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INTERTEXTUALITY IN FILM ADAPTATION AND ITS TRANSLATION: THE CASE OF TIM BURTON'S FILM "ALICE IN WONDERLAND" (2010) AND ITS LITHUANIAN TRANSLATION

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KALBŲ, LITERATŪROS IR VERTIMO STUDIJŲ INSTITUTAS

INDRĖ BAGDŽIŪTĖ

INTERTEKSTUALUMAS KINO ADAPTACIJOSE IR JŲ VERTIME: TIMO BURTONO FILMO „ALISA STEBUKLŲ ŠALYJE" (2010) IR JO VERTIMO Į LIETUVIŲ KALBĄ TYRIMAS

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INTRODUCTION

Cinematic adaptation is understood as "a pre-existing work, often literary or theatrical, that has been made into a film." (Kuhn, Westwell, 2020, p. 5). However, the process of transferring a literary piece into a film is not always smooth. One of the greatest challenges in the process of screen adaptation is maintaining balance between fidelity to the literary source and creativity of the film director and the entire film crew, along with the cinematic transmission (and in some cases extension) of the intertextual elements – the elements that refer to another literary text, a work of art, historical event, etc. – introduced in the original work. It is only possible to maintain that an intertextual reference is successful when the audience recognises it. Every artistic production, including films, incorporates different components from earlier creative attempts and therefore any piece of art cannot stand on its own as an independent system. The transfer of intertextual segments from verbal text to screen as well as the very cinematic adaptation, since it contains the original text within itself, confronting the problem of fidelity to the source text, though faithfulness in film adaptation today is regarded as flexible and dependent on the adaptor's artistic vision.

In the given Master's thesis, Tim Burtons's cinematic adaptation "Alice in Wonderland" (2010), based on Lewis Carroll's novels "Alice's Adventures in Wonderland" (1865) and "Through the Looking-Glass and What Alice Found There" (1871) will be approached from the perspective of intersemiotic translation, i.e. a type of translation which takes place between different sign systems represented by diverse source and target texts. In order to carry it out, the model developed by Katerina Perdikaki, in which the modifications of the literary work in its cinematic adaptation are analysed from the perspective of plot structure, narrative techniques, characterisation, and setting, will be applied. In addition, the film's rendition from English to Lithuanian with the use of the mode of dubbing will be discussed focusing on the transfer of the intertextual elements woven into Carroll's novels and of the novelistic lines that were presented in the adaptation. The analysis will also cover the issue whether the already existent translations of these literary texts into Lithuanian done by Kazys Grigas ("Alisa Stebuklų šalyje", 2010) and Julija Lapienytė ("Veidrodžio karalystėje, ir ką Alisa ten rado", 2010) assisted the translator of the film.

The following issues will be addressed: whether the novelistic story line was modified significantly and for what effect it has been done, what particular segments of the original were transferred on screen, what modifications literary dialogue has faced in the film, what intertextual elements from the novel have been preserved and whether some new intertexts have been inserted.

The aim of the Master's thesis is to evaluate the cinematic modifications of Lewis Carroll's novels "Alice's Adventures in Wonderland" and "Through the Looking-Glass and What Alice Found

There" when projected on screen by Tim Burton in his film adaptation "Alice in Wonderland" and their rendition in the Lithuanian dubbed version with the major focus on dialogue and intertextuality.

To achieve the indicated aim, the following objectives have been set out:

1. To briefly overview the theoretical insights on the phenomenon of cinematic adaptation.
2. To describe cinematic adaptation as intersemiotic translation.
3. To approach the problem of intertextuality in literature and film.
4. To provide the similarities and differences between literary and cinematic dialogue.
5. To discuss audiovisual translation and its modes focusing on dubbing.
6. To analyse Tim Burton's cinematic adaptation of Lewis Carroll's novels by employing the model proposed by Katerina Perdikaki.
7. To examine the cases where the novelistic dialogue has undergone alterations in the adapted dialogue and to what creative effect it has been done.
8. To determine and discuss the cases of intertextuality in Carroll's novels and Burton's cinematic adaptation also including their reflection in the Lithuanian dubbed dialogic lines.

The object of the research is dialogue modifications and verbal-visual intertexts in Tim Burton's cinematic adaptation "Alice in Wonderland" (2010).

The research material embraces Tim Burton's film "Alice in Wonderland" (2010) and Lewis Carroll's novels "Alice's Adventures in Wonderland" and "Through the Looking-Glass and What Alice Found There" published together in the Martin Gardner's book "The Annotated Alice" (1960), along with the original illustrations by John Tenniel and Martin Gardner's annotations.

The empirical part of the study employs the following research methods: intersemiotic translation based on the model proposed by Katerina Perdikaki for the analysis of film adaptation and intrasemiotic translation, which includes interlingual translation, for the analysis of the rendition of the film's dialogic lines into Lithuanian through the mode of dubbing. The research database consists of the dialogic lines of the film characters, and it includes 734 instances in total. The database is given at the end of the thesis in Appendix 1.

The thesis consists of the following parts: an introduction, a theoretical part, an empirical part, conclusions, English and Lithuanian summaries, a list of references and Appendix 1. The introductory part defines the aim, the objectives, the object, the empirical material, and the employed methods and outlines the structure of the analysis. The theoretical part is divided into four chapters: "Cinematic Adaptation as Intersemiotic Translation", "The Notion of Intertextuality and Its Occurrence in Adapted Films", "From Literary Dialogue to Cinematic Dialogue" and "Audiovisual Translation: The Mode of Dubbing". Chapter 1 discusses the phenomenon of film adaptation, together with the notions

of re-adaptation and multi-adaptation; intersemiotic and intrasemiotic translation, and the methodological model for the research. This chapter is based on the works of Marta Frago ("Adaptation, Re-adaptation, and Myth", 2013), Nicola Dusi ("Intersemiotic Translation: Theories, Problems, Analysis", 2015), Aba-Carina Pârlog ("Intersemiotic Translation. Literary and Linguistic Multimodality", 2019) and Katerina Perdikaki ("Towards a Model for the Study of Film Adaptation as Intersemiotic Translation", 2017). In Chapter 2, which discusses the works of Elaine Martin ("Intertextuality: An Introduction", 2011), Robert Stam ("Beyond Fidelity: The Dialogics of Adaptation", 2000) and Liesbet van Zoonen ("Intertextuality", 2017), the concept of intertextuality is outlined. Chapter 3 focuses on the similarities and differences between literary and cinematic dialogue. It is based on the works of Elise Nykänen and Aino Koivisto ("Introduction: Approaches to Fictional Dialogue", 2016), Andreas H. Jucker ("Features of orality in the language of fiction: A corpus-based investigation", 2021), Thomas Leitch ("You Talk Like a Character in a Book: Dialogue and Film Adaptation", 2013), Todd Berliner ("Killing the Writer: Movie Dialogue Conventions and John Cassavetes", 2009) and Sarah Kozloff ("Overhearing Film Dialogue", 2000). The last theoretical chapter discusses audiovisual translation and its modes, focusing on dubbing. The works of Jorge Díaz-Cintas and Pilar Orero ("Voice-Over", 2006; "Voiceover and Dubbing", 2010), Frederic Chaume ("Synchronization in dubbing: A translational approach", 2004; "The Turn of Audiovisual Translation: New Audiences and New Technologies", 2013) and Łukasz Bogucki ("The Constraint of Relevance in Subtitling", 2004) serve as the basis for this chapter. The empirical part starts with the chapter devoted to Lewis Carroll and his novels as well as Tim Burton and his cinematic adaptation. Thereafter, Burton's screen version is approached from the perspective of intersemiotic translation in regard to Carroll's novels with the focus on intertextuality. This chapter also discusses the translator's rendition of the intertextual segments in the Lithuanian dubbed version of the film.

1. CINEMATIC ADAPTATION AS INTERSEMIOTIC TRANSLATION

In film studies, adaptation is perceived as a process based on a "pre-existing work, often literary or theatrical, that has been made into a film." (Kuhn, Westwell, 2020, p. 5) Each transfer of medium is a resourceful reinterpretation of a previously composed literary piece, and the relation between film and literature is reciprocal and dynamic, enhancing both types of media. (Tan, 2022, p. 32-36) The complex process of film adaptation is worth exploring due to its prominence as a creative and cultural tradition: literature has always been a source of inspiration for film directors since it "often serves as a wellspring of ideas and narratives for filmmakers, offering a vast collection of stories, themes, and characters to adapt." (Mote, 2023, p. 4-5) By the same token, film adaptations, according to Suraj Mote, "can breathe new life into literary works, introducing them to broader audiences and sparking renewed interest in the source material". (ibid., p. 5) It can be maintained that filmmakers lean on literary pieces not only due to the stories they provide, but also because of the fact that the recognition of the source text has already been established, and thus, it is easier to receive the attention of film-goers. The audiences, too, are eager to witness the transformation of their favourite novel into a visual and auditory experience. (ibid., p. 4-5) As book and film are two different types of media, it is apparent that intersemiotic translation is employed in the process of cinematic adaptation. In the subchapters given below, the concepts of film adaptation and intersemiotic translation, as well as the methodological model combining these two areas of study, will be covered in greater detail.

1.1 Cinematic Adaptation and Its Problems

In his book "Concepts in Film Theory" (1984), Dudley Andrew states that film adaptations function as interpretations of various elements found in a book on which they are based: a person, a place, a situation and many more. Cinematic adaptations then become versions "of some standard whole" (Andrew, 1984, p. 97) and nothing else but the text is referred to by this description. The scholar further suggests that a new version of a text is "an adaptation in the narrow sense" (ibid.), meaning that a familiar text becomes a representation of another form of artistic expression. The scholar proposes three possible types of a link between a film and a book which it is based upon, namely *borrowing*, *intersection*, and *fidelity of transformation*. It is claimed that, throughout the history of humanities, the most common type of adaptation is borrowing, when an element, a thought or a shape of a previously acknowledged text is exploited in a new piece of art while hoping to draw the audience's attention by taking advantage of the prestige of a borrowed title, subject, story line, etc. In intersection, the passages of the original text are maintained in such a manner that in a film

adaptation they are intentionally preserved unadapted. (Andrew, 1984, p. 97-99) This is done for the effect of "the otherness and distinctiveness of the original text, initiating a dialectical interplay between the aesthetic forms of one period with the cinematic forms of our own period." (ibid., p. 100) Lastly, fidelity of transformation deals with the most commonly addressed problem in cinematic adaptation that will be reviewed further.

In cinematic adaptation research, its limitations and problems have been discussed since the beginning of adaptation studies. In the early decades of film adaptation, general criticism of this type of films lied in the idea that adaptations of renowned novels discredit them to the level of sheer entertainment or, from the point of view of cinematic art, that adaptations hinder the progress of cinema as a branch of art and may even be treated as "the symptom of cinematic art's immaturity". (Frago, 2016, p. 50)

The aspect of fidelity, which is still a subject of dispute, was also raised. For instance, Frago examines the ideas of George Bluestone, the author of the first monograph on film adaptations published in 1957. (ibid.) The scholar maintains that, given the fact that film and book are two completely different narrative platforms, it is not correct to look for their exact comparisons. In a similar vein, if a novel is taken to be turned into a movie, it will inescapably change its form and undoubtedly face alterations in its content. Therefore, something new and independent built on the inspirational basis evoked by the book will be created. (ibid.) A similar idea is further developed by Perdikaki who states that the novel and its adaptation are "equivalent narrative units within the bounds of the separate media" (Perdikaki, 2017a, p. 8) and that the quality of adaptations lies not within the concept of fidelity to the source text, but within the reinterpretation of a literary work and disclosure of supplemental messages. The scholar argues that if film adaptations were considered as "successful works of art in their own right, they need to be so for audiences with and without prior knowledge of the book." (ibid.) Paisley Livingston, in his turn, accentuates that questions regarding fidelity in adaptation studies are ineluctable since the genre itself requires retention of identifiable details of the literary source (Livingston, 2010, p. 112):

> "Either way, the filmic "translation" betrays the original work. It may manage to illustrate many of the fictional events evoked in the novel, thereby showing some kind of fidelity to the letter or literal content of the story, but in so doing it will fail to reproduce the text's other literary qualities or its artistic spirit. Conversely, if the filmmakers opt to make a freer adaptation that successfully captures the deeper artistic character of the source, they will inevitably make changes to the story and thereby betray the letter of the text." (ibid., p. 121)

To conclude the ideas on the problem of fidelity in adaptation research, Frago distinguishes two main perspectives: the first one supports the original literary work and reckons that its adaptation is a derived narrative and therefore should contain at least the main qualities of the original, while the other viewpoint claims that there cannot be any obligation of fidelity as both the literary work and its

screen adaptation are distinct in their way and hierarchically equal. (Frago, 2016, p. 54) Still, in the case of re-adaptation, multi-adaptation and adaptation of the Classics, the matter of fidelity becomes even more tricky. As an example, the researcher takes Tom Hooper's film "Les Miseràbles" (2012) (ibid.), which was constructed on the basis of the musical under the same title directed by Trevor Nunn in 1985, which, in turn, was based on Victor Hugo's famous novel.[1] The problem then arises in terms of which creative piece should be regarded as the source text to the film adaptation, the earlier cinematic musical or the original novel, or maybe even both. Hence, to what extent fidelity should be kept is also a doubtful matter. (Frago, 2016, p. 54)

In addition, some other aspects should be taken into account when discussing the process of film adaptation. Firstly, the budget of the studio as well as preferred target audience should be considered. Another feature is the time distance between the writing of an original novel and production of its screen adaptation, since a number of sociocultural changes may have undergone during that time period and the content of the novel might not be suitable enough for turning it into a film without adding a contemporary perspective. Lastly, various influences such as intertextuality and other references that may be included into the film should be taken into consideration. (ibid., p. 53)

It is interesting to note that the phenomena of re-adaptation (or remake), when a new film based on the story that has already been transformed into a cinematic piece is constructed, and multi-adaptation, an event under which some literary work is made into a film and then, for instance, into a theme park are also discussed by Marta Frago. (ibid., p. 45-46) The empirical material for this Master's thesis is Lewis Carroll's novels "Alice's Adventures in Wonderland" and "Through the Looking-Glass and What Alice Found There" that have undergone both processes altogether. The examples for re-adaptation include such films as "Alice Through a Looking Glass" by Walter Lang (1928), "Alice in Wonderland" by Nick Willing (1999) and "Malice in Wonderland" by Simon Fellows (2009), to name just a few[2]. The products resulting in multi-adaptation can be indicated in the cases of a roller coaster ride "Alice in Wonderland" that was opened in 1958 in Disneyland and is treated as a representation of ekphrasis by Agata Handley and David Allen (Handley, Allen, 2023, p. 131) and a video game "Alice: Madness Returns"[3].

