hole. The only thing she is certain about is that she is not the heroine destined to save the Wonderland. She changed so distinctly that even her friends from Wonderland are not sure if she is the right Alice; Mad Hatter even claims “[...] that she doesn’t look anything like herself” (Bye 2009, 10).

Burton’s heroine thinks the world is called Wonderland, but the White Queen declares it to be Underland at the end of the movie. The young lady is a kind of a feminist – she hates the social rules about ladies’ dress code (her vision is that women can wear trousers such as men do), she does not want to marry just to avoid lonely life without a husband. According to Burton, the adventures in Underland help her identify herself with her real self. At the end of the movie, Alice rejects Hamish’s proposal for he is not the right man for her, and then she becomes an apprentice in Hamish father’s shipping company. Alice then sets off with a crew to open a shipping route to China aboard a ship named “Wonder”.

The Red Queen in Burton’s movie is a mixture of the Queen of Hearts and the Red Queen; although in the books by Carroll, they are two different characters, The Queen of Hearts is an angry ruler of cards. She is famous for her “Off with his head!” (Carroll 1939, 35) command and appears in the first book, while the Red Queen is one of the two Queens of chess in *Through the Looking Glass*. But while the Carroll’s Queen of Hearts does not get anybody beheaded in the end, Burton’s Red Queen does so.

Helena Bonham Carter who plays the character in the film says that the Red Queen is a bit like a two-year-old in her tantrums. Basically she’s like a spoiled child. Everything’s done for her. She has absolutely no compassion for anybody else’s feelings, totally oblivious to anybody else’s feelings apart from her own. She has no heart, even though she’s the Queen of Hearts. (Bye 2009, 14)

The Red Queen in the movie is an evil woman with a large head, who terrorizes the whole Underland with her creatures. She murdered her husband, the King, because she is certain that “He would leave me anyway” (Burton 2010, *Alice in Wonderland*). Because she has an

enormous head, she surrounds herself with misshapen people; it is the reason why she accepts giant Alice to her court.

The Burton's White Queen seems to be a complete opposite to her sister – she is beautiful and loved for her kindness. “The White Queen presents herself as a pacifist and, during her reign, Underland was a gentler place. However, she is not the virtuous opposite of her evil sister. Rather, it is possible to discern the same impulses and energies within her, but she keeps them firmly in check” (Bye 2009, 16). The Red Queen has an army consisting of cards; her sister has an army of chess figures. When Jabberwocky is killed, the White Queen is supposed to sentence her sister to death, but she is too kind (or afraid) to kill anyone, so she expels her to the Outlands to stay alone with her Knave for the rest of their lives.

The Mad Hatter is a very colorful and extraordinary person. He significantly differs from Carroll's Hatter but still bears the traces of the original character, which was meant to be nonsensical. He is a very extravagant man: he has messy orange hair and a large hat on the top of his head. His skin is pale with colorful circles around his large yellow eyes. His eye color changes together with his moods.

This change is also mapped in his accent which is a sweet lilting English lisp when he is in a gentle mood and strident Scots when he is enraged. Johnny Depp describes the switch between accents as a way of registering the Hatter's impulse to take on a different personality in order to face the different demands placed on him. (Bye 2009, 11)

In short, he looks quite mad at the first sight. The Hatter suffers from mad tantrums from time to time and he repeats his question from *Alice's Adventures in Wonderland*: “Have you any idea why a raven is like a writing desk?” (Burton 2010, *Alice in Wonderland*). He is one of Alice's friends helping her with her dangerous quest; his relationship with Alice is, however, a bit mysterious – it is possible that the two have a romantic relationship, or at least the Hatter appears to have feelings for the girl. When the battle is over, he asks her to stay and when Alice decides to leave to finish some important things, but promises she will return then, he is disappointed and afraid she will not remember him.

In this chapter, a process of adaptation was explained and then applied on three films by Tim Burton: the first one was an adaptation of a stage musical compared to the movie musical with a change of genre from a black comedy to a thriller; the second was an adaptation of a book, where the director mostly followed the original plot; and the third example was a very loose adaptation or a sequel to two surreal books.

### **3.4.4 *Sleepy Hollow* – Plot summary**

The plot of *Sleepy Hollow* (1999) is so different from the original Irving's tale that the story of the movie must be told. According to Linda Hutcheon, when creating an adaptation, the main characters can be used and the story changed as much as is needed, which is the case of this film. At the beginning of the movie, Constable Ichabod Crane arrives to Sleepy Hollow to investigate a series of mysterious murders, in which the victims were found beheaded. Local people believe that it is the ghost of a headless Hessian soldier who kills them because he wants his head returned. Ichabod, a man of science, refuses to believe such rumors and starts to search for a logical explanation to the murders. When he starts his investigation, another man is killed, and his son, young boy Masbath, decides to help Ichabod with the investigation. The case becomes continuously more complicated and when Constable Crane witnesses the Headless Horseman killing Magistrate Phillips, he knows he must change his opinion about supernatural. When he recovers from the shock, he starts to delve into the mystery and, with the help of young Masbath, he discovers the Tree of the Dead, a cursed tree that harbors Horseman's grave in Western Woods. When they dig up Horseman's corpse, they find out that the skull is missing.

Ichabod gradually discovers new clues and eventually finds out that the Horseman's head has been stolen by Katrina's stepmother, Lady Van Tassel, an evil witch who decided to use the ghost as a tool of her revenge. When she was a girl, her family lost their abode, for which she blames Katrina's father. To complete her revenge, she sends the Horseman to kill Katrina, for she is the heir of Van tassel's possession. However, during the exhausting fight, Ichabod manages to return the head to the ghost; Hessian then grabs Lady Van Tassel and disappears into the Tree of the Dead with her. Ichabod, Katrina and Masbath then return to New York together to start a new life without ghosts.

### **3.4.5 Analysis of *Sleepy Hollow***

*Sleepy Hollow* is a movie created in the Gothic style, influenced by German Expressionism and the mid-twentieth century horror, for which it is typical to bring imagined horrors to life. Hutcheon (2008) claims that the visuals have to make the movie visually interesting. "Although filmed in color, the film has 'an almost monochromatic effect, a muted, filtered effect that is an ideal backdrop for the brilliantly red blood that flows through the film'" (Bye 2010, 32). Owen Gleiberman, a film critic for *Entertainment Weekly*, commented on the visuals:

Burton blankets the movie in milky swirls of fog, for that cheesy-cool Hammer-horror effect, and in just about every shot he gives you something to look at: twisted dead trees curling up into the night, a witch poised to strike beneath her musty tangle of hair, a head freshly sliced off and then skewered like a giant martini olive by the Horseman's sword. (Gleiberman Owenh, "Dead Heads". *Entertainment Weekly* (1999). accessed January 10 2013. URL: <http://www.timburtoncollective.com/articles/sh5.html>)

The movie is a very loose adaptation of Irving's humorous short story and moves from the telling mode to the showing mode. Burton changes the humorous genre of the written story to a horror movie full of blood. "Burton takes this fairly restrained tale and saturates it with blood and death. The film's hero, Ichabod Crane, is continually confronted with the bloody evidence of a malevolent force dealing out revenge from beyond the grave" (Bye 2010, 32). According the *Theory of Adaptation* (2008), director can use some details important to them and use them in their story; Burton takes the folk tales that the local women told to Ichabod and brings them to life." The folktales are developed more fully and given a supernatural quality, such as the "woman in white that haunted the dark glen at Raven Rock, and was often heard to shriek on winter nights before a storm" (Irving in Fonstad 2010, 2). The woman in white becomes the "Witch of the Western Wood", Lady Van Tassel's sister, who helps Ichabod with his questions and ends up shrieking at him at one point while in some kind of trance.

The Tree of the Dead, under which the Horseman is buried and which serves him as a portal between our world and the other world, symbolizes another folk tale – that of Major André's tree. The tree expresses typical Burtonesque style with his majestic and dark appearance; its branches are gnarled and they remind of a monster's claws. The same happened to the Headless Horseman – while the ghost in Irving's story is only a legend, in Burton's version the Hessian soldier comes actually to life and starts beheading people. For the movie, a number of new characters were created and Burton dramatized the plot by adding scary scenes, where the Horseman chases and kills his victims. Burton transforms the superstitious schoolmaster Crane into a city detective who worships deductive reasoning and scientific inventions. When he starts investigating the murders in Sleepy Hollow, he finds out that science cannot explain everything. Although he struggles with the reality that science will not help him in this case, he gradually has to admit the existence of supernatural. Burton created a past for the young detective – a dark and sad memories of his childhood. Crane's memories are symbolized by "[...] gaudy chamber-of-horrors flashbacks to Crane's personal nightmare, the torture and murder of his mother. [...]" (Gleiberman Owenh, "Dead Heads" *Entertainment Weekly* (1999). accessed January 10 2013. URL:

<http://www.timburtoncollective.com/articles/sh5.html>). Ichabod's mother, a good witch, was murdered by his father who was a minister which is the reason why the detective turned away both from faith in magic and God and changed into a man of reason. As a permanent reminder of the past events, Ichabod has a series of marks on both his palms, which "[...] are the result of pushing his hands down on the armrests of an interrogation chair upon discovering his mother's lifeless body trapped in an iron maiden" (Fonstad 2010, 21-22). These dream sequences showing Ichabod's unhappy childhood symbolize Burton's own struggle with his parents, which is another typical feature of his movies.

Katrina van Tassel is different from the Irving's Katrina; although her visage is similar to the original one with her blond hair and beautiful face, her nature is completely different. She is another typical Burtonesque character – a mysterious, sad beauty with an unhappy past. She, as well as Ichabod's mother, is a witch. She uses charms and spells to protect her beloved ones. Her *The Compendium of Spells, Charms and Devices of the Spirit World*, a small book of magic, saves Crane's life at the end of the movie, when he is shot by Lady Van Tassel, because he has kept [it] precisely where Katrina had asked him to keep it, "close to [his] heart" (Fonstad 2010, 25). Her feelings for Ichabod are, in comparison to her written counterpart, sincere; the two fall in love and after Ichabod closes his investigation, she joins him on his journey home and starts a new life in New York with him.