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[1] https://www.fastcompany.com/1682135/tom-hooper-on-how-he-made-his-dream-of-les-mis-rables-come-to-life
[accessed on: 1 January, 2024]
[2] https://www.imdb.com/list/ls028393107/ [accessed on: 19 January, 2024]
[3] https://www.ea.com/games/alice/alice-madness-returns [accessed on: 19 January, 2024]

In the following subchapter, the facets of intersemiotic translation will be outlined for the reason that in this Master's thesis the matter of adaptation is approached specifically from the perspective of this type of semiotic translation.

1.2. The Characteristics of Intersemiotic Translation

As suggested by Roman Jakobson, the process of translation can be divided into three categories: *intralingual translation*, understood as rendering the ideas within the same language, but using other verbal signs, *interlingual translation*, during which the ideas in one language are transferred to another language, and *intersemiotic translation*, when verbal signs are interpreted using the signs that belong to other sign systems. (Jakobson, 1959, p. 235) It should be taken into account that the semiotic systems of literary texts and audiovisual texts are diverse in terms of artistic expression and therefore the transformation during the process of intersemiotic translation is inevitably undergone. In order to highlight this transformation, Jakobson proposes an alternative term for intersemiotic translation, i.e. *transmutation*. (Dusi, 2015, p. 181-182) It is primarily concerned with the changes in correspondence between the signs of different semiotic systems that, in their turn, create multimodality. Therefore, when the process of re-encoding begins, the new sign sets provide greater or lesser shifts of the primary form and meaning. (Pârlog, 2019, p. 20-21) Aba-Carina Pârlog further develops this idea by stating that every text is constructed by using its own particular sign sets that create a specific code. These codes are susceptible to interpretation and thus new stories that are distinct from the original one in terms of their structure are created. (ibid., p. 31) Additionally, visual codes may lead to the revelation of an abundance of interpretations. (ibid., p. 34) It also needs to be considered that every linguistic system bears the cultural richness within it and, together with the visual and verbal codes, demands meticulous unravelling of signs in order for them to be re-encoded properly into an adequate target language. (ibid., p. 39)

These ideas of the multifaceted nature of intersemiotic translation are also supported by Nicola Dusi who posits that this type of translation is a "transcultural, dynamic and functional event caught between the requirement to remain faithful to the source and the need to transform it into a text that is understood and accepted in the target culture". (Dusi, 2015, p. 183) Since it occurs between different media and is not necessarily intended to diverse audiences, other than the source media is meant to address (e.g., a novel written in English is adapted to a film in the English language), it is possible to deduct that by "the target culture" the scholar refers to the audiences of various kinds of media. By focusing on the intersemiotic translation of fiction to film, Dusi states that, nonetheless, textual transformations, which inevitably occur due to the different semiotic environments, allow to "preserve some level of equivalence" (ibid., p. 193) in terms of content and retain textual coherence.

Furthermore, music and other auditory elements that are presented in a film may be decoded as a means to unfold the characters' relationship or represent the narrative changes of the plot. (Dusi, 2015, p. 197)

However, the division of translation process proposed by Jakobson is not finite: while intersemiotic translation allows interpretation of signs within different semiotic systems, it is thus possible to deduct that an equivalent interpretation is also possible inside the same semiotic system. (ibid., p. 182) Henrik Gottlieb defines this semiotic equivalence of the signs interpreted as *intrasemiotic translation* (Gottlieb, 2007, p. 35). He states that this type of translation could be understood as an umbrella term for the two remaining concepts of Jakobson: intralingual and interlingual translation, since the interpretation of signs present within the same semiotic system can take place both intralingually and interlingually. (ibid.) It could be understood, then, that the scholar sees intrasemiotic translation as a process that occurs in a sign system of verbal nature.

Similarly to intertextuality, intrasemiotic translation is characterised by the "dependence of performance on previous performances, on stage or in other media". (Morini, 2022, p. 71) Therefore, the former versions of the work translated intrasemiotically serve as intertexts. In this Master's thesis, the notion of intrasemiotic translation is relevant in the case of film dialogue rendition into another language, i.e. from English into Lithuanian, with the use of the dubbing mode.

Having discussed the phenomenon and features of intrasemiotic and intersemiotic translation, it is reasonable to introduce the model proposed by Katerina Perdikaki to approach film adaptation specifically as intersemiotic translation.

1.3. The Methodological Model

Katerina Perdikaki constructed the model of adaptation shifts on the basis of the taxonomy of translation shifts that was introduced by Kitty van Leuven-Zwart in 1989 since "[t]ranslation and adaptation have much in common, as both processes involve a transposition of meaning and are highly context-dependent". (Perdikaki, 2017b, p. 1) Van Leuven-Zwart distinguishes three translation shifts, namely *modulation*, *modification*, and *mutation*. To put it simply, modulation is concerned with whether there is a synonym-hyponym relationship between the two units of translation that are compared, modification examines if both units are hyponyms, and mutation occurs in cases where no relationships between the two units of translation are present. (van Leuven-Zwart, 1989, p. 168) As translation shifts exist, it is also possible to discuss adaptation shifts viewed as modifications that occur between a literary work and a cinematic product, which can be obligatory and optional. Since the book and the film represent completely different media, not only are these creative environments provided with specific narrative prospects and volumes, but they also trigger compulsory changes

that may be considered obligatory shifts performed during the process of screen adaptation due to the distinctness of a piece of fiction and a filmic product as different coding systems. Alternatively, optional adaptation shifts occur depending on the individual style and creativity of the adapter while transferring the verbal narrative to the cinematic one. (Perdikaki, 2017b, p. 6)

In Perdikaki's model, three major adaptation shifts are presented, namely *modulation*, when a specific feature of a literary piece is enhanced or reduced in film adaptation; *modification*, which marks immense changes between an original book and a film based on it, and *mutation*, which contains either addition or excision of particular novelistic segments. The scholar also proposes four characteristics of film adaptation, specifically, plot structure, narrative techniques, characterisation, and setting. (ibid., p. 13)

In terms of adaptation shifts in plot structure, modulation comprises two subcategories that are *amplification* (i.e. enhancement of a particular plot feature) and *simplification* (i.e. reduction of a specific quality of the plot). Modification, in its turn, concerns the alteration of the original story in a film that can be related with both major and minor events. Mutation in the plot structure encompasses the aforementioned addition and excision of the plot elements. (ibid., p. 13-14)

Adaptation shifts in the narrative techniques involve two subcategories that are *temporal sequence*, described by Perdikaki as "the narrative time of the story" and *presentation*, defined as "the means of communicating the story". (ibid., p. 14) It should be mentioned that modulation, modification, and mutation are approached in relation to these two subcategories as well. Modulation in temporal sequence refers to the length of a narrative event, while in presentation it occurs when "the majority of the event is communicated via narration (as part of voice-over or dialogue)." (ibid., p. 15) Modification appears in temporal sequence in the form of flashbacks or flash-forwards, thus indicating the structure, in which the events are introduced. In presentation, the verbal narrative of the adapted literary work is modified by means of visual narration (also called monstration) in the film. Mutation occurs in both temporal sequence and presentation when some additional events are included or when several events existing in the novel are excluded from the plot. Such alterations affect time arrangement and visual representation in the film as well. (ibid., p. 15-16)

Adaptation shifts in characterisation correspond closely to adaptation shifts in plot structure. This correspondence can be observed, for instance, in modulation shift which contains amplification and simplification in character portrayal. In addition, if alterations in the plot structure help to highlight a specific scene, the characters portrayed in it are also emphasized as they contribute to the delivery of that scene, and vice versa. Modification shift in characterisation concerns adjustments in character construction, i.e., dramatisation, objectification and sensualisation as defined by Perdikaki in her model. Indeed, such variations in character development inevitably lead to alterations in plot

structure. Accordingly, mutation shift in characterisation encompasses character addition or excision from the screen adaptation, which has an adequate impact on plot structure. (Perdikaki, 2017b, p. 17)

Finally, it should be noted that adaptation shifts in setting embrace temporal and spatial aspects. As in the case of adaptation shifts in narrative techniques, during the process of cinematic adaptation both time and space undergo modulation, modification and mutation. In temporal and spatial settings, modulation concerns amplification and simplification of the time of action and the place where the action is developing. Modification leads to alterations in both time and space of setting, and mutation refers to addition or excision of certain time periods or locations in film adaptation. (ibid., p. 18)

To sum up the aspects of cinematic adaptation, intrasemiotic and intersemiotic translation discussed in the given chapter, it can be maintained that the relation between film and literature is reciprocal and dynamic, yet complex. It is pivotal to investigate film adaptations as they pursue a creative and cultural tradition. Cinematic adaptation embraces the types of re-adaptation and multi-adaptation while the main problem which appears in the approached field is fidelity to the original literary source and to what extent it should be kept. Other issues under discussion are the relevance of the film adaptation at the time of its production, the favoured audience and film studio budget. The versatility of intersemiotic translation (when the written words are transfered to images and textual transformations are undergone) allows cinematic adaptation to be studied as a representation of this type of translation by using the model proposed by Katerina Perdikaki. According to the researcher, adaptation shifts may result in highlighting or diminishing certain features of the original plot structure, narrative techniques, characterisation or setting through modulation, significantly changing the narative details through modification and either neglecting some of them or adding new elements through mutation. Intrasemiotic translation, which operates within the frame of the same semiotic channel, is employed in the translation process of both books and films.

The next chapter focuses on intertextuality and its occurences in cinematic pieces.

2. THE NOTION OF INTERTEXTUALITY AND ITS OCCURRENCE IN ADAPTED FILMS

It is acknowledged that the term *intertextuality* was introduced at the end of the 1960s by Julia Kristeva, drawing on the ideas of Mikhail Bakhtin and Ferdinand de Saussure. (Martin, 2011, p. 148) In her essay "Word, Dialogue and Novel" (1980), she describes intertextuality as "a mosaic of quotations" (Kristeva cited in Moi, 1986, p. 37) and proposes that "any text is the absorption and transformation of another." (ibid.) Another approach to intertextuality developed by Robert de Beaugrande and Wolfgang Dressler (1981, p. 182) involves the role of the receivers and expands the notion as follows: "the ways in which the production and reception of a given text depend upon the participants' knowledge of other texts." It can be understood, then, that the audience's comprehensibility of a particular intertextual reference is a key element for that reference to be successful. Charles Bazerman simplifies the definition of intertextuality by presenting it as "the relation each text has to the texts surrounding it." (Bazerman, 2004, p. 84) María Jesús Martínez Alfaro expresses a similar idea by claiming that any text cannot exist as a self-contained system (Martínez Alfaro, 1996, p. 268). Rather, it contains other texts representing literary and non-literary forms of art that may also encompass visual texts. (Martin, 2011, p. 149) Depending on different fields of research, a 'text' can refer to books, newspapers, verbal messages, slogans and many more, including visual images, sounds and even technologies. Liesbet van Zoonen argues that a 'text' is anything that people may encounter: "a stone in itself is nothing, but it becomes a 'text' when seen, acknowledged, and interpreted by a human being." (van Zoonen, 2017, p. 4) The given idea leads to understanding that interpretation is "a crucial element of textuality and intertextuality" (ibid.)

Another term, i.e. *intermediality*, is also used to highlight the connections between texts introduced in different types of media, the most common instance being film adaptations based on fiction. (ibid., p. 1) In contemporary research, the term *intervisuality* is also distinguished. It refers to the interplay between image and word and is employed in the studies related to the visual arts. (Capra, Floridi, 2023, p. 1) As Bazerman maintains, if almost everything has already been composed in one form or another, the originality of a new piece of art lies within the ability of the creator to put texts together in original combinations embracing different media so that they would fit a specific situation or purpose thus creating new and multiple layers of meaning. (Bazerman, 2004, p. 83) Hence, it can be argued that intertextuality does not operate as a time-bound phenomenon, and even though it is notable in all eras, the researchers distinguish the emergence of intertextuality in literature, art, music and photography during the period of Modernism and its extension to film and architecture in the Postmodern era. (Martin, 2011, p. 149; Martínez Alfaro, 1996, p. 271)

Like any other form of art, cinema has also borrowed from the *a-priori* 'texts'. For instance, various historical events have been the intertexts for films from the very beginning of the cinematic production. It is interesting to note that, as early as 1898, historians started approaching films as relevant historical sources. (Cattrysse, 2018, p. 11) A perception that, as an individual branch of art, cinema adopts densely from the sources which already exist can also be complemented by the following insight of Robert Stam extended in his work "Beyond Fidelity: The Dialogics of Adaptation", where he affirms that screen adaptations "are caught up in the ongoing whirl of intertextual reference and transformation, of texts generating other texts in an endless process of recycling, transformation and transmutation, with no clear point of origin." (Stam, 2000, p. 66) The scholar provides an example of the well-known Daniel Defoe's novel "The Adventures of Robinson Crusoe" (1719), which encompasses a vast array of intertextual elements: references to the Bible and the literature of religious meditations as well as the journalistic texts about Alexander Selkirk, who is the prototype for Robinson Crusoe, etc. He claims that German encyclopedia "Bibliothek der Robinsone" (1805) has even published an extensive list of all the works that have been inspired by this book, which shows that it started functioning as an intertext by itself. The novel has not once been adapted to film and such borrowings as its plot line, the characters, their social status etc. have been attempted by the directors[4]. (Stam, 2000, p. 66-67) This way, the cinematic adaptors exploit the conscious use of intertextuality in their artistic production: "[f]ilm adaptations can be seen as a kind of multileveled negotiation of intertexts." (ibid., p. 67)

Intertextuality in film adaptations is also closely related to the issue of fidelity to the source text. Such considerations appear as to what extent the fidelity may be kept when the primary literary work becomes an intertext to its cinematic adaptation (also bearing the differences of media in mind) and whether all the original intertextual elements are transferred on screen, what determines the choice of the adaptor and what new intertexts find their way in the cinematically adapted product. It should also be stressed that in the context of intertextuality, fidelity is rather flexible and depends on the creativity and imagination of the adaptor. Van Zoonen examines the case of James Bond franchise and specifies several instances of intertextual fidelity, namely, the character of Bond and diversity of his enemies. The protagonist in films is claimed to be more laid-back and good-natured compared to the Bond in the books, where he is portrayed as a cynical character. The primary enemies, i.e. East-

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[4] The examples provided by Stam include *Miss Crusoe* (1919) directed by Frank Hall Crane, *Little Robinson Crusoe* (1924) directed by Edward F. Cline, *Mr. Robinson Crusoe* (1932) directed by A. Edward Sutherland, *Swiss Family Robinson* (1940) directed by Edward Ludwig, *Robinson Crusoeland* (1950) with Oliver Hardy and Stan Laurel, *Robinson Crusoe on Mars* (1964) directed by Byron Haskin and *Lieutenant Robinson Crusoe* (1965) directed by Byron Paul.

Europeans and Russians have gradually been replaced by the surveillance agencies, conglomerates and the Chinese, especially after the fall of the Iron Curtain. (van Zoonen, 2017, p. 3) These examples testify to the fact that an intertext in a way controls the text that includes it and starts living a new life within this text, benefiting from it as much as the text that includes it.