Another important character in the movie is Lady Van Tassel, Katrina's stepmother and the woman who controls the Horseman. As a child, she and her family were expelled from her home by Peter Van Garret, one of most influential citizens of Sleepy Hollow. To gain revenge, she sells her soul to Satan in order to gain Van Garret's belongings. "However, her route to this inheritance becomes complicated. She manipulates the Headless Horseman into beheading anyone who stands in her way so that she can more quickly acquire Van Garrett's possessions, which she views as a legacy belonging to her" (Fonstad 2010, 19).

The Headless Horseman, as well as the other folktales from the Irving's story, comes to life in the movie and in a hunt for his head – which was stolen by Lady Van Tassel from his grave so she can control him and use him as an instrument of her crimes – he takes the heads of the villagers.

The Horseman was a violent Hessian soldier, as well as he was in the Irving's version. He was a fiend robed all in black, with messy hair and sharp teeth. He did not lose his head due to the cannon, but he was stabbed and then beheaded by a soldier in the fight. When Ichabod throws him his head, it is reattached to his body and the ghost regains his old looks,

he grabs Lady Van Tassel and takes her to the other world, or hell, through the Tree of the Dead.

Although the plot was changed very distinctly, the characters nature and roles were altered, and some new characters were added, the original legend of the Headless Horseman remained maintained in this film version.

## 4. Film and TV Adaptations of *The Legend of Sleepy Hollow*

### 4.1 Movie Adaptations

*The Legend of Sleepy Hollow* has been adapted many times by many different TV companies. A number of film adaptations have been made beside the Burton's movie; the story was adapted even into stage and music adaptations. Each version is unique and reflects the authors' personal style and point of view which is then materialized in the way the particular story is told. One thing that is common to all the movie and series adaptation is their shift from showing to telling mode from the written Irving's short story to a feature or animated film.

The oldest movie adaptation dealing with Irving's tale is a silent black-and-white movie *The Headless Horseman* (1922). It is a horror comedy – the genre remains close to the original work. The scenes are interspersed with intertitles (or titles) which briefly explain what is talked about.

Will Roger plays Ichabod Crane. Although “[he] is a little too short and fleshy to fill out the living scarecrow Irving describes”, Rogers is still Irving's strict teacher and favorite of the local ladies.

(Royston, „*The Legend of Film: Recreating Washington Irving's Dream*“(2011) Accessed June 13, 2013. URL: <http://peterroyston.wordpress.com/writer/the-legend-on-film-recreating-washington-irving%E2%80%99s-dream>.)

Brom Bones also remains faithful to Irving's original portrayal: he is tall, strong and considers Katrina to be his fiancée and enjoys playing pranks on poor Ichabod, which is portrayed in the film. Katrina remains a coquette and uses every opportunity to provoke her jealous fiancé. The only difference is, similarly to Crane, in her appearance – she is, differently from Irving's Katrina, brunette. The Headless Horseman's portrayal is quite original – he looks different in comparison to majority of other rendering. “The Horseman's first appearance is chilling – the night rider thunders by, superimposed over a cloudy sky and a bony hand emerges from the robe.” (Royston, „*The Legend of Film: Recreating Washington Irving's Dream*“(2011) accessed June 13, 2013. URL: <http://peterroyston.wordpress.com/writer/the-legend-on-film-recreating-washington-irving%E2%80%99s-dream>). The Horsemen in other adaptations look alike: the dark figure without head, in dark clothes with a black or dark brown horse.

Another version – animated *The Adventures of Ichabod and Mr. Toad* (1949), by Disney, is one of versions very similar to the famous tall tale. Due to animation it was possible for the

authors to recreate the characters – especially the unusual Ichabod’s visage – according to the literary description. The teacher really is:

[...] tall, but exceedingly lank, with narrow shoulders, long arms and legs, hands that dangled a mile out of his sleeves, feet that might have served for shovels, and his whole frame most loosely hung together. His head was small, and flat at top, with huge ears, large green glassy eyes, and a long snipe nose, so that it looked like a weather-cock perched upon his spindle neck to tell which way the wind blew. (Bayim 2003, 911)

The short movie presents both humorous and chilling scenes, for example “[t]he final night ride [which] is a masterpiece of pacing and imagery as the blue, claustrophobic forest blasts into a fiery red when the Horseman appears [...]”, is combined with comic moments when Ichabod escapes on his old horse” (Royston, „*The Legend of Film: Recreating Washington Irving’s Dream*“(2011) accessed June 13, 2013. URL: <http://peterroyston.wordpress.com/writer/the-legend-on-film-recreating-washington-irving%E2%80%99s-dream>).

Another animated adaptation of the Irving’s legend is *The Legend of Sleepy Hollow* (1988). It is a short video by Rabbit Ears Entertainment, LLC., a company restoring old stories for educational purposes. The video consists of beautiful paintings by Robert Van Nutt and is accompanied by engaging narration of Glenn Close and complemented by music by Tim Story. The narrator retells a short version of Irving’s story and, although it is not comical like the Disney’s version, it is still a very absorbing work, with memorable atmosphere, because the creators managed to “reflect all the wit, fun, and drama of the early American classic” (Rabbit Ears Entertainment , LLC. *The Legend of Sleepy Hollow*, 1988. URL: <http://www.rabbitears.com/products/34271-the-legend-of-sleepy-hollow>).

In 1999, another movie adaptation besides Burton’s *Sleepy Hollow* was released – *The Legend of Sleepy Hollow* with Brent Carver in the role of Ichabod Crane. This adaptation is of comic genre. In comparison to visuals in Burton’s movie, the settings in this movie are colorful and full of life almost like a fairytale, such as in the Irving’s *Sleepy Hollow*. The movie managed to faithfully follow the Irving’s tale and focused on believable depicting country life of that period at the same time, together with local customs. The film opens in a pub, with a young Knickerbocker collecting folk stories; the local people tell him the famous story of the Headless Horseman. The Knickerbocker allusion to Diedrich Knickerbocker, who “[...] was an imaginary old Dutchman offered by Irving as the author of the book. [*History of New York*]” (Seton 1960, 48).

Brent Carver appears to be almost perfect for the role of the schoolmaster Crane – not only in his appearance with his big nose and outfit reminding of Disney’s Ichabod (1949), but



his behavior also reminds the audience of Irving's famous teacher. "Though the outsider is widely regarded with suspicion, the daughter of the area's wealthiest farmer, Katrina Van Tassel, is charmed by his manners and education" (Gang Pierre. "The Legend of Sleepy Hollow". *The New York Times*. 2010. Accessed January 5, 2013. URL:<http://movies.nytimes.com/movie/269234/The-Legend-of-Sleepy-Hollow/overview>).

The young beauty is really enchanted by him at first – unlike her written counterpart – but when she eavesdrops on Ichabod's conversation with Baltus Van Tassel, she is sure that he wants her only for her father's property. From this point, Katrina starts to play with the two suitors. She pretends she rejects Brom's love and shows false interest in Ichabod's courting. After the ball at Van Tassels' house, Katrina finally refuses Crane's proposal, revealing that she knows about his real intentions. On his way home, Ichabod is (such as in original and other versions) chased by Brom dressed as the Horseman. However, at this point, another change from the original story occurs – the Horseman bumps on a tree-branch and falls off the horse. The poor teacher approaches the supposed ghost and finds out it was his rival. He picks up the pumpkin Brom brought with him and starts reproaching him for playing a joke on him. Then the real ghost of the Horseman appears from nowhere, takes the pumpkin Ichabod is holding and tries to put it on his neck. This situation never occurs in Irving's tall tale. When he finds out that it is not head, he hurls it angrily at the poor teacher and disappears in the night. The frightened man starts running perplexedly through the woods and is never seen again. The film ends back with the men in the pub; they laugh at the story and then begin to tell another tale.

Even though most of the adaptations of the *Legend of Sleepy Hollow* are rather comic works ridiculing human superstition, Tim Burton is not the only author who has created the horror version of the tale. Director Anthony C. Ferrante created a version named *Headless Horseman* (2007), which presents a very loose interpretation of the famous tale. "The movie takes the tack that the Washington Irving story was the "white-washed" version and the events in this horror film are the real story" (Rabbit Ears Entertainment , LLC. *The Legend of Sleepy Hollow*, 1988. URL: <http://www.rabbitears.com/products/34271-the-legend-of-sleepy-hollow>). A group of young people gets lost on their way to a friend's Halloween party and enter a small town named Wormwood Ridge. Soon they find out they are, one by one, being sacrificed to the Headless Horseman. However, the story of this ghost is completely different – this Headless ghost was not a soldier, but he was a citizen of Wormwood Ridge. A young girl tells the main characters his story:

It all started with this man. A long, long time ago. Kelvin Montgomery. He tortured the young people of Wormwood Bridge. He would take them to his cellar, and when he was done with them, it was off with their heads. The ritual gave him power, so he collected the young ones ...They became his family. Till they reached a certain age. Then they were sent to the pit. But on one All Hallows' Eve, after years the town turned a blind eye to the evil doing, to rot. The savior appeared. The priest, by the name of Father Sarason who handed down God judgment and struck him down with blessed sword. But his children were not done with him. They attached a noose to his neck and hanged him on the town square to rot till his head snapped off, never to be found again. (Ferrante 2007, *The Headless Horseman*)

Concerning the visuals, the movie is violent and does not have quality special effects. This Horseman does not kill with his sword, but uses different instruments to kill each victim and to make the scene as bloody as possible. The only thing that remains similar to majority of other movie adaptations is the Headless' black clothing and cloak as in majority of other movies.

#### **4.2 *The Legend of Sleepy Hollow* in TV Series**

Besides movies, *The Legend of Sleepy Hollow* inspired a number of TV series. Some series used the whole Irving's story for their adaptations; others used only some aspects of the story or just the main characters and included them into a completely different story. This chapter will briefly mention *Tall Tales & Legends (season 1, episode 1) – The Legend of Sleepy Hollow* by Shelley Duvall, and *Are You Afraid of the Dark?*, an episode of *The Tale of the Midnight Ride*, season 3, episode 1. The former series represents the example of a faithful adaptation; the latter example moves the story to modern time. Last, but not least, I will mention the newest TV adaptation of Irving's famous story, TV series *Sleepy Hollow* (2013) by Alex Kurtzman and Roberto Orci, which moves Ichabod and the Horseman to present day.