The scholar also distinguishes three types of intertextuality, discussed by John Fitzsimmons (2013) in his work "Romantic and Contemporary Poetry: Readings": *obligatory intertextuality*, *optional intertextuality* and *accidental intertextuality*. Obligatory intertextuality is concerned with parodies, when at least minimal knowledge of the original text, be it a novel or political issues, is crucial for understanding the product based on it. Optional intertextuality regards more generic references that do not hinder to enjoy the film even if the viewer does not have prior knowledge of it. Accidental intertextuality is understood as a case when some references that were not planned by the director occur utterly as an interpretation of the viewer. (ibid., p. 5) Robert S. Miola, in his turn, distinguishes seven types of intertextuality, namely revision, translation, quotation, sources, conventions and configurations, genres, and paralogues. *Revision* is concerned with the relation between the primary and the later texts, where the latter borrows from the former. It may occur due to censorship or other external reasons as well as such internal ones as the author's individual wishes. (Miola, 2004, p. 14) *Translation* is understood simply as recreation of the same text in a different language; yet, the real hardship in this type of intertextuality is cultural and linguistic niuanses that may be lost in the translation process. *Quotations* utilise parts of previously written texts in the newly written ones. They differ from allusions, i.e. subtle and usually indirect hints at previously produced texts: quotations are literal, or verbatim. (ibid., p. 16-17) *Sources*, in general, supply the characters, the plot, the style of language, etc. This type of intertextuality is divided into three categories: *the source coincident*, when the later text acts as a sequel or reply to the primary one; *the source proximate,* when the existing text is reshaped, expanded, paraphrased, etc., and *the source remote*, comprising all the intertextual elements and influences that have not been indicated distinctly and may include classical stories, the Bible, or modified aphorisms, to name a few. *Conventions* and *configurations* exploit various medieval, classical or other traditions and modify them by changing both the literary structure and the plot elements. (ibid., p. 19-21) Similarly, *genre* is concerned with interplays of various genres in order to create a new work of art from this respect. Lastly, *paralogues* are understood as texts that highlight the political, theological, intellectual or social implications found in other writings. (ibid., p. 21-23) This classification of intertextual elements is, undoubtedly, universally applicable to such elements found in literary, cinematic and all the other works of art.

To bring the latter observations to a concluding remark, it can be stated that all the works of art, films not being an exception, contain various elements of previously produced 'texts'. The

creativity of the director lies in his/her ability to construct a new 'text' in the ways that it has never been attempted before. An intertextual reference is considered to be successful when it is recognisable by the audience. Intertextuality can be obligatory, when the absence of some particular knowledge prevents understanding of a product based on it; optional, when some prior knowledge is not compulsory; and accidental, when some references are inferred by the audience but not by the author. It can also be divided into smaller types such as revision, translation, quotations, sources, conventions and configurations, genres, and paralogues.

In the following chapter, the aspects of literary and cinematic dialogue will be discussed.

3. FROM LITERARY DIALOGUE TO CINEMATIC DIALOGUE

As it has already been noted, literature and cinema are different media, where the former relies solely on written words and the latter on images. These two media "differ in their abilities and capabilities but both the languages make an effect on [the viewers]." (Tariq, 2014, p. 12) It is apparent that if the type of 'language' varies, there are certain distinctions between the construction of the literary and cinematic dialogues as well. In his work "Defining Dialogue: From Socrates to the Internet" Geoffrey Rockwell views dialogue as "a unity of diverse voices" (Rockwell, 2003, p. 169). Literary dialogue, then, can be understood as "passages of character-character conversation within a literary text." (Nykänen, Koivisto, 2016, p. 1) To refer to the cinematic dialogue in a broader sense, a perception proposed by Monika Bednarek that dialogue refers to "all character speech, whether or not this speech is by one character (monologues, asides, voice-over narration, etc.), between two characters (dyadic interactions) or between several characters (multi-party interactions)" (Bednarek, 2017, p. 130) will be employed in this Master's thesis.

To begin with, the dialogues presented in literature "create and reflect the dynamics between the fictional characters within the storyworld" (Nykänen, Koivisto, 2016, p. 1) and in doing so, assist in engaging the readers with a narrative as well as portray the relationships between the characters. (ibid., p. 2) While in a film, apart from helping to identify and comprehend the characters and clarify the sequence of events, dialogue controls the emotions of the viewers and helps in creating an impression of realism. (Kozloff, 2000, p. 33–34)

It is necessary to mention that both literary and cinematic dialogues do not represent real speech, they only mimic an everyday-life conversation. As Andreas Jucker argues in his article "Features of Orality in the Language of Fction: A Corpus-based Investigation", even if a specific startegy is employed to make the dialogue sound more like a real-life oral exchange, the truth is that "fictional language is scripted language". (Jucker, 2021, p. 2) What concerns literary dialogue, its readers encounter the written lines that are composed to be read and thus only symbolise speech. However, film dialogue is "written to be spoken as if not written" (Gregory and Carroll, 1978, p. 42) Therefore, in order to write an engaging and compelling dialogue the script writers need to make the audience "believe that the text is not simply "frozen" speech, but speech itself." (Bishop, 1991, p. 59) This would require the adequate skills of the scripter in order to portray the characters vividly through their speech, thus adhering to the principle of "showing, not telling" (Guillen, 2017). However, due to textual constraints, the quality of overlapping that is common in natural conversations is nearly impossible in literary dialogue. (ibid., p. 61) It also lacks such stylistic features as false starts or hesitation pauses. These elements of speech might only be used as a means of characterisation. Dialogue in literature occurs between the characters and is also aimed at them, rather than at the

reader. (Nykänen, Koivisto, 2016, p. 2) The dialogic lines in a literary piece are written way before they are delivered to the reading audience and therefore no features of orality are present. (Jucker, 2021, p. 2) The narrator who "quotes" the words of the characters is always present in literary works, whether it is an omniscient third-person narrator or a subjective first-person narrator by whom the whole story is "organised" for the readers. Hence, the illusion that the author does not participate in the tale is created. Both the narrator and speech tags present in the written text identify the speaker and can also provide some information about the mood of the characters, the characteristics of their voices, the rhythm of their speech, etc. (Nykänen, Koivisto, 2016, p. 2-10) Nevertheless, the aforementioned aspects remain only suggestions for the readers. Body language, gestures, facial expressions, or other visual elements may only be imagined by the readers themselves.

On the contrary, dialogue in the film comprises all the mentioned non-verbal features. Margarita Kotti et al. also outline the characters, their oral exchange, and the place where the conversation is happening as the features of a dialogue scene. It is interesting to note that the character who is speaking is not always the character who is displayed during the speech as in films the shots depicting other characters' reactions to the words they hear are commonly included. Furthermore, if the speaking character is displayed on the screen, the shot not necessarily focuses on that character's face; for instance, the character might turn his or her back or the back of his or her head might be showed. (Kotti et al., 2006, p. 371-372) Moreover, such technical aspects as camera angles or mise-en-scène emphasise the specific details that affect the viewers' interpretation of a cinematic piece. (Kozloff, 2000, p. 16) Principally, it is argued that the characters talk not only to each other inside of the fictional world as in the case of book dialogue, but also to the audience that is fascinated by this imaginary realm (Bednarek, 2017, p. 131). This idea is also supported by Thomas Leitch who claims that even though the greater part of dialogue in a film is constructed in such a way that the viewers who enjoy the film are just witnesses or even eavesdroppers, some film dialogue, nevertheless, is meant directly to the public while fictional characters, at whom the dialogue is supposedly aimed, serve merely as supplements. For this reason, such dialogue may sound as a speech of more political, public, or rhetorical sense. (Leitch, 2013, p. 90)

Film dialogue also has its own customs and, as Todd Berliner addresses them, stock lines. Such lines are recognizable to the audience and their steady meaning hints the viewers what narrative information to expect. Stock lines can signify scene turns ("I can't take it anymore!"), triumph or the final statement of the argument ("I do care… more than you know"), a character's emotional outburst ("I am not crazy!"), greater or lesser crisis (It's my only copy, so guard it with your life"). (Berliner, 2009, p. 79-80) The scholar indicates four conventions of the Hollywood film dialogue:

1) The individual contributions of each character to the dialogue unite into the paramount narrative goal.

Even though every character has their own aims and viewpoints, their words, however contradictory, assist in creating a united purpose of the scene.

2) The characters' communication through the dialogue is effective and efficient.

The characters tend to listen to each other and express what they mean. The story details are found in the dialogues and the digressions are excluded.

3) If a dialogue in real life is not flawless and people tend to alter their words, film characters, on the contrary, speak flawlessly.

Film characters do not adjust their words unless such speech serves a specific purpose for the scene.

4) When the convention of cinematic dialogue is broken, this transgression serves the narrative flow.

Since it is true that one narrative episode leads to another, breachings of cinematic dialogue convention are motivated by causal factors. (Berliner, 2009, p. 80-83)

Nevertheless, the speech of film characters might sound like a literary dialogue in order to create a disruptive effect, designate a specific character or situation or simply for decorative purposes. (Leitch, 2013, p. 85) Additionally, Thomas Leitch in his work "You Talk Like a Character in a Book: Dialogue and Film Adaptation" designates the following qualities of literary speech: transitional markers, summary formulations, introductory phrases, preferance of the more literary word which to the more informal word that, and a minimum number of contractions. (Leitch, 2013, p. 88) It is indispensable to mention that in film adaptations, the characters whose speech reminds of a literary dialogue might not necessarily speak like the characters from the adapted novel. Despite the plot structure being closely followed, the dialogic lines might be extensively modified. (ibid., p. 97)

To conclude, dialogue in literature helps the readers to engage with the characters and the narrative. Film dialogue, apart from that, manipulates the audience's emotions and creates the effect of reality. Literary dialogue relies only on the written word, while film dialogue includes non-verbal and para-verbal elements. Both literary and cinematic dialogues mimic real-life speech: the former lines are meant to be read, and the latter are structured to be spoken out loud. The characters in a literary dialogue talk to each other, while in a cinematic dialogue, they can speak both to each other and to the audience.

The last chapter of the theoretical part of this thesis discusses audiovisual translation with the focus on dubbing.

4. AUDIOVISUAL TRANSLATION: THE MODE OF DUBBING

Audiovisual translation (AVT) is described by scholars as "a mode of translation characterised by the transfer of audiovisual texts either interlingually or intralingually." (Chaume, 2013, p. 105) Accordingly, an audiovisual product can be approached as a text that is designed for both the visual and auditory senses. (Zabalbeascoa, 2010, p. 26) Therefore it is evident that audiovisual translation itself also embraces several modes. Even though the research in the field of AVT has been carried out extensively, an overall agreement among the scholars in regard to the number of audiovisual translation modes seems to be lacking. (Cabrera, Bartolomé, 2005, p. 92) Gustavo Mendiluche Cabrera and Ana Isabel Bartolomé (2005, p. 104) list out the table of the possible classifications of the AVT modes by referring to such outstanding scholars as Frederic Chaume, Yves Gambier, Jorge Díaz-Cintas, and others. It can be observed that the researchers agree about the three major modes: dubbing, subtitling and voice over, while in addition, surtitling, free commentary, sight translation, audio description, etc. are also distinguished. Historically speaking, the practices of dubbing and subtitling were put into practice around 1920s and 1930s in different parts of the world, with voice over following shortly after. (O'Sullivan, Cornu, 2019, p. 18)

Subtitles can be characterised as a piece of text that comes out on the screen and is presented in either the same language as an audiovisual product itself is delivered (such subtitles are called intralingual subtitles) or in any language other than the original one (such subtitles are called interlingual subtitles). (Abdelaal, 2019, p. 2) The process of subtitling is complex and subtitlers should be very careful so as not to perform translational loss: the factors such as space, time and visual context need to be considered carefully. Space and time constraints account for the brevity of subtitles, thus, the use of simple sentence structures is employed. The visual context dictates that only the information that is not visible on the screen should be included into subtitles in order to avoid redundancy. (Bogucki, 2004, p. 72)

Voice over is defined by Jorge Díaz-Cintas and Pilar Orero (2006, p. 477) as a mode where the translation in the target language (TL) is simultaneously heard alongside the voice of the source language (SL), yet, the latter is more silent than the former. It is also common that the translation starts a few seconds after the original soundtrack is heard and finishes a few seconds before the original soundtrack ends. (ibid.) Therefore, a high degree of synchrony is needed to condense the translation so that it fits in the given time slots, and the translation has to be performed in a way that it matches with the images shown on screen. Nevertheless, voice over is less technically demanding, cheaper and faster than dubbing (Díaz-Cintas, Orero, 2010, p. 442). Its specificity is discussed in more detail below since the audiovisual mode used for the translation of Burton's film into Lithuanian, which is the empirical material selected for the analysis in the given thesis, is dubbing.

As an AVT mode, dubbing is the translatory process during which the original soundtrack in the source language is replaced by the soundtrack in the target language. (Bosseaux, 2018, p. 48) It comprises more than just the linguistic code: the translation has to be consistent not only with the original audiovisual text but also with the images that serve as intertextual elements in films. Furthermore, synchronisation has to be taken into consideration when this AVT mode is chosen. (Chaume, 2013, p. 291) In addition to lip synchrony (when the articulatory movements of a character on screen have to match the translated speech, especially in close-up and extreme close-up shots), kinetic synchrony (when the translation aligns with the characters' movements and does not disprove the images), and isochrony (when the duration of the translated dialogic lines matches the duration of the original utterances and the characters' speech is delivered comfortably within the given interval) (Nicolae, 2018, p. 53), Chaume distinguishes character synchrony and content synchrony. The former is concerned with the alignment between the dubbed voice and the expected voice of the character who is visible on screen. For instance, an older male cannot dub the utterances of a child who is seen on screen, or a villain character has to be dubbed in such a way that his/her voice would sound menacing. The latter is described as "the semantic relation between the translation and what happens on screen (images and music)". (Chaume, 2004, p. 44) On the other hand, the scholar argues that both character synchrony and content synchrony refer more to coherence than synchrony, which he describes as "the process of recording a translation in any given target language in a dubbing studio, matching the translation with the screen actors' body movements and articulatory movements." (ibid., p. 8)

In regard to the quality standards for dubbing, Chaume has expanded the three-concept scheme offered by Candace Whitman-Linsen (1992, p. 19) distinguishing six concepts. Consider:

> "<...> good *lip-syncing*; *coherence* between what is heard and what is seen; *fidelity* to the source text (overlooked in some over-descriptive academic circles nowadays); the writing of *credible and realistic dialogues*; good *technical quality* in the recording and editing processes; and, finally, *natural performance of dialogues*."[5] (Chaume, 2013, p. 291)

While it is true that synchronisation at all levels determines the success of a dubbed film, there is also a difference in terms of the demand for its quality among diverse audiences. For instance, children's audiences are not as exacting as adult audiences: in the cartoon genre, lip synchrony is by no means precise as the animated characters only imitate the sounds articulated by the real people, and therefore isochrony can also be slightly advanced or delayed. Adult viewers are inclined to require greater perfection in synchronisation. For this reason, films and TV series that are produced for adults demonstrate higher synchronisation quality. (Chaume, 2004, p. 48-49)

[5] Emphasis mine, I. B.

However, while applying the mode of dubbing in practice, both advantages and drawbacks occur. While there is no extra visual nor audible layer as in the case of films translated by subtitling or voice-over, it facilitates the perception of dubbed films, especially those meant for the children's audiences and persons with intellectual disabilities. Nevertheless, this AVT mode by the same token constrains the second language acquisition since the viewers are exposed exclusively to the target language soundtrack. Another drawback of dubbing is also linked to the audible soundtrack: the viewers have no opportunity to know whether the principle of fidelity was flouted during the translation process, or not. (Nicolae, 2018, p. 52) It is worth mentioning here that, in the first half of the 20th century, the governments of Spain, Germany and Italy controlled and censored the translation of foreign films by making dubbing a mandatory AVT mode. (Díaz-Cintas, Orero, 2010, p. 444)

As dubbing relies on the work of a number of professionals, including not only translators, dialogue writers and actors, but also adaptors and dubbing directors along with sound technicians, it is typical that the dialogue writers are responsible for synchronisation. The final version of translation depends on the dubbing director who may alter it for a more natural sounding final product. (Nicolae, 2018, p. 52; Chaume, 2004, p. 36) Since many experts are involved into the process of dubbing, this AVT mode is more expensive than voice over or subtitling. (Nicolae, 2018, p. 51) Therefore, dubbing is used in practise when translating feature films, children's programmes, TV series, sitcoms and the sporadic commercial. (Díaz-Cintas, Orero, 2010, p. 443) In Lithuania, dubbing is usually preffered only for animated films and hybrid films with both animated and real characters, aimed at children viewers or the whole family.

In conclusion, audiovisual translation comprises different modes, among which the major ones are dubbing, subtitling and voice-over. Dubbing, i.e. the mode which will be approached in the empirical part of this thesis, is a complex translatory process, taking more codes than the linguistic one into consideration: lip synchrony, kinetic synchrony and isochrony are no less significant in ensuring high quality of film translation. It also relies on fidelity to the literary, source, text and requires realistic dialogic lines that should sound as if uttered in a real-world conversation as well as good technical quality during recording and editing stages. While dubbed cinematic products are easy to follow and comprehend, the main drawbacks confronted in this AVT mode are the inability for the viewers to tell if the translation is faithful to the original and the lack of the second language learning opportunity.

5. THE TWO CREATORS: LEWIS CARROLL AND TIM BURTON

Before starting the empirical part of the thesis, it is important to briefly discuss the material on which the analysis is based, i.e. Tim Burton's screen adaptation "Alice in Wonderland" (2010) scripted by Linda Woolverton and its original literary sources, i.e. Lewis Carroll's novels "Alice's Adventures in Wonderland" (1865) and "Through the Looking-Glass and What Alice Found There" (1871) as well as the creators themselves.

5.1 Lewis Carroll's Place in English Literature and the Popularity of His Alice Novels

In the further subchapter, succinct information about the author of the novels, Lewis Carroll, will be presented.

5.1.1 A Friend and Entertainer of Children

Charles Lutwidge Dodgson, whose pen name was Lewis Carroll, was born in 1832, in Daresbury, Cheshire, England. He was the oldest in a family of eleven children, seven girls and four boys, and he liked to amuse the younger children by playing various tricks and puzzles with them, a habit that lasted a lifetime. Carroll graduated from Christ Church College at Oxford in 1854 with honour. At the age of 22, he received an invitation to return to the college as a lecturer in mathematics. (Marshall Pratt, 1908b, p. 1078-1080) Although he spent more than 25 years in this position, as Martin Gardner observes in his work "The Annotated Alice" (1960), no compelling contributions to mathematics were made even though his two logical paradoxes discuss the challenging problems including what is contemporary called metalogic. Even his lectures are claimed to be dry and unamusing, and books on mathematics and logics are rather primitive despite an examination of engaging problems. (Gardner, 1960, p. 10) He wrote several mathematical works, such as "An Elementary Treatise on Determinants" (1867), "Euclid and His Modern Rivals" (1879), and "Curiosa Mathematica" (1888).[6]

Carroll's literary talents emerged at the early age. Already at school, in 1845, he designed the first magazine of his family called "Useful and Instructive Poetry". It included his poems "My Fairy" and "Rules and Regulations". Later on, some other magazines followed, namely "Mischmasch" (published in 1932), "The Comet" (1848), and "The Rectory Umbrella" (1849-1853), to name a few. Not only was Carroll talented in poetry, but he was also skilful in prose, and it is demonstrated by his meticulous and detailed commentaries and footnotes found in the magazines. He also wrote for newspapers and magazines.

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[6] Source: https://poets.org/poet/lewis-carroll [accessed: 5 May 2024]

Between 1856 and 1857, the story "Novelty and Romancement" and the poems, e.g. "The Three Voices", "The Sailor's Wife", "Hiawatha's Photographing", to name just a few, were composed for the magazine "The Train". At first, the author refused to sign his pieces by his real name and used the initials BB instead. The pseudonym Lewis Carroll, a compilation of his first and middle names, was offered to the editor of "The Train" and the poem "The Path of Roses" (1856) was the first one to be signed by this pen name.[7]

Of all his literary pieces, the novels "Alice's Adventures in Wonderland" (1865) and "Through the Looking-Glass, and What Alice Found There" (1871) are the most famous. It should be stressed that in his works Carroll develops the genre of literary nonsense, the tales about Alice not being an exception.[8] Literary nonsense, as discussed by Wim Tigges, is a phenomenon of Victorian era and the words exploited in this genre do not convey any logical meaning. Rather, in the case of poems, the words are composed in such a way that they adhere to the meter, but not to the sense. (Tigges, 1988, p. 6) This genre includes a vast array of tricky riddles, puns, and wordplay, exploiting "a blend of nonsensical charm and sharp wit"[9]. In the world of Carroll's literary art, imagination is supreme to logic, and even some rules and norms of the rigid Victorian society are challenged. (ibid.) This type of writing was seen as "progressively novel, unconventional, and intriguing"[10].

The author of the books about Alice's adventures was very fond of little children, especially girls. Once with children, his shyness caused by his physical appearance and deafness in one ear would fade away. Carroll invented various games, music-boxes, and puzzles to entertain and amuse his child friends. He also sent a considerable amount of letters to them. (Marshall Pratt, 1908b, p. 1081-1082) However, there is no hint of improper relationships between him and the girls: "there was a tendency in Victorian England, reflected in the literature of the time, to idealize the beauty and virginal purity of little girls." (Gardner, 1960, p. 13) One girl, Alice Liddell, the daughter of Dean Liddell, Carroll was particularly interested in. There are many debates on whether he was in love with her, or not: there is no evidence of inappropriateness, yet he acted as a man in love around the girl. (ibid., p. 12) He would spend a lot of time with Alice Liddell and her sisters, Lorina and Edith, and they all would row in the river, have tea on its banks and Carroll would tell them stories. On one trip like this, the tales about a little girl named Alice and her adventures Underground, which were the beginning of his famous novels, began to be told. (Marshall Pratt, 1908a, p. 1013)

The following subchapter looks into the novels of Lewis Carroll and provides a general outline of the stories.

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[7] Source: https://www.poetryfoundation.org/poets/lewis-carroll [accessed: 5 May 2024]
[8] Source: https://poemanalysis.com/lewis-carroll/biography/ [accessed: 5 May 2024]
[9] Source: https://poemanalysis.com/lewis-carroll/biography/ [accessed: 5 May 2024]
[10] Source: https://litpriest.com/authors/lewis-carroll/ [accessed: 5 May 2024]

5.1.2 The Novelistic Tales About a Little Girl Named Alice

Lewis Carroll wrote two novels about the incredible journeys of the girl named Alice: "Alice's Adventures in Wonderland" (1865) and "Through the Looking-Glass and What Alice Found There" (1871). The first one tells a story about Alice who goes down the rabbit hole and how her mysterious adventures begin: she drinks curious drinks and shrinks, then eats a special cake and grows. On her way through the room into the magical garden and beyond, the girl meets peculiar creatures, participates in a Caucus-race, gets stuck in the White Rabbit's house, meets a Caterpillar who reveals her that in order to control her size, she needs to eat different sides of the mushroom. Alice participates in a Mad Tea Party, visits the Duchess, meets the Cheshire Cat, plays croquet together with the Queen of Hearts, gets to know the Mock Turtle and the Gryphon. Finally, the girl attends the trial for the Knave of Hearts and, after growing large again, brushes away the deck of cards. This action awakens Alice and then she retells her adventures to her sister. (Carroll, 1920)

In the second novel, Alice falls asleep while telling a story to her kitten about an imaginary world that exists on the other side of the mirror and suddenly finds herself stepping through the mirror into the Looking-Glass House, where everything is done backwards. There she finds live chess pieces, reads a nonsense poem "Jabberwocky", and goes out of the house. Just like in the first novel, the girl tries to reach a beautiful garden and on her way there meets the Red Queen and joins the game of chess as a White Pawn. While proceeding forward to become a queen, Alice gets on a train with the creatures like a Goat, a Beetle, and a man who is dressed in white paper, crosses the forest where everyone forgets their names, meets Tweedledum and Tweedledee, then the White Queen and the Sheep in the shop. The next acquaintances are Humpty Dumpty, who recites poems, and the White King, who sends all his horses (except the two who are needed in the game) and men. Alice witnesses the battle of the Lion and the Unicorn, then moves forward and finally becomes the queen. Her dream ends when the girl grabs the chess piece of the Red Queen. (Carroll, 1984)

As discussed, the stories about Alice's adventures began as oral tales for the three Liddell girls and, upon the request of Alice Liddell, were written down carefully by Lewis Carroll. He even illustrated the manuscript himself, and this first copy was given to Alice. Later on, the author showed the manuscript to the novelist George Macdonald who was amazed with it and persuaded Carroll to publish the book: "on July 4, 1865, exactly three years after the first installment of the story had been told to the Liddells, the first edition of two thousand copies was printed and sent out to the world." (Marshall Pratt, 1908a, p. 1014-1015)

There is a wide variety of symbols, puns, jokes, and intertextual references in the stories. In order to grasp the full wit of this tale composed in nonsensical style, the readers need to examine many details that are woven in between the lines. Without any doubt, some puns and jokes could only be understood by Oxford residents (e. g., a beautiful garden described in Chapter 1 of "Alice's

Adventures in Wonderland" is based upon the garden that the window of Carroll's room overlooked (Gardner, 1960, p. 30) or the Liddell girls (for example, Dinah, the name of the cat in the book, is also the name of the Liddells' cat) (ibid., p. 28), while the other, linguistic-experimental ones are often realised in the characters and episodes (as in the case of Chapter 3 of "Through the Looking-Glass and What Alice Found There", the final phrase of which "feeling sure that they must **be**" (Carroll, 1984, p. 71) is interrupted to be continued in the title of Chapter 4 "Tweedledum and Tweedle**dee.**" (ibid., p. 72), thus forming a playful rhyme).

In this Master's thesis, the Lithuanian translations of Carroll's novels published in 2010 and translated by Kazys Grigas ("Alisa Stebuklų šalyje") and Julija Lapienytė ("Veidrodžio karalystėje, ir ką Alisa ten rado"; the translations of verses were done by Judita Vaičiūnaitė) have also been consulted in the empirical part. Therefore, a brief introduction of the translators is preferable. Kazys Grigas (1924–2002) was a Lithuanian folklore historian and paremiologist who not only contributed in the preparation of the large-scale systematic publications, such as the collection "Lietuvių patarlės ir priežodžiai. Sisteminis sąvadas" (Eng.: "Great Lithuanian Proverbs and Adages Compendium") (2000) (Kudirkienė, 2014, p. 193), but also translated prose, Carroll's novels being of no exception.[11] Julija Lapienytė (1927–2008) was a professional Lithuanian translator. She translated some writings of Arthur Conan Doyle (1993), Charles Dickens (1996, 1998) and Lewis Carroll (1965), to name just a few.[12] Judita Vaičiūnaitė (1937–2001) was a Lithuanian poet and translator.[13] She started publishing her poems already in 1956, and the works that she translated include Ovid's "Metamorphoses" (1969) and verses in Lewis Carroll's "Through the Looking-Glass and What Alice Found There" (1965), to mention just a few.[14]

After having provided an overview of the novels about Alice and their author, including their translators into Lithuanian, it is vital to introduce the film, its director, and the screenwriter.

5.2 Tim Burton's Film "Alice in Wonderland" (2010): The Collaboration Between the Director and the Screenwriter

Already in 2006, the producers of Sony Pictures, Suzanne and Jennifer Todd, developed an idea about a major fantasy film and asked the screenwriter Linda Woolverton if she would be willing to discuss the project. She then proposed her vision of a new version of Carroll's Alice tales, and the Disney company endorsed this interpretation. A year later, they contacted Tim Burton, and he happily agreed to direct the film. Some changes to the script, stemming from Woolverton and Burton's

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[11] Source: https://www.vle.lt/straipsnis/kazys-grigas/ [accessed: 23 May 2024]
[12] Source: https://www.vle.lt/straipsnis/julija-lapienyte/ [accessed: 23 May 2024]
[13] Source: https://www.vle.lt/straipsnis/judita-vaiciunaite/ [accessed: 27 May 2024]
[14] Source: http://senas.lnb.lt/lnb/selectPage.do?docLocator=D488D2B0B38E11E19B7B746164617373&inlanguage=lt
[accessed: 27 May 2024]

partnership, were made. Firstly, the initial story evolved only around Alice, but wishing his old friend Johnny Depp to star as the Mad Hatter, Burton was inclined to add several layers around this character as well. The expansion of the characters of both Queens as well as Alice's father and his relationship with the girl were also included.[15] However, Burton's further cooperation with Woolverton was not frequent. He was a producer for the film sequel, "Alice Through the Looking Glass" (2016), which was scripted by her.[16] It was also rumored that Burton would direct Woolverton's "Maleficent" (2014)[17], but the director had to decline this offer.

In the following subchapter, succinct information about the screenwriter of the film, Linda Woolverton, and its director, Tim Burton, will be provided.