In *Tall Tales & Legends* (1985), the first episode called *The Legend of Sleepy Hollow* is one of the adaptations that follow the Irving's tale as faithfully as possible and, in addition, it is full of humorous and comic scenes. Although the characters are not, in terms of visage, very similar to the original characters the schoolmaster Crane is, although being a man of education, superstitious at least as much as in the Irving's teacher and maybe even more. His superstitious nature is described specifically here. For example, he keeps many amulets for good luck in his pocket: a dead rabbit's paw, a lucky penny, a special potion that keeps evil creatures at bay. When he comes across a black cat, he must throw salt over his shoulders; a spider is the Devil himself for him; he hanged a chaplet of protective flowers above his bed as prevention against night apparitions. Even though he is a coward, he pretends to know

everything the local ladies see him as miracle and believe everything he tells them. Although they are not described in detail in Irving's story, all these examples are a colorful demonstration of the teacher's qualities. When something scares him, he is extremely hysterical and shouts at the whole vicinity, which gives the story humorous undertone.

Brom Bones, on the other hand, is depicted as a pathologically jealous man, constantly provoked to jealousy by his beautiful, flirtatious fiancée Katrina. He is, besides Katrina, possessed by his muscles and physical strength. The end of this version is slightly different from the original – after the Halloween party at Van Tassel's, Ichabod is rejected by Katrina and returns home through the dark woods. On his way home, Ichabod is chased (like in every other version) by the Horseman-Brom and after having a hysterical outburst, he disappears in the woods for good. Brom and his comrades then laugh at the schoolmaster's misery maliciously. However, the night after Halloween, when he returns home alone, Brom is surprised and scared by the real Headless Horseman – this is another difference from the original.

In *Are You Afraid of the Dark?* (1992), a Canadian horror/fantasy TV series for teenagers, the legend of the schoolmaster and the headless ghost is set in 20<sup>th</sup>. A group of children meets the ghost of Ichabod Crane, who politely asks them which way leads to Bridge of Souls. The teenagers send him the other way than he is said to have chosen the night he disappeared. Then they are chased by the Headless Horseman and to save themselves, they need to cross the Bridge of Souls. The story has many similarities to the short tale; Sleepy Hollow as the settings of the story, the Halloween party, even the names and nature of the main characters are noticeably similar to the names of their written counterparts – beautiful blond girl Katie, gallant Ian and the bully, Brad. Relationships among them are very alike; Ian and Katie feel sympathy for each other and Brad is jealous and prepares a prank on Ian. In the short tale, there is also the important bridge as the only salvation from the ghost, but it is not called “the Bridge of Souls” and no second path to it is mentioned.

The freshest adaptation of *The Legend of Sleepy Hollow* is a thrilling mystery-adventure drama-thriller series *Sleepy Hollow* by Kurtzman and Orci (the writer and producer known for *Star Trek* and *Fringe*) from 2013. Ichabod Crane is resurrected and pulled two and a half centuries through time to fight the Headless Horseman, who is resurrected as well and starts murdering citizens of Sleepy Hollow. And the Horseman is not just a soldier who wants his head returned. “Bound to the Headless Horseman by a blood spell cast on the battlefield of the American Revolution, Ichabod quickly realizes that stopping Headless is just the beginning, as the resurrected rider is but the first of the Four Horsemen of the Apocalypse”

(Fox. "Spoiler TV." Accessed January 15, 2014. URL: <http://www.spoilertv.com/2013/05/fox-201314-full-fall-schedule.html>). Ichabod finds out that the world faces the destruction and together with police officer Abbie Mills, a young girl with special gift, is the world's last hope. Police officer Abbie Mills, a young woman with special gift, are the world's last hope. When unconscious or dreaming, Ichabod is in contact with his late wife, Katrina, who warns him when a danger is close to him. In each episode, this trio solves different problems with different monsters.

The only things common to Irving's and Kurtzman's versions are the characters of Ichabod, Katrina and the Headless, although they have a very little common with their original counterparts, except for the names. Ichabod Crane is a soldier who killed Headless during war – so he is not the cowardly superstitious teacher anymore, but a brave man, with Abbie's help, supernatural forces. Besides his temper, his appearance is completely different as well – Ichabod is a handsome man with long light hair, which contrasts with the man reminding of a scarecrow. As it was mentioned above, Ichabod has visions of his wife, Katrina, who is a good witch and who resurrected him to save the world. It seems the creators were inspired by Burton in turning Katrina into a witch. Again, she looks different from the original Katrina – she is beautiful, but not a coquette and she is not even blond. From the language aspect, Ichabod and Katrina speak British English and they tend to use old expressions, while the rest of the actors speak American English.

The Headless Horseman is first of the Four Horsemen of the Apocalypse and, as it can be seen, he is a very flexible demon, for he has no problems in using modern weapons. Similarly to other versions, he keeps searching for his head – but not to find the eternal rest, but to regain all of his previous powers.

The *Tall Tales and Legends* (1985) represents the example of a faithful adaptation, while *Are you Afraid of the Dark?* (1992) moves the story to the modern day and *Sleepy Hollow* (2013) creates a completely new story of Sleepy Hollow in modern day, using only the three main characters.

## 5. Conclusion

The previous analysis of changes in the story of the Headless Horseman and the schoolmaster Crane showed how dissimilar can one story be in hands of different creators. From the humorous silent version from 1922 to 2007's slasher *The Headless Horseman* by Ferrante or 2013's series *Sleepy Hollow*, not only the Horseman, but also other important characters (and the story itself as well) went through more or less significant changes. Although there are numerous versions of the short story, Burton's *Sleepy Hollow* is the most known adaptation of the story.