5.2.1 Linda Woolverton and Tim Burton

Linda Woolverton is an American playwright, novelist, and screenwriter.[18] She was born in 1952[19] and holds a Bachelor's degree in Theatre Arts (California State University, Long Beach) as well as a Master's degree in Theatre (California State University, Fullerton).[20] Woolverton wrote the script for Walt Disney's "Beauty and the Beast" (1991) and thus became the first woman to write an animated feature that won an Oscar nomination for Best Picture. The film under discussion in this thesis, "Alice in Wonderland", made Woolverton the first female screenwriter with a sole writing credit of a billion-dollar movie. She was interested in Carroll's literary pieces because she treated him as a writer who was ahead of his time, on the basis of whose unconventional notions various concepts in the field of theoretical physics have been named. (Berman, 2016) For instance, the topological monopoles decay into the particles that are called 'Alice rings' (Orf, 2023), or the Quantum Cheshire Cat Experiment, during which neutrons are separated from their spins just like Carroll's Cheshire cat can separate from its grin, has been conducted. (Keen, 2014) According to Eliza Berman, Woolverton may also be described as a person who speaks "a language of the future": she wanted the Disney princesses to be less passive and act as feminist heroines to set the example for younger generations and this is exactly how the independent female protagonist, Alice, was born. (Berman, 2016)

The director of the film, Timothy Walter Burton, is an American producer, director, and screenwriter. Additionally, he held exhibitions of more than 700 paintings and other artworks between

[15] Source: https://adriennejng.com/2010/10/19/excerpt-the-making-of-alice-in-wonderland-film/ [accessed: 6 May 2024]

[16] Source: https://www.cinemaparadiso.co.uk/films/collections/the-instant-experts-guide/the-instant-experts-guide-to-tim-burton [accessed: 6 May 2024]

[17] Source: https://geektyrant.com/news/2010/3/24/tim-burtons-sleeping-beauty-film-maleficent-gets-a-screenwri.html [accessed: 6 May 2024]

[18] Source: https://pickvibe.lt/en/professionals/linda-woolverton-985e883a-aa07-46b1-bc60-2b08ebf996b2 [accessed: 21 March 2024]

[19] Source: https://www.themoviedb.org/person/38792-linda-woolverton [accessed: 21 March 2024]

[20] Source: https://www.waltdisney.org/education/talks/happily-ever-after-hours-tony-awardr-nominated-playwright-and-screenwriter-linda [accessed: 21 March 2024]

the years 2009 and 2010 at New York City's Museum of Modern Art.[21] Burton was born in 1958. He graduated from the California Institute of the Arts, majoring in animation. Later on, the filmmaker started working at Disney Productions as an animator. Burton is famous for his quirky style, combining the "elements of the fantastic and the macabre"[22]. Such a reputation was established after the creation of the dark comedy "Beetlejuice" (1988). He proceeded with the film "Batman" (1989) and its sequel "Batman Returns" (1992), both of which were very popular. (ibid.) Over time, Burton has received numerous awards for his cinematic works in the genres of live-action and animation: "Sweeney Todd: The Demon Barber of Fleet Street" (2007) won the Golden Globe for Best Film – Musical or Comedy, and "Corpse Bride" (2005) and "Frankenweenie" (2012) were nominated for both Academy Awards and BAFTA. His "Alice in Wonderland" (2010) is no exception: the film has nominations and wins of Golden Globe, BAFTA, and Academy Awards.[23]

Not once has Burton collaborated with Johnny Depp ("Edward Scissorhands" (1990), "Charlie and the Chocolate Factory" (2005), "Corpse Bride" (2005), etc.) and Helena Bonham Carter ("Planet of the Apes" (2001), "Sweeney Todd: The Demon Barber of Fleet Street" (2007), "Corpse Bride" (2005), etc.). Both actors are also present in Burton's "Alice in Wonderland" (2010), Depp in the role of Mad Hatter and Carter as the Red Queen. It is interesting to note the belief of the unconventional filmmaker that "one person's craziness is another person's reality"[24] which may serve as a motto for the cinematic adaptation under research.

In the subsequent subchapter, the general information about the film "Alice in Wonderland" (2010) as well as its reviews will be discussed.

5.2.2 The Cinematic Adaptation of Carroll's Novels

As the film begins, the viewers are met by a heated debate of businessmen who discuss their trade routes when a little girl called Alice steps into the room and one of the businessmen, her father, takes her to bed and listens about her recurring nightmares, in which she meets many strange creatures. In a moment, Alice Kingsleigh (played by an Australian actress Mia Wasikowska) is a 19-year-old young lady who is on her way to a banquet. She does not know it yet, but the sole purpose of the banquet is to celebrate the engagement between her and Hamish Ascot (played by an English actor Leo Bill), a pampered upper-class young man. It is obvious at once that this marriage is not going to happen. Alice then notices a white rabbit in a blue waistcoat and runs after him. The girl ends up falling down a rabbit hole and finds herself in the Underland, the land that she saw in her

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[21] Source: https://www.biography.com/movies-tv/tim-burton [accessed: 23 March 2024]
[22] Source: https://www.britannica.com/biography/Tim-Burton [accessed: 23 March 2024]
[23] Source: https://www.timburton.com/about [accessed: 23 March 2024]
[24] Source: https://www.biography.com/movies-tv/tim-burton [accessed: 23 March 2024]

dreams so many times. In her childhood, she misheard the name Underland as Wonderland and has been corrected by the creatures who dwell there.[25] The adapter uses the pun based on a phonetic level, namely the words "wonder" [ˈwʌndə] and "under" [ˈʌndə] sound similar. The Underland is now a dark place full of terror, as opposed to the bright and cheerful Wonderland of Alice's childhood. It turns out that it is the girl's destiny to slay the Jabberwocky (voiced by an English actor Christopher Lee) and bring the reign of the Red Queen (played by an English actress Helena Bonham Carter) to an end.[26]

Despite making slightly more than a billion US dollars at worldwide box-office[27], the film received very mixed reviews, getting the score of 51 % on Rotten Tomatoes (55 % Audience Score)[28] and 6.4/10 rating on IMDb[29]. The film critic Kenneth Turan (2010) praises the engaging creatures and the actors who brought them to life (Stephen Fry as Cheshire Cat, Alan Rickman as Absolem, Timothy Spall as Bayard and Christopher Lee as Jabberwocky, Johnny Depp as Mad Hatter, Helena Bonham Carter as the Red Queen, Anne Hathaway as the White Queen and Crispin Glover as Stayne, the Knave of Hearts), yet admits that it is boring to listen to the disputes of the characters on whether the grown-up Alice is the right Alice, i.e. the one who went down the rabbit hole thirteen years ago. On the other hand, while it is true that the final battle scene is more engaging for boys, the audiences of girls are pleased to see Alice as "a female empowerment icon" (ibid.). However, the critic notes that the whole movie feels like corporate films and insists that Burton's personal approach and relationship with the film is lacking. (Turan, 2010) A similar observation is given by Peter Bradshaw who indicates that the White Queen's castle resembles too much the one presented in the Disney logo. While the critic praises the performance of the well-known actors and actresses, he is still not convinced by the imaginary world which he calls rather dull and conventional. (Bradshaw, 2010) Nathan Donarum responds even harsher in this regard, by stating that Burton's "Alice in Wonderland" is like "Lord of the Rings" "for children and those with an IQ around 70." (Donarum, 2010) He claims that very few of its scenes actually follow Lewis Carroll's story. The critic discloses that Burton was seeking funding for his "Frankenweenie" and Disney agreed funding it on the condition that he would direct "Alice in Wonderland" and therefore it is obvious that the director does not care too much about this film: "it worked out for Disney; it worked out for Burton. The only losers were those who should have benefited the most: the audience." (Donarum, 2010) Moreover, the poster for the film features Depp as the Mad Hatter and not the newcomer Wasikowska as Alice,

[25] Source: https://www.slashfilm.com/994560/tim-burtons-take-on-alice-in-wonderland-was-fueled-by-a-hatred-for-the-titular-character/ [accessed: 24 March 2024]
[26] Source: https://www.slashfilm.com/994560/tim-burtons-take-on-alice-in-wonderland-was-fueled-by-a-hatred-for-the-titular-character/ [accessed: 24 March 2024]
[27] Source: https://www.the-numbers.com/movie/Alice-in-Wonderland-(2010)#tab=summary [accessed: 24 March 2024]
[28] Source: https://www.rottentomatoes.com/m/1221547-alice_in_wonderland [accessed: 24 March 2024]
[29] Source: https://www.imdb.com/title/tt1014759/?ref_=vp_close [accessed: 24 March 2024]

hinting, once again, at an attempt to attract more attention by using a well-known actor, who is also a good friend of the director. (ibid.) Another critic, Roger Ebert, disagrees with the idea that "Alice in Wonderland" is a story for children claiming that it "plays better as an adult hallucination, which is how Burton rather brilliantly interprets it until a pointless third act flies off the rails." (Ebert, 2010) He generally praises the film, except its end that seems to him a tiresome and routine action. One more aspect to be discussed about Burton's film is, as pointed out by Jan Susina, the sexualisation of Alice. In the film, Alice's clothes seem to rarely fit as they are too loose, too tight, or even slipping off completely. The critic then states that, in the film, it is "less Queen Victoria's Alice and more of a Victoria's Secret Alice." (Susina, 2011, p. 182) He also observes that the movie is much more violent than Carroll's novels are. (ibid.)

Tim Burton's ideas about this screen adaptation are also of great interest as the director himself admits that he does not find all the other adaptations of Carroll's works amusing. First of all, he treats the protagonist Alice as "a very annoying, odd little girl" (Raphael, 2010) and reveals that he wanted to create a character that is "quiet, internal, not comfortable in her own skin, not quite knowing how to deal with things, being both young and having an old soul." (ibid.) According to him, all the other film adaptations are too literal and do not analyse real-life problems through the lens of fantasy, just as Carroll did it. Therefore Burton decided to use the original characters, but place them in a different narrative frame.[30] As the adaptor indicates, his "Alice in Wonderland" is "a simple internal story about somebody finding their own strength." (Raphael, 2010)

In the empirical part of this Master's thesis, the intertextual elements that have been transferred from the books to the screen with the focus on multimodal film dialogue, will be analysed.

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[30] Source: https://www.france24.com/en/20100319-tim-burton-talks-about-alice-wonderland-cannes [accessed: 25 March 2024]

6. TIM BURTON'S FILM ADAPTATION AS INTERSEMIOTIC TRANSLATION: THE FOCUS ON INTERTEXTUALITY

In this chapter, Tim Burton's film "Alice in Wonderland" (2010) as a cinematic adaptation of Lewis Carroll's novels "Alice's Adventures in Wonderland" (1865) and "Through the Looking-Glass and What Alice Found There" (1871) will be analysed within the frame of intersemiotic translation by employing the model proposed by Katerina Perdikaki that was discussed in Chapter 3 of this Master's thesis. The model comprises the following adaptation shifts: modulation, modification and mutation that occur in the areas of plot structure, narrative techniques, characterisation, and setting. Since Burton's film is based on Carroll's novels, they function as intertexts in the given cinematic product. Hence, the excerpts from the mentioned literary works that were incorporated in the adaptation will be examined, and their translation into Lithuanian will be discussed. Since the AVT mode used to render the film from English to Lithuanian is dubbing, its quality and only a few illustrative examples will be outlined due to the space restrictions of the Master's thesis.

The research database consists of the dialogic lines uttered by the film characters, and it is presented in Appendix 1. The database includes 734 instances in total.

Before the exploration of the film according to Perdikaki's model begins, it is significant to present a short overview of the most noticeable changes regarding the intertextual elements that are incorporated into the movie. It is readily apparent that the countless number of poems and nursery rhymes found in Carroll's novels is reduced to only two, the importance of which will be discussed later, in the film adaptation: the poem "Jabberwocky" found in "Through the Looking-Glass and What Alice Found There" and a short excerpt from the Jane Taylor's poem "The Star", which was parodied and begins with the line "Twinkle twinkle little bat" in "Alice's Adventures in Wonderland". This reduction can be justified by the fact that the movie's Alice is a grown-up person, and all the childish rhymes are no longer relevant for her, as well as because the film's footage is limited. The recurrent element in the film is the Hatter's riddle, "Have you any idea **why a raven is like a writing desk**?", the line that is a dialogic expansion of the novel's riddle "Why is a raven like a writing-desk?" (Carroll, 1920, p. 97) This question without any answer appears four times (examples No. 271, 476, 624 and 720 in the database), the last time it is being asked by Alice. The essence of the personage of the Mad Hatter is established with the help of this rhetorical question. The film's Hatter is also exploring things that start with the letter "M", while it was the Dormouse in "Alice's Adventures in Wonderland" who was telling a story about the "M"-things (Carroll, 1920, p. 109). In the movie, the Hatter talks about this 'investigation' in front of the Red Queen (00:50:57 – 00:51:08), and here a playful allusion to Alice could be spotted as the last word he utters is "m**alice**" (unfortunately, it is lost in the Lithuanian translation). A similar phonological effect is achieved with the focus on the letter "M", pronounced [em], thus reminding of the name Alice presents herself to

the Queen, which is the interjection 'Um'. Indeed, the Dormouse's story has been turned into a subtle hint of resistance to the Red Queen expressed by the Mad Hatter. Such intertexts are aimed at the viewers who have read the novels and therefore recognise this interplay between the media. This way, the effect of familiarity is evoked and the sense of aesthetic satisfaction in identification of the episodes that are already known is achieved.

In the following subchapters, each area, in which the adaptation shifts distinguished by Perdikaki occur will be analysed separately on the basis of the examples picked up from Burton's film.

6.1 Adaptation Shifts in Plot Structure

This subchapter focuses on the adaptation shifts that take place in Burton's film within the plot structure. Individual subchapters for the discussion of the cases of modulation, modification and mutation will be outlined.

6.1.1 Modulation in Plot Structure

The adaptation shift of modulation that occurs in plot structure comprises *amplification* (highlighting of certain events) and *simplification* (diminishing the importance of particular episodes) (Perdikaki, 2017b, p. 13). Several illustrative cases of both subcategories will be provided below.

In terms of amplification, the first scene to undergo this shift is the one where Alice meets the Caterpillar (named Absolem in the film) and finds out what her fate is (00:20:25 – 00:21:47). The Caterpillar's first words to Alice are "Who are you?" in both the film (Example No. 154 in the database) and the novel "Alice's Adventures in Wonderland" (Carroll, 1920, p. 60), only that the novel's Alice is confused and cannot answer this question, while the film's protagonist stands firmly and says her name. Then Alice, accompanied by the White Rabbit, the Dormouse, the Dodo bird and the Tweedles, looks at the Oraculum, a compendium, in which all the events from the beginning until the end of the Underland are projected. This way, the events discussed in the poem "Jabberwocky", found in "Through the Looking-Glass and What Alice Found There" (Carroll, 1984, p. 31-34), become the centre of the film plot.

Later on in the film, there is an additional episode where the Hatter recites the poem "Jabberwocky" (00:36:53 – 00:37:32). Its original and film versions are compared in the table below; the bold font in the original text represents the segments that are found in the film's poem.