In the first chapter, Linda Hutcheon explains that adaptations are a part of everyday life since the oldest times and claims that they can be transferred from any mode to any other mode. She divides adaptations to those that tell stories and to those that show stories and explains how each type differs. She also analyzes interactive adaptations, such as games and explains how they pull the players in their story. Hutcheon further argues with opinion of many people that adaptations are inferior works and copies of the originals – although adaptations are temporally second, it does not mean they are worse or inferior works. Adaptation is a creative and interpretive act, it is retelling of a story in a new, fresh way, bearing author's personal style. The chapter also includes Jack Boozer's research about film adaptation specifically and some opinions of both the authors are compared.

The second chapter briefly summarized the adaptation in works of Washington Irving. Although he was an author of many interesting writings, he will probably remain famous mainly for his collection of short stories *The Sketch Book of Geoffrey Crayon*, (1820) especially *Rip Van Winkle* and *The Legend of Sleepy Hollow*. The latter work is the subject of my analysis.

Third chapter deals with Tim Burton and his works. First a short biography is described together with his works, which is then followed by a description of his Gothic artistic style. Tim Burton is an artist with a very specific style, which has been influenced by his life, especially by his childhood and relationships with people around him. Although the beginnings of his creations were not easy, he overcame all the obstacles and developed into a famous artist throughout the years. His movies are easily recognizable thanks to some typical features, such as strong contrast between black-and-white contrasting with vivid colors, pale characters with uneasy, lonely lives and unusual story plots. Burton often plays with the borders of life and death, and the world of the dead is traditionally portrayed as a happy place full of life while our world is a dull, sad place. It does not matter if he creates his own film or an adaptation of other work; he always recreates it according to his own preferences. Next

part of this chapter includes three of his adaptations – *Sweeney Todd: The Demon Barber of Fleet Street* (2007), *Alice in Wonderland* (2010) and *Charlie and the Chocolate Factory* (2005) and analysis of their changes to demonstrate how Burton can work with works of different authors and of different genres and recreate it to a fresh new movies easily recognizable for his unique artistic style. The last part of the chapter was dedicated to a summary of *Sleepy Hollow* (1999) and its analysis.

The Irving's story of *The Legend of Sleepy Hollow* has been recreated by many artists in different time periods. A short list of movie and TV series adaptations with the description of the most significant changes is included in the last chapter. The adaptations of the same story move from a cute comedy through drama to horror story full of blood and death. Some authors recreated the story itself, the others borrowed only the main characters or symbols and put them into completely new stories and to different time periods. Each adaptation is unique and bears the personal style of a particular author.

## Resumé

*Legenda o Ospalé díře* (také *Legenda o Ospalém luhu*) od Washingtona Irvinga je známé dílo, které bylo mnohokrát využito různými režiséry, ať už k vytvoření nové verze starého příběhu nebo k použití hlavních postav a jejich zasazení do jiného prostředí, času či děje. Tato bakalářská práce se zabývá právě filmovými adaptacemi Irvingovy povídky a řeší problematiku adaptace jako takové. Jedním z hlavních cílů bakalářské práce je rozebrat teorie adaptace podle Lindy Hutcheonové a Jacka Boozera a aplikovat některé z těchto teorií na filmové adaptace, především na filmové adaptace *Legenda o ospalé díře*. Dále je cílem analyzovat *Ospalou díru* Tima Burtona a některé z jeho dalších adaptací jako demonstraci toho, jak jeden autor dokáže využít svůj osobitý styl a vložit jej do svých adaptací různých děl od různých autorů.

Linda Hutcheon ve své knize *Teorie adaptace* popisuje adaptaci jako komplexní proces přenesení příběhu nebo jeho části do příběhu jiného. Při tomto procesu je možná změna z jednoho média do druhého, například z románu na film, muzikál apod. Jack Booser ve své knize *Autorství ve filmové adaptaci* popisuje adaptaci jako proces, jímž se zdrojový text mění na film, s tím, že hlavní roli má scénář. Hutcheonová dělí adaptace na ty, jež příběh vypráví (psaná díla, písně a vysílání v rádiu) a ty, jež příběh ukazují (filmy a seriály, videohry a počítačové hry). Přestože jsou adaptace velmi rozšířené, často se o nich mluví negativně, přitom to, že je něčí práce druhá neznamena, že je horší nebo podřadná. Pokud nevíme o tom, že to, co sledujeme nebo s čím máme zkušenost, je adaptace, nebereme ji jako adaptaci, typický příklad jsou díla Williama Shakespeara, která jsou dnes považována za klasiku, i když jsou to také adaptace inspirované staršími díly od různých autorů.

Adaptace není kopírování; je to využití jednoho příběhu k vytvoření nového, osobního díla. Podle Boozera by adaptace měla být nová práce se svojí vlastní estetickou integritou. Filmaři mohou použít děj, scény a postavy s díla, které adaptuje, ale nemusí používat děj jako scénář, naopak, může udělat tolik změn, kolik potřebuje. Někdy je původní příběh změněn velice výrazně, děj může být změněný úplně a hlavní postavy mohou být přidávány a vymazány. Tento názor podporuje Hutcheonová poznámkou, že když je film prohlášen za adaptaci, lidé kteří znají původní práci velmi často zjistí, že stejný zůstal pouze název a že film má s původní prací velmi málo společného.