Table 1. *The poem "Jabberwocky" in Carroll's novel and Burton's film*

"Jabberwocky" in Lewis Carroll's novel "Through the Looking-Glass and What Alice Found There"	"Jabberwocky" in Tim Burton's film "Alice in Wonderland"
'Twas brillig, and the slithy toves **Did gyre and gimble in the wabe:** **All mimsy were the borogoves,** **And the mome raths outgrabe.** **"Beware the Jabberwock, my son!** The **jaws that bite, and** the **claws that catch!** Beware the Jubjub bird, and shun **The frumious Bandersnatch!"** **He took his Vorpal sword in hand:** Long time the manxome foe he sought – So rested he by Tumtum tree, And stood awhile in thought. And, as in uffish thought he stood, **The Jabberwock, with eyes of flame,** Came whiffling through the tulgey wood, And burbled as it came! One, two! One, two! And through and through **The vorpal blade went snicker-snack!** **He left it dead, and with its head** **He went galumphing back.** "And hast thou slain the Jabberwock? Come to my arms, my beamish boy! O frabjous day! Callooh! Callay!" He chortled in his joy. 'Twas brillig, and the slithy toves Did gyre and gimble in the wabe: All mimsy were the borogoves, And the mome raths outgrabe.	Twas brillig, and the slithy toves Did gyre and gimble in the wabe: All mimsy were the borogoves, And the mome raths outgrabe. The Jabberwock, with eyes of flame, Jaws that bite, and claws that catch! Beware the Jabberwock, my son! And the frumious Bandersnatch! He took his Vorpal sword in hand: The Vorpal blade went snicker-snack! He left it dead, and with its head He went galumphing back.

Sources: Carroll, L. (1984). Through the Looking-glass: And what Alice Found There. United Kingdom: Macmillan Children's. P. 21-24[31] and https://transcripts.foreverdreaming.org/viewtopic.php?t=37956 [accessed: 19 April, 2024]

It is readily apparent that Carroll's poem is more than twice as long as the one cited in the film. However, it is not unexpected due to the differences between the media: the film is structured by employing the principle of 'showing, not telling' and therefore many verbal details have to be omitted and text lines modified. The poem acting as an intertext in the adaptation is composed of the original lines that only experience modifications in their positioning. The main topic of the poem is the fight between the Jabberwock and the Champion identified as 'son', and the latter's victory. According to the Oraculum that is the main Compendium which includes all the events of the existence of

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[31] Online version:
https://www.google.lt/books/edition/Through_the_Looking_glass/aOKruPEWBqEC?hl=lt&gbpv=1&kptab=overview
[accessed: 19 April, 2024]

Underland, Alice is the true champion who is meant to slay the monster. This would explain why the film's Mad Hatter refers to her as 'him' or 'little boy' (Examples No. 254 and No. 438 in the database). In the novel, Alice simply finds this poem, reads it, but without understanding more than that somebody killed some creature, runs towards the garden and soon forgets about the poem (Carroll, 1984, p. 34).

Table 2 given below displays the Lithuanian translation of the poem both in the novel and in the film. The segments highlighted in bold in the translation of the original text are found in the Lithuanian dubbed lines, and the parts marked in red show the modifications in the dubbed version. Consider:

Table 2. *The Lithuanian translation of the poem "Jabberwocky" in Carroll's novel and Burton's film*

Lithuanian translation of "Jabberwocky" in the book	Lithuanian dubbing of "Jabberwocky"
Lankšliaują bukai pietspirgai **Sau grąžtėsi ant pieplatės;** **Greit rainelaiši šluotpūkai,** **Šmųlydę** čiukai švilpčiaublės. **„Tu Taukšlio saugokis**, sūnau, **Jo žnyplių ir kandžių nasrų!** Venk plastplast paukščio, aš manau, **Taip pat ir aitvarų!"** **Pagriebęs kardą kirskidurk,** Jis vijos priešą atkakliai. Sustojo po medžiu kažkur Mąstydamas niūriai. Ir kai jis mąstė ne juokais, **Liepsnojančiom akim Taukšlys** Atskrido švilpdamas miškais Ir šnypštė kaip kvailys. Viens du! Viens du! Ir vėl – viens du! Čia smigo kirskidurk ašmuo! **Nukirtęs galvą jam kardu,** Jis **grįžo šokdamas** namo. „Tu Taukšlį įveikei, sūnau? Apglėbsiu aš tave už tai! Kokia diena! Plunksnuok! Plunksnau!" – Jis džiūgavo karštai. Lankšliaują bukai pietspirgai Sau grąžtėsi ant pieplatės; Greit rainelaiši šluotpūkai, Šmųlydę čiukai švilpčiaublės.	**Lankšliaują bukai pietspirgai** **Sau grąžtėsi ant prieplatėm;** **Greit rainelaiti šluotpūkai,** **Šmųlydę**… **Liepsnojančiom akim Taukšlys**, **Jo žnyplių ir kandžių nasrų,** **Tu Taukšlio saugokis**, kary, **Taip pat ir** jojo **aitvarų**. **Pagriebki kardą kirskidurki.** Jo ašmenys nesurūdys, **Nukirtus galvą tuo kardu** Galėsi grįžti šokdama.

Sources: https://animukas.tv/alisa-stebuklu-salyje/ [accessed: 19 April, 2024] and Carroll, L. (2010). Alisa Stebuklų šalyje ir Veidrodžio karalystėje. Vilnius: Alma Littera. P. 127-128, translated by Judita Vaičiūnaitė.

The first stanza in the film's dubbed text is rendered by using the same words as in the translation of the original poem. It has been observed that the audiovisual translator borrowed the text of the

translated poem from the Lithuanian version of the book and followed the same structure of the lines as introduced in the original filmic version of the poem. It is interesting to note that this borrowed text which was translated by another translator also acts as an intertext. Yet, it is obvious that more modifications have been made in the translated poem than in the English version. Instead of the inflection -*ės* "prieplat**ės**" the inflection -*ėm* is used in the dubbed version "prieplat**ėm**". Such a choice can be justified by seeking better lip synchrony (cf. "wa**be**" and "prieplat**ėm**"). The word itself is nonsensical, it does not bear any meaning. In the next stanza, the Lithuanian address "ka**ry**" (BT: "soldier") was chosen instead of "sūnau" (BT: "son") in order to preserve the rhyme with the Lithuanian proper noun "Taukšlys". It better suits the given context since the champion is supposed to be Alice, a female character. The Lithuanian noun "karys" (BT: "soldier") although of masculine gender might be treated as gender neutralised in some cases, which obviously cannot be done with the noun "sūnus" (BT: "son"). The pronominal pronoun "jojo" (BT: an extended form of "his"; a dialectism) is newly inserted in the next line in order to maintain isochrony. The last stanza is modified the most. The Mad Hatter who is reciting the poem is shown from behind in the film when uttering the first two lines (only the two syllables of the first word in the first line are seen articulated). Here, lip synchrony is not important and modifications that sound appealing can be made. The second line of the last stanza "Jo ašmenys nesurudys" (BT: "Its blade will not rust") is not found in the translation of the novel by Judita Vaičiūnaitė. Nevertheless, such a line highlights the strength of the sword that has also been discussed by the characters and will be important later on in the story. The final two lines in the last stanza in the translation of the film poem are modified to adjust the participles to the feminine gender ("nukirtus", "šokdama"; BT: "having cut off", "dancing"), since later on in the film the Hatter explains to Alice that the poem is actually about her. In addition, it should be claimed that the stressed inflection of the participle "šokdamà" (BT: "dancing") allows a good lip synchrony in uttering the adverb "b**a**ck" in the original line, even though the rhyme in the Lithuanian dubbing has not been preserved.

In another scene, which undergoes the adaptation shift of modulation, (amplification) the Red Queen insists to know who has stolen her tarts and interrogates her servants (00:25:50 – 00:27:07), while in "Alice's Adventures in Wonderland", the Red Knave is to be blamed (Carroll, 1920, p. 166). In the novel, the accusation is stated in a quatrain, while in the film, the Red Queen approaches her servants one by one and asks them directly if they have committed the crime, and this makes the scene rather lengthy when compared to the novel. It is also interesting to discuss the scene in which the Hatter is locked in a cell and waits for the trial of the Red Queen (01:11:06 – 01:11:54). In "Through the Looking-Glass and What Alice Found There", the readers may find only a subtle hint that the imprisoned Messenger of the King is, in fact, the Hatter (Carroll, 1984, p. 98). If this particular

situation serves as the basis for the film scene indicated above, the adaptation shift is modulation (amplification).

In terms of the adaptation shift of modulation (simplification), the scene with Alice who has just rumbled down the rabbit hole can be considered. Just like in "Alice's Adventures in Wonderland" (Carroll, 1920, p. 7-14), the film's Alice goes around and is trying to open various doors until she finds the small ones that lead into the garden. She drinks from the bottle and shrinks, then eats a small cake to increase her size a bit in order to reach the key which she left on the table and is finally able to walk through the doors into the garden (00:13:57 – 00:18:08). While this scene is detailed enough, it is still not as expanded as in the novel, which is not surprising if the fact that it is not possible to incorporate every single detail from the book onto the screen is taken into consideration.

A further case of simplification is discovered in the meeting of Alice and the Cheshire Cat (00:29:10 – 00:30:09). The intertextual segment is the scene depicting the girl's acquaintance with this creature described in "Alice's Adventures in Wonderland" (Carroll, 1920, p. 89-93). In the film, Alice and the Cat talk about the Bandersnatch rather than about madness as it is reflected in the novel, but both the book and the film dialogues include the March Hare and the Mad Hatter. Yet, the conversation in the film is rather shallow compared to the one given in the novel, since neither philosophical discussions nor the detailed presentation of the Hatter and the Hare are introduced by the adapter. This scene is nevertheless important in the film's plot because the Cheshire Cat is a strong ally of the Hatter: the Cat saves him from execution (examples No. 588-594 in the database).

The last scene which has undergone simplification and is analysed in greater detail is that of the game of croquet (00:46:16 – 00:47:40). It is depicted by following the novel's narrative: flamingos are used as the mallets and hedgehogs as the balls. The disparity between the novel and the film is that in the screen adaptation everyone is watching how the Queen is playing instead of playing all at once in a chaotic manner as depicted in "Alice's Adventures in Wonderland" (Carroll, 1920, p. 122). In the film, the White Rabbit notices Alice and gives her the Upelkuchen: she eats it and becomes large again, which is not the case in the novel, where they met and only talked about the Queen (ibid., p.120). The Rabbit's exclamation "Oh dear!" (example No. 396 in the database) and the polite address "Your Majesty" to the Queen (example No. 382 in the database) are also present in this film scene. However, when compared to the novel's text, the croquet scene in the screen adaptation is very short, yet it depicts the Red Queen's authority and the pandering of her subordinates.

The following subchapter discusses the alterations carried out through the adaptation shift of modification.

6.1.2 Modification in Plot Structure

The cases of the adaptation shift of modification in plot structure have been found the least number of times in comparison to the other two types of shifts. It comprises the plot events from the original novel that have been altered in its cinematic adaptation. (Perdikaki, 2017b, p. 14) Three instances of such modified plot elements are explored below.

The first case is found at the beginning of the film where the little Alice tells her father about her nightmare, in which she saw herself falling down the rabbit hole and meeting the odd creatures on her way, i. e. the Dodo bird, the Rabbit in a blue waistcoat, the Cat that smiled, and the blue Caterpillar (00:01:47 – 00:02:18). A parallel episode is introduced at the end of Carroll's novel "Alice's Adventures in Wonderland", where Alice wakes up from her dream and retells to her older sister everything that has happened in Wonderland (Carroll, 1920, p. 189). Hence, in the film, only the listener is a different person than in the book, but the entire novelistic segment performs an intertextual function.

Another scene demonstrating the adaptation shift of modification in plot structure is the one where the Hatter, who is imprisoned and brought to the Red Queen to interrogate him about Alice, offers the Red Queen to design her a hat (00:50:44 – 00:52:43). In contrast, the Hatter's interaction with the Queen in "Alice's Adventures in Wonderland" is a short encounter, since he answers the questions asked by the Red King and acts as a witness in the court, not a prisoner (Carroll, 1920, p. 167-174). Moreover, the novel's Hatter claims that he has no hat of his own because all the hats he makes are for sale (ibid., p. 168). Contrariwise, the film's Hatter is always wearing his own hat as an accessory and even uses it as a means of transport (examples No. 333-335). Such modification results in a more extensively portrayed personage. In addition, since the Red King is excluded from the adaptation, the focus is on highlighting the unlimited powers of the Red Queen.

The last instance of the modification shift to be analysed in more depth is the disputes on who is going to be the White Queen's champion in the battle against the Jabberwock (01:18:46 – 01:19:58). This scene begins with the White Rabbit blowing the trumpet for three times and after the volunteers have said their names, unrolling the Oraculum. It is readily apparent that this scene is transfered directly from "Alice's Adventures in Wonderland" and functions as the source proximate. In the novel, he Rabbit reads the accusation, and the passage goes as follows: "On this the White Rabbit blew three blasts on the trumpet, and then unrolled the parchment-scroll" (Carroll, 1920, p. 165). Moreover, the Rabbit is dressed exactly like the figure painted in the illustration of the novel: he wears a white coat with red hearts on it and a white collar (it can be seen in the example No. 635 in the database). The modification lies in that instead of calling the witnesses, the Rabbit calls the

volunteers, and he serves for the White Queen, who is not met in "Alice's Adventures in Wonderland".

In the last subchapter covering the adaptation shifts that occur in plot structure, the shift of mutation is discussed.

6.1.3 Mutation in Plot Structure

As a type of adaptation shifts in plot structure, mutation is the most frequent one. It concerns the scenes that are only present in the screen adaptation and are not found in its literary source (i.e. *addition*), or the scenes from the original literary pieces that have been rejected in their cinematic adaptations (i.e. *excision*) (Perdikaki, 2017b, p. 14). Several examples representing both types of mutation are analysed below.

Before the scene where Alice falls down the rabbit hole (00:00:00 – 00:12:43), all the elements are supplementary, except for the little Alice's account of the events happening in Wonderland (00:01:47 – 00:02:18), as discussed in Subchapter 6.1.2. In the given time period, a compelling case of intertextuality occurs: Alice engages herself in a conversation with the twin girls (00:06:52 – 00:07:20) who bear a distinct resemblance in their appearance and manner of speech to Tweedledum and Tweedledee, the characters met in Carroll's "Through the Looking-Glass and What Alice Found There", with whom the viewers will encounter later in the film. Such a subtle audiovisual hint alluding to the source segment within the frame of intertextuality allows to foreshadow the future events, and the viewers who are familiar with the novelistic texts may find it amusing to discover a playful interaction between Carroll's literary prototypes and Burton's newly invented personages in his screen adaptation.

Another added scene in the film is inserted after the Tea Party scene. Here, the Knave and the Red Queen's soldiers come in search for Alice. It is the reason why the Hatter gives her a drink to become small, hides the girl in a teapot and pretends not to know anything (00:33:29 – 00:35:42). In this scene, the poem from the novel is quoted: "Twinkle, twinkle, little bat!/How I wonder what you're at!/Up above the world you fly,/Like a tea-tray in the sky./Twinkle, twinkle –" (Carroll, 1920, p. 103). This poem, acting as an intertext in a new text, is a parody of the first stanza of Jane Taylor's poem "The Star": "Twinkle, twinkle, little **star**,/How I wonder what **you are**!/ Up above the world **so high**,/Like a **diamond** in the sky."[32] Since the film poem, as explained by the Hatter, is dedicated to the Red Queen whom everyone despises, the image of the "star" was replaced with the most unexpected image of the "bat". Carroll (and later on Burton) uses grotesque: an inanimate object becomes an animate one and the beauty of the star is juxtaposed with the ugliness of the bat.

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[32] Source: https://poets.org/poem/star [accessed: 23 May 2024]

Accordingly, Taylor's phrase "you are" at the beginning of the second line is modified to "you're at" to maintain the rhyme with the noun "bat". Instead of the phrase "so high" at the end of the third line, the act of flying is introduced ("Up above the world you fly") to relate this line to the bat at flight. In Taylor's poem, the star is compared to a radiating diamond that is bright, precious and a favourite of all, while in Carroll's nonsensical style the bat is linked to a tea-tray, an ordinary and rather dull object. It may be understood that the first comparison suits the White Queen while the second one is aimed at the Red Queen. Moreover, the tea-tray is mentioned to adhere to the context of the Hatter and his friends: "it's always tea-time" (Carroll, 1920, p. 104).

In the Lithuanian dubbed version, the translator borrowed the two first lines of the translated text from the novel's translation made by Kazys Grigas: "Žibu žibu, pelėda,/Kur leki tartum akla?" (BT: "Twinkle twinkle, owl/Where do you fly as if blind?"). The reiterated interjection "Žibu žibu" represents the Lithuanian folk nursery rhyme tradition. This is the accurate translation of the English phrase "Twinkle twinkle", and the playful repetition has been preserved. Instead of directly translating the noun "bat" into Lithuanian (Lith.: "šikšnosparnis"), the translator introduces another noun, i.e. "pelėda" (Eng.: "an owl") since this word has less syllables, and it is more convenient for rhyming, especially in a nursery rhyme composed for children. The last two lines were altered by the film translator in the following way: the book translation version is "Sau skraidai viršum namų/Kaip keptuvė – net baisu." (Eng.: "You fly up above the house/Like a frypan – so scary.") and the dubbed lines offer "Kokia graži pelėda,/Kaip keptuvė danguje!" (Eng.: "What a cute owl,/Like a frypan in the sky!"). It is interesting to note that Grigas, whose considerable experience in collecting and researching small folklore – proverbs, adages – has assisted him and is apparent in this translation, has preserved the association with a nursery rhyme, or rather, a song, which is encoded in the original text. The translator alludes to the Lithuanian children's song "Graži pana pelėda" (Eng.: "Cute Lady Owl"):

Graži pana pelėda

Graži pana pelėda, graži pana pelėda.
Graži, graži, graži, graži, graži pana pelėda.

Margos plunksnos pelėdos, margos plunksnos pelėdos.
Margos, margos, margos, margos, margos plunksnos pelėdos.

Didi galva pelėdos, didi galva pelėdos.
Didi, didi, didi, didi, didi galva pelėdos.

Trumpas snapas pelėdos, trumpas snapas pelėdos.
Trumpas, trumpas, trumpas, trumpas, trumpas snapas pelėdos.

Dienų miega pelėda, dienų miega pelėda.

Dienų, dienų, dienų, dienų, dienų miega pelėda.[33]

A witty parody is also created in the Lithuanian dubbing: while the variegated feathers, big head and short beak may represent beauty, the bird with these features is compared to a frypan. Even if no associations to the tea were retained in the Lithuanian dubbing, the nonsensical comparative element is maintained.

Since the camera position is constantly changing, in the dubbed version, the lips of the actor are barely seen. Therefore, it may be claimed that dubbing was performed aiming to maintain the rhyme among all the lines. The repetition of the interjection "Žibu žibu – " (BT: "Twinkle twinkle – ") at the end of the quatrain is performed by all the characters that are present in the scene many times, just like it was done by the Dormouse in the novel (Carroll, 1920, p. 104). Since the Hatter, the Dormouse and the Hare had to get rid of the Knave, they acted as if they were completely mad and thus incapable of revealing any important information about Alice. The recited short parody-poem helps to enhance such an impression.

The scenes that are present in the novels but absent in the film fall under the adaptation shift category of mutation (excision). They include, for instance, the pool of tears formed by the crying Alice when she was very tall after having eaten the cake, her participation in a Caucus-race with the Dodo bird and the Mouse, and the scene of her acquaintance with the Duchess from "Alice's Adventures in Wonderland", to name a few, and almost all the scenes from "Through the Looking-Glass and What Alice Found There", except for the poem "Jabberwocky" and the meeting with the Talking Flowers, the Tweedles and the White Queen. The Gnat and the Rocking-horse-fly are also shown, even though just for a moment.

All things considered, Carroll's novels act as intertexts in Burton's screen adaptation, thus allowing the literary pieces to unfold in a new way and, at the same time, giving a solid foundation to the movie. Since the film events are taking place when Alice is already a grown up and given the fact that due to the core differences between the two media it is not possible to render every scene from book to screen, it is not surprising that the most common adaptation shift in plot structure is mutation (including both addition and excision). Several elements that are taken from the novel are highlighted in the film (for instance, the poem "Jabberwocky" and its purpose) and some are belittled (the game of croquet, Alice and the Cheshire Cat's acquaintance, etc.) thus undergoing the adaptation

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[33] Source: https://www.vamm.lt/wp-content/uploads/2020/04/Natos-Gra%C5%BEi-pana-pel%C4%97da.pdf [accessed: 23 May 2024] Translation into English (I.B.): Beautiful lady owl, beautiful lady owl./
Beautiful, beautiful, beautiful, beautiful, beautiful, lady owl./Variegated are the feathers of the owl, Variegated are the feathers of the owl./ Variegated, variegated, variegated, variegated, variegated are the feathers of the owl./ Big head of the owl, big head of the owl./Big, big, big, big, big head of the owl./Short beak of the owl, short beak of the owl./Short, short, short, short, short beak of the owl./In the day, the owl sleeps, in the day, the owl sleeps./In the day, in the day, in the day, in the day, in the day the owl sleeps.

shift of modulation (amplification and simplification, accordingly). The adaptation shift of modification (alteration) is also present, though it is not very common, embracing only a few scenes (the White Rabbit as a herald, the little Alice telling her father about her dream, etc.). The translators of the film into Lithuanian have also borrowed heavily from the existing translations of the novels provided by Kazys Grigas, Julija Lapienytė and Judita Vaičiūnaitė.

In the following subchapter, the adaptation shifts in narrative techniques will be discussed.

6.2 Adaptation Shifts in Narrative Techniques

As explained in Chapter 3 of the thesis, adaptation shifts in narrative techniques comprise two subcategories, i.e. *temporal sequence* (when the events are unfolding) and *presentation* (how the events are communicated). On this basis, the two subchapters provided below consist of the analysis of adaptation shifts with regard to both of these subcategories.

6.2.1 Changes in Temporal Sequence

In terms of modulation in temporal sequence, the duration in which the events are stretched out can be either reduced (ellipsis) or extended (pause) (Perdikaki, 2017b, p. 15). For instance, the scene in Burton's film where Alice undergoes changes in height in order to get through the door just after she tumbles down the hole (00:15:52 – 00:16:00; 00:17:08 – 00:17:22; 00:17:47 – 00:17:55) is shorter when compared to the same scene in Carroll's "Alice's Adventures in Wonderland". Hence, it should be treated as an instance of ellipsis. Other scenes that fall into this classification of adaptation shifts include the tea party and the game of croquet scenes, to name a few. Contrariwise, such scenes as Alice's fall down the hole, the Red Queen's wish to find out who stole her tarts, and Alice's conversation with Bayard represent the category of pause.

The adaptation shift of modification in temporal sequence refers to the arrangement of the plot. Flashbacks (i.e. analepses) and flash-forwards (i.e. prolepses) (Perdikaki, 2017b, p. 15) are the structural cinematic elements to be considered here. For instance, the former is used in the scene where Alice remembers the first time she comes to the Underland (01:21:20 – 01:21:51) and when the Mad Hatter recalls the start of the Red Queen's reign (00:39:01 – 00:40:49). The latter technique is employed at the beginning of the film where the focus shifts from a little Alice of the novels to a 19-year-old Alice who is on her way to the banquet.

The adaptation shift of mutation in temporal sequence is directly affected by the same shift in plot structure (Perdikaki, 2017b, p. 15). Within this theoretical approach, the arrangement of the episodes and scenes in the entire film, when compared to Carroll's novels, is considerably different since many additional events are inserted by the adapter. As discussed in Subchapter 6.1.2, the movie begins with several supplementary scenes with little Alice and her father (00:01:33 – 00:02:52), then

the journey of the grown-up Alice to the banquet (00:02:53 – 00:04:29) and the feast itself (00:05:30 – 00:12:01). Only after that, Alice goes down the rabbit hole, the way it is depicted at the beginning of the novel "Alice's Adventures in Wonderland". The following film episode of eating and drinking in order to change the height is developing according to the novel's design, but then Alice meets several characters, the Tweedles and the Talking Flowers, that are the personages from Carroll's later novel, i.e. "Through the Looking-Glass and What Alice Found There" and seem to have come 'from the future' as the novelistic temporal sequence is not followed. When such elements as the Mouse's tale, which comforts Alice after having swum in the pool of her own tears[34], or the disturbance that Alice causes in the White Rabbit's house were excluded by the adapter, the temporal sequence of the source events was inevitably disturbed – such transformations occur throughout the entire film. It is apparent that these changes are unavoidable in structuring the movie that tells an entirely different story than the novels and only echoes some events presented in them.

6.2.2 Changes in Presentation

The adaptation shift of modulation in presentation concerns the integration of the narrative parts from the novels into films as either voice-over scenes or through the spoken dialogues (Perdikaki, 2017b, p. 15). While there is no instance of the episodes or scenes that are rendered by employing voice-over in Burton's adaptation, a vast array of the events is introduced by exploiting dialogues. Such scenes include Alice's conversations with Absolem, the White Rabbit (while playing the game of croquet), the Hatter and the Cheshire Cat, as well as interactions with the Tweedles, to name a few.

In addition, modification in presentation embraces such narrative segments from the literary sources that are directly shown on screen rather than talked about. In the given research, these scenes comprise, among others, Alice's fall down the rabbit hole and her trying different doors to find the ones leading to the garden (00:12:43 – 00:15:16). The instances of finding the bottle and the cake with the words "Drink me" (00:15:36 – 00:15:38) and "Eat me" (00:16:53 – 00:16:54) written on them could also be attributed to this type of adaptation shift: even though these small writings are rendered into Lithuanian as if Alice reads them aloud, the original filmic scene does not contain any uttered words – the written signs are shown on the screen, the director is giving an opportunity to the viewers to read the written messages by themselves. In the episodes (01:18:46 – 01:18:52; 01:24:21 – 01:24:33) where the White Rabbit acts as a herald, the camera becomes the narrator using the visual medium to replace the verbal narrator from the novel "Alice's Adventures in Wonderland" (Carroll, 1920, p. 165). It is interesting to note that, without any doubt, the illustration found on the following

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[34] Unfortunately, the Mouse has not been included in the film; the entire scene of her swimming with Alice and trying to become dry after that has been eliminated.

page of the mentioned book (p. 166) served as direct inspiration for the filmmakers and may be regarded as a visual intertext alluded to in the film.

Another adaptation shift, i.e. mutation in presentation embraces additions and excisions of the plot elements (Perdikaki, 2017b, p. 16). In film discourse, the supplemental scenes are either narrated through dialogues or introduced visually. For instance, the debate scene between Alice's father and his business partners about new trade routes, Alice's interactions with Hamish or the Knave, and the conversation between the Red Queen and the Knave about the Frabjous day and the Oraculum may serve as the cases of the dialogic presentation. The scenes, in which the Bandersnatch attacks Alice, the White Rabbit, the Tweedles, the Dodo bird and the Dormouse, the White Rabbit tries to steal the Oraculum back from the Red Queen, or the battle scene where Alice fights the Jabberwocky are introduced through visual narrative.

To conclude, adaptation shifts in narrative techniques are directly affected by changes in the plot structure: the original scenes transferred from Carroll's novels are modified with the use of the additional scenes invented by the filmmakers, and the layout of the narrative is adapted in the cinematic medium accordingly. The intertextual and newly added scenes are rendered either through visual means or through spoken dialogues, and both flashback and flash-forward techniques are employed in the film.

The subsequent subchapter outlines the adaptation shifts in characterisation.

6.3 Adaptation Shifts in Characterisation

Changes in adaptation that influence the depiction of characters in the film are tightly related to adjustments in plot structure and can be observed as instances of modulation, modification, and mutation. It is important to note that the first two shifts are intertwined since the character that is amplified or simplified might also undergo transformations in his/her representation.

The personages whose portrayal in the analysed film is affected by the adaptation shift of modulation (amplification) are, undeniably, the main ones: Alice, since the film includes the scenes from both her childhood and youth, the Dodo bird who is firstly mentioned by the little Alice to her father and later on is the one who suggests to consult the Caterpillar thus making him a more important character than the one in "Alice's Adventures in Wonderland", where he is only present in a Caucus-race. The third one is the White Rabbit, who is emphasised throughout the entire movie and even receives a particular name: McTwisp. Other characters that are amplified and given personal names are the blue Caterpillar Absolem, the Dormouse Mallymkun, or Mally, the bloodhound Bayard, the Red Queen Iracebeth, whose character is based on Carroll's Queen of Hearts from "Alice's

Adventures in Wonderland"[35], the White Queen Mirana, the Knave Ilosovic Stayne, the Mad Hatter Tarrant Hightopp and Alice's sister Margaret. The screen versions of the Cheshire Cat and the March Hare, together with the Tweedles, represent the adaptation shift of modulation (amplification) as well, since they are seen throughout the entire film and not just in a separate scene as it is the case with the novels. The Frog-Footmen, who are servants of the Red Queen in the film, out of whom only one acts as a servant to the Duchess in Carroll's "Alice's Adventures in Wonderland" (Carroll, 1920, p. 76-80), are also amplified.