Filmové adaptace umožňují seznámit se s příběhem i lidem, kteří raději sledují filmy, než čtou. Na jednu stranu filmy nabízejí divákům určité zpracování plné efektů doplněné o hudbu, jež má za úkol diváky vtáhnout do děje, na druhou stranu však filmové adaptace

omezují vlastní představivost diváka/čtenáře. Filmová adaptace, stejně jako psané adaptace, může být vyprávěna v ich-formě, to znamená, že ji vypráví jedna z hlavních postav a můžeme vidět a slyšet všechno, co tato postava. Další možností je er-forma, to znamená, kde je vypravěč všudypřítomný, může být kdekoliv kdykoliv a často zaznamenává i myšlenky hlavních postav.

Při tvorbě filmu podle psaného díla, například románu, tvůrci často musejí příběh zjednodušit, méně důležité scény a postavy vynechat. Na druhou stranu, při natáčení adaptace povídky je někdy potřeba přidat nové scény, postavy a podobně. Rozhovory jsou přizpůsobeny, popisy nahrazeny obrazy, děj je urychlen a zdramatizován a celá atmosféra je doplněna vhodným soundtrackem.

Druhá kapitola popisuje tvorbu Washingtona Irvinga, významného spisovatele, diplomata a cestovatele 19. století. Od malička fascinován cestováním a dobrodružstvím, Irving strávil většinu svého života na cestách, na nichž získával inspiraci pro svá díla. V roce 1815 odcestoval do Anglie, kde se setkal se svým idolem Sirem Walterem Scottem, jež se stal Irvingovou velkou inspirací, a roku 1820 dokončil sbírku *Knihy skic*, jejíž součástí jsou dvě jeho nejznámější povídky – *Rip Van Winkle* a *Legenda o Ospalém díře* (nebo také *Legenda o Ospalém luhu*) jež jsou adaptacemi starých evropských pověstí a legend; německá povídka o dlouhém spánku Petra Klause byla inspirací pro *Rip Van Winkle* a předlohou Legendy o Ospalém luhu mohl být příběh *Tam O'Shanter* nebo irská legenda o bezhlavém jezci Dullahanovi. Vyprávění *Astoria čili vyprávění za skalistými horami* je také druhem adaptace, Irving využil vyprávění Johna Astora o jeho obchodování s kožešinami a napsal podle něj tuto práci.

Kapitola studující Tima Burtona a jeho tvorbu vysvětluje vliv jeho dětství a oblíbených filmů na jeho tvorbu. Burton popisuje své dětství ne zrovna pozitivně, připadal si jako postavy z jeho oblíbených filmů, mezi něž patří zejména staré horory. V Burtonově tvorbě se vyskytují gotické prvky expresionismu, který se rozvíjel po 1. světové válce v Evropě jako odraz bídy. Expresionismus je charakteristický ponurou atmosférou, tmavými barvami, černobílými kombinacemi spolu s tmavě hnědou a modrou. Detaily nejsou klíčové; důležité je zobrazení zoufalství, smutku a strachu. Expresionismus ve filmu využíval kromě kontrastu světla a tmy také stíny; objekty byly doprovázené dlouhými stíny. Všechny tyto prvky, spolu s podivně tvarovanými budovami, se vyskytují v Burtonových filmech. Jeho postavy jsou smutně komické, mají ponurou minulost a jsou typické bledou pletí a smutným výrazem ve tváři. Kromě vlastních filmů je známý mnoha adaptacemi, z nichž všechny nesou



jeho osobitý styl. Velmi často se ve filmech vyskytuje odkaz na *Frankensteina: Frankenweenie*, *Střihoruký Edward* a *Kočičí žena z Batman se vrací*. Ve všech těchto adaptacích je vidět Burtonova fascinace smrti a znovuoživení. Obecně smrt a svět mrtvých Burton často zobrazuje jako veselejší část světa, než je ten náš, příšery jsou v jeho příbězích kladnými postavami. Edward, přestože vypadá se svými nůžkami místo prstů děsivě, je milé a nevinné stvoření; oživený pes Sparky je v srdci stále ten věrný, milující pes, a přesto jsou oba odvrhnutí společností, protože jsou jiní. Osamělost a izolace těchto hlavních hrdinů symbolizuje Burtonovu vlastní osamělost jako malého chlapce, do každého filmu vložil kousek své osobnosti.

Kapitola se podrobně zabývá adaptacemi *Sweeney Todd: d'ábelský holič z Fleet Street*, *Karlík a továrna na čokoládu*, *Alenka v říši divů* a samozřejmě Burtonovou adaptací *Ospalá díra* jako demonstraci toho, jak jeden režisér může natočit vlastní verze filmů podle různých autorů a stále si zachovat svůj styl tvorby. *Sweeney Todd* je, stejně jako původní verze, muzikál, ale na rozdíl od staršího zpracování se neodehrává v divadle, ale na stříbrném plátně. *Karlík a továrna na čokoládu* je filmová adaptace dětské knížky a stejně jako *Sweeney Todd* se, až na pár změn, drží původního děje. Oproti tomu *Alenka v říši divů* není adaptace v pravém slova smyslu, je to spíše pokračování slavných dětských knížek o snových dobrodružstvích hlavní hrdinky. Alenka zde není malá holčička, ale mladá žena na vdávání, a po útěku ze zasnubního večírku zjistí, že její noční můry o jiném světě plném podivných tvorů nejsou noční můry, ale skutečnost a že má před sebou důležitý úkol – porazit zlou Srdcovou královnu a zachránit tak kouzelnou říši. Burton zde použil hlavní postavy z Carrollových knih a vytvořil tak úplně nový příběh.

Burtonova *Ospalá díra* je nejznámější filmovou adaptací Irvingovy legendy o bezhlavém duchovi a neurotickém profesorovi. Tento film se neřídí původním dějem, je to velmi volná adaptace, v níž se rozverný příběh mění ve skutečný horor plný napětí a krve. Hlavní postava, policejní důstojník Ichabod Crane je poslán do Ospalé díry ne učit děti, ale řešit sérii záhadných vražd. Policista, jenž striktně odmítá nadpřirozeno, brzy zjistí, že čelí rozrušenému duchovi, kterého ovládá zlá čarodějnice jako nástroj k získání majetků své nevlastní dcery Katriny. Stejně jako v ostatních Burtonových filmech, atmosféra je zde ponurá a hustá, že by se dala krájet a hlavní postavy jsou zvláštní osobnosti s neveselou minulostí.

Kapitola studující různé filmové adaptace Irvingovy legendy o bezhlavém jezdcí rozebírá rozdíly mezi jednotlivými verzemi a ukazuje tak, jak jeden příběh může být pojat mnoha různými způsoby, jak výrazně se děj i žánr mohou měnit podle toho, jak to daný

režisér nebo producent potřebuje. *Legenda o Ospalém luhu* se vyvíjela od němého filmu přes animované pohádky, rozverně hrané filmy až po děsivé a krvavé horory. V každé verzi se méně či více měnila kromě děje i podoba hlavních postav; Ichabod Crane je někde zobrazován jako přesná kopie mužíčka popisovaného v Irvingově verzi – to spíše v animovaných adaptacích, protože sehnat herce se vzhledem alespoň podobným strašákovi do zelí, s malinkou hlavou, obřím nosem a neuvěřitelně dlouhými rukami a nohama by bylo pravděpodobně složité – jinde, jako například v *Legendě Sleepy Hollow*, je to normální muž (co se vzhledu týče) a má učitelovy vnitřní kvality: pověřčivost a nadutost. Jediný Ichabod, který není pověřčivý a nakonec svou bojácnost překoná, je ten Burtonův, který však není ani učitel, ale policejní vyšetřovatel. V *Bezhlavém jezdci* Ichabod dokonce vůbec nevystupuje, příběh je tak odlišný, že ho s původní verzí spojuje pouze bezhlavý duch a spásný most. Bezhlavý jezdec zůstává ve většině filmových zpracování více či méně stejný – bezhlavý duch vojáka v černém plášti, často jezdí na černém koni. Odlišuje se pouze duch z *Bezhlavého jezdce* z roku 1922, který je zobrazen jako bílá průhledná postava v bílé kápi, z něhož je vidět pouze ruka kostlivce a vlastní bílého koně místo černého. Jinak se v jednotlivých verzích liší zbraně, jimiž jezdec manipuluje.

Poslední kapitola se zabývá seriálovými verzemi Washingtonovy slavné povídky. Stejně jako u filmů, i u seriálů se u každé verze ukazuje osobitý styl režiséra. Podobně jako v předchozí kapitole, některé seriály využily povídku *Legenda o Ospalé díře* více, jiné zase méně. Epizoda *Tall Tales & Legends* představuje humornou parodii na Irvingovu povídku, přitom se drží původního děje; oproti tomu *Bojíte se tmy?* v epizodě *Příběh půlnočního jezdce* se odehrává v 90. letech minulého století a vypráví o školní oslavě Halloweenu, která se zvrtné v boj o život, když Ian a Katie z dobrého úmyslu poradí duchovi Ichaboda jinou cestu, než se podle legendy vydal tu noc, kdy zmizel a bezhlavý jezdec začne místo něj honit děti. Tato kapitola také zmiňuje *Sleepy Hollow*, nejnovější seriálovou adaptaci starého příběhu. Na rozdíl od ostatních seriálů nevěnuje pověsti jen jeden díl, ale celý se odehrává v městečku Sleepy Hollow. Z původní verze v seriálu zůstal Ichabod, zde policejní strážník, bezhlavý jezdec jako jeden ze čtyř jezdců apokalypsy, a Ichabodova manželka Katrina, jež je čarodějka uvězněná ve snovém světě. Crane, oživený v současnosti má za úkol zachránit svět před různými příšerami.

Závěrem lze konstatovat, že ať už se jednotlivé verze slavné povídky liší jakkoliv, každá z nich v sobě nese kus původního příběhu a zároveň nese osobitý styl svého režiséra. A přesto, že jsou to adaptace, tudíž časově druhé práce, neznamená to, že jsou podřízené nebo

horší než předloha, jíž se jejich režiséři a ostatní filmoví tvůrci inspirovali; naopak, každá adaptace je sama osobě originál.

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