The adaptation shift of modulation (simplification) can be observed in rendering such characters as the Talking Flowers, who are only present in the film to be rude to Alice and show distrust of her, while in "Through the Looking-Glass and What Alice Found There" (Carroll, 1984, p. 38-42) the Flowers engage in quite a lengthy conversation with Alice; the Fish-Footman, who is only seen on screen bringing the drink to the Red Queen once, while in "Alice's Adventures in Wonderland" (Carroll, 1920, p. 77-78), he brings the invitation and has a short conversation with the Frog-Footman; or the Red King, a transformation of the King of Hearts met in the abovementioned novel, who is only hinted at to be killed by the Red Queen (examples 465-466 in the database). The scene given in the flashback, where the little Alice is painting the roses red, includes no soldiers of the Red Queen, whereas they are present in the novel as cards Five, Seven and Two. In several other scenes (for instance, examples 541-542, 607 or 694-695), the card-soldiers are seen on screen, but they have been depersonalised and therefore simplified, just as the Gnat and the Rocking-horse-fly, who are only shown once in the background, whereas Alice engages in an interesting dialogue with the Gnat in "Through the Looking-Glass and What Alice Found There" (Carroll, 1984, p. 59-66).

In terms of the adaptation shift of modification (dramatisation), the Caterpillar is portrayed as very smart, yet too rude if compared to the Caterpillar of "Alice's Adventures in Wonderland". Absolem keeps calling Alice a "stupid girl" (examples 160, 650 or 659 in the database), whereas no such insults are found in the novel. The Dormouse, who simply keeps sleeping in the novel, is rather combative in the film (examples 185, 495 or 638) and totally upset with Alice: Mallymkun is certain that this is the wrong girl and that she is incapable of anything (examples No. 135 or 497) until the young lady agrees to fight the Jabberwocky. Another instance of character dramatisation is the Red Queen. As has already been mentioned, this character is a modification of the Queen of Hearts from "Alice's Adventures in Wonderland". In the novel, the Queen is fierce but not malicious: all the characters that have been sentenced to death by her are later on amnestied by the King of Hearts (Carroll, 1920, p. 137), the figure that does not appear in the film. The Queen in the adaptation is the antagonist of the White Queen that needs to be overcome in order for peace and joy to prevail once

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[35] They both are rather short, have considerably big heads and rather acute temperament, and the favourite phrase of both is "off with his head"

again. She is imperious and feared by all, and whoever she orders to be beheaded (and those beheadings are quite frequent) certainly loses his/her head.

A compelling case of the adaptation shifts in characterisation is the modification (objectification) shift in Burton's film. Here, three characters – the Jabberwocky, the Jubjub bird and the Bandersnatch – undergo the reversed change of objectification from the mere concepts functioning in the poem that is a minor structural element in the plot of "Through the Looking-Glass and What Alice Found There", or the Red King's phrase used to describe the Red Queen's running speed found in the same novel: "You might as well try to catch a Bandersnatch!" (Carroll, 1984, p. 149) to individual characters on screen. The Jabberwocky is a mythical creature met in the poem, which is of little significance in the novel as it is only read by Alice once (Carroll, 1984, p. 31-34) without a deeper understanding of its meaning, but it becomes the leading evil character in the film. Its appearance is the figment of the imagination of the adapter as this creature is not fully described by the writer. The Jubjub bird is only mentioned in one line of the poem, yet it is presented in the film as the Red Queen's protector together with the Bandersnatch, whose significance in the film is slightly greater than the Bird's in the book since he carries Alice to the battle at the end of the adaptation.

The last subcategory of the adaptation shift of modification in the area of characterisation is sensualisation (Perdikaki, 2017b, p. 17). The characters who have experienced this type of modification most notably are the Mad Hatter and the White Queen. The Mad Hatter in "Alice's Adventures in Wonderland" does not pay much attention to Alice and simply chats with her while drinking tea, but when the girl leaves, he is not upset (Carroll, 1920, p. 110). The Hatter in the film is Alice's strongest ally and sacrifices himself several times in order to help her escape from the Red Queen and her soldiers. He is gentle and loving, very emotional and well-wishing character who lifts the hope of the others to defeat the Red Queen and protects them at all costs. The White Queen is also an amiable, spiritual, and strong character who wishes everybody well. She resembles the White Queen from "Through the Looking-Glass and What Alice Found There" in her laid-back and somewhat distracted manner: "she means well, but she can't help saying foolish things, as a general rule" (Carroll, 1984, p. 186), as the Red Queen from the novel explains the White Queen's behaviour to Alice.

The final adaptation shift in characterisation described by Perdikaki is mutation (Perdikaki, 2017b, p. 17). The adapter provides the mutation shift of addition by introducing such characters as Alice's mother, her father and his business partners, Lord and Lady Ascots, Hamish and all the guests of the banquet, including Lowell, Hattie, the twin girls, and aunt Imogene. The Underland characters that are only present in the film are the Red and the White Queens' suite, Bayard's wife and puppies, and the Knave's horse. If compared to Carroll's books, Burton's screen version also demonstrates the adaptation shift of mutation (exclusion) reflected in the elimination of several original characters,

such as Alice's cat Dinah, the Mouse, the Pigeon, the Duchess, her cook and a baby, the Mock Turtle, and the Gryphon from "Alice's Adventures in Wonderland" the expected meeting with whom is rejected for the viewers. In the same novel, the mention has also been made of Alice's friends Ada and Mabel, the participants of the Caucus-race the Duck, the Lory and the Eaglet, and the White Rabbit's suite including Mary-Ann, Pat, and Bill. The characters from "Through the Looking-Glass and What Alice Found There" that are absent in the film are Alice's kittens, all chess figures, including the Kings, the Queens (even if the novel's White Queen is a prototype for the film's White Queen) and the Knights, Humpty Dumpty, a company travelling by train (the Guard, the Man dressed in paper, the Goat and the Beetle), the Fawn, the Sheep, the Lion, the Unicorn, Haigha and Hatta, and the Frog.

In conclusion, the characters constructed by Carroll in his novels have undergone major or minor adjustments in Burton's film. While some of them are made distinct (e.g. the Hatter, the Red Queen), the role of the others is diminished (e.g. the Talking Flowers, the Fish-Footman). However, the adaptation shift of mutation is easiest to notice as some figures have been rejected (e.g. Humpty Dumpty, the White Knight), and several characters were given names by the film adapter (e.g. McTwisp the Rabbit, Mallymkun the Dormouse). The Jabberwocky, the Jubjub bird, and the Bandersnatch have been transformed from the merely poetic figures into real characters.

The last area, in which the adaptation shifts occur is setting, and the changes in it will be presented in the following subchapter.

6.4 Adaptation Shifts in Setting

Cinematic transformations in setting comprise *temporal* and *spatial* changes (Perdikaki, 2017b, p. 18). With regard to both of these subcategories, the three adaptation shifts, i.e. modulation, modification, and mutation occur.

In terms of temporal setting, it is observed immediately that the period when Alice was a little girl is considerably reduced in the film: only several first scenes, in which Alice tells her father about her disturbing dream and a flashback into her childhood in the middle of the movie, when the young lady recalls the events from her childhood that took place in the Underland. Therefore, the adaptation shift accounting for the depiction of Carroll's little Alice is modulation (simplification). However, she appears as a grown-up person and goes through new experiences with the characters she has already met as a child. The adaptation shift of modification is identified in this regard.

The adaptation shift of mutation (addition) occurs in the cinematic scenes with Alice as a young lady, beginning with the scene in which she and her mother are going to the banquet and ending with the girl's fall down the hole (00:02:53 – 00:12:43). Another part of the novelistic plot that

experiences the same adaptation shift is the scene introduced towards the end of the film when Alice goes back home from the Underland and chooses her life path by herself (01:36:45 – 01:40:07).

It should be noted that no scenes accounting for the adaptation shift of mutation (excision) and modulation (amplification) regarding temporal changes in the adaptation have been found.

In respect of spatial setting, the movie starts in Alice's home, as the viewers find it out later, located in London (example 651 in the database, where Alice tells the Caterpillar about herself). It is a late evening, though it is not possible to determine whether it is spring or autumn. Since this scene is added to the plot, the spatial setting undergoes the adaptation shift of mutation (addition). It is worth remembering here that the events in the novel "Alice's Adventures in Wonderland" begin in spring. The literary critics even argue that the exact day is May 4, the birthday of the real Alice, Alice Liddell (Gardner, 1960, p. 96). In the novel, Alice is seen on the riverbank together with her sister who is reading a very boring book, as it seems to Alice, without any dialogues or illustrations. The girl, feeling disinterested, follows the White Rabbit who unexpectedly appears close to her, with a waistcoat and a pocket watch. He goes down the rabbit hole, and Alice follows after him. Even though the plot line of this scene is modified in the film, the spatial setting remains similar: the banquet is taking place outdoors, in natural surroundings, and the season is spring. Since the viewers encounter more details of this specific event and the scene is longer than the one depicted in the novel, the adaptation shift applied in spatial setting is modulation (amplification).

The Underland, into which the grown-up Alice descends in the film and where the main events take place, is no longer a warm, bright, and welcoming place, which the little Alice visits in the novel. Due to the terror of the Red Queen, it has become a dark and dangerous world. Such alterations account for the adaptation shift of modification. When in the film Alice returns to her world, she becomes an apprentice of her father's company and prepares to set sail. This scene (01:39:21 – 01:40:07) invented by the adapter undergoes the adaptation shift of mutation (addition).

Since not all the places in the Underland are depicted in as many details as in the novels, the adaptation shift of modulation (simplification) can be observed, as, for instance, regarding the portrayal of the Hare's house or the garden with the Talking Flowers. The Hare's house, as described in "Alice's Adventures in Wonderland", has fur on the roof and its chimneys resemble the rabbit's ears (Carroll, 1920, p. 94); while in Burton's film, it looks like a rather old mill (00:30:38 – 00:30:45). The Talking Flowers are blooming in a neat flower bed, and a willow tree is growing in the middle of it (Carroll, 1984, p. 37), whereas in the film, the flowers are growing with no order on both sides of the path and there is no sight of any tree (00:18:50 – 00:18:54). Several minor locations, such as the house of the Duchess or the House of the White Rabbit, are not introduced in the film, the director performing the adaptation shift of modulation (excision). The former omission is justified in that the

character of the Duchess is not present in the film, and the latter is the result of the rejection of the entire scene.

In summary, the adaptation shifts in setting comprise both temporal and spatial alterations that occur between Carroll's novels and Burton's film. The inclusion of a supplementary setting is determined by the addition of the newly invented scenes and characters, while the setting omission is caused by the removal of the scenes and characters that are depicted in the books. Emphasis put on particular locations is also closely related to the highlighted scenes that take place in those specific settings, representing the adaptation shift of modulation. Modification of time and space is performed due to the creative purposes of the cinematic adapter.

6.5 The Analysis of the Lithuanian Dubbed Version of Burton's Film

Tim Burton's "Alice in Wonderland" is rated PG and aimed at the whole family. Since the audience is of a mixed type, consisting of children and adults, it is noticed at once that the dubbing in Lithuanian is not perfect in terms of synchronisation. Additionally, the absolute majority of shots, in which the dialogue is taking place, are close-up shots or extreme close-up shots, and that makes the dubbing process even more complicated.

In terms of lip synchrony, there are cases where the shot is not close or the character is off screen, his or her head is turned to the side or only the character's back is seen, and then lip synchronisation is not important (refer to the examples No. 124-126, 128-129, 170, 316-317, 456, etc.). There are also instances when the character in the film is not speaking at all because the camera is focused on the written text, but Lithuanian dubbing is still present since no other way exists in translating the written message to the target audience (consider the examples No. 122, 127 and 193). The cases of perfect lip synchronisation have also been found (e.g. the examples No. 426, 469, 674, 730, to name a few). However, especially in short utterances, many mismatches between the characters' lips and the translated dialogic lines can be observed. Four such examples will be analysed below.

Table 3. *Instances of inappropriate lip synchrony*

No.	Time code	Screenshot	Original dialogue	Translation
242.	00:29:51 – 00:29:52		There's been some debate about that.	Labai geras klausimas.

319.	00:35:34 – 00:35:36		You're all mad.	Jūs tokie trenkti.
326.	00:36:13 – 00:36:14		I like it.	Neblogai.
716.	01:34:46 – 01:34:48		If that is what you choose.	Jei taip nuspręsi.

Source: created by the author

In the first example, No. 242, the meaning of the utterance has been slightly changed in its translated version. Such alteration by no means can be justified due to the aim at good lip synchrony. First of all, the translated line is shorter than the original one. It is obvious that Alice's lips move longer than they should, and therefore isochrony is not kept. "Čia visi manęs šito klausia" (Eng.: "Everybody here asks me that") would be a better solution than the given "Labai geras klausimas" (BT: "It's a very good question") since the number of syllables would correspond to the one given in the original, and the bilabial consonants in "de**b**ate" and "**m**anęs", as well as the pronunciation of [æ] in "th**a**t" and stress in the word "kl**á**usia" would create a better lip synchrony than in the case of the existing translation.

The second example, No. 319, includes a short phrase and the shot is close, exposing the speaker's lips. Here, the original line "You're all mad" includes the sounds [ɔː] and [æ] in "all" and "mad", accordingly. In the Lithuanian dubbing "Jūs tokiẽ treñkti" (BT: "You are so crazy"), the stresses do not match the long sounds of the original film's utterance. In addition, the English phrase is nearly twice shorter than its translation in terms of syllables. For a better lip synchrony, the suggestion for translation might be "Ìš prõto vẽdat" (Eng.: "You drive me mad"), pronounced longer than in an unstressed syllables "tokiẽ" and treñkti. Hence, the stress patterns and lip movements in the translation would better match the ones observed in the original line, even if the number of syllables stays larger.

The example No. 326 in the database includes two cases of the open diphthong [aɪ] ("**I** l**i**ke it"), yet none of them is retained in the translation ("Neblogaĩ"; BT: "Not bad"). In addition to that, the original film phrase contains 3 words, while its translated version has only one. Once again, the shot is close, and the position of the lips of the speaker is clearly visible. In order to maintain an open diphtong, the alternative variant for the Lithuanian dubbing might be as follows: "Ái, fáina" (Eng.: "Well, cool"). This would result in perfect lip synchrony in the very beginning of the utterance. The

interjection "Ai" is also suitable in the given situation because there is a slight hesitation of the character before deciding whether the dress truly fits Alice, and the use of slang adds a playful effect to the utterance.

The last example analysed in greater detail is No. 716 in the database. In the phrase "If that is what you choose" and its Lithuanian dubbed version "Jei taip nuspręsi" (BT: "If you decide so"), the discrepancies between the character's lip movements observed on screen when pronouncing the verb "choose" and the Lithuanian equivalent "nuspręsi" (BT: "decide") are readily apparent. The suggestion for dubbing the dialogic line in order to improve lip synchrony might be as follows: "Spręsk, kõ nóri tù" (Eng.: "Decide what you want"). In the offered case, the position of the lips when uttering the words "choose" [uː] and "tu" [ù] looks similar despite the fact that the length of their pronunciation differs. The same may be said about the English sound [æ] pronounced during the utterance of the original word "that" and the pronunciation of the Lithuanian nasal vowel – ę – in the word "spręsk".

In terms of kinetic synchrony, no mismatches between the translated utterances and the characters' movements have been discovered. The bodily movements that occur during their speech could be divided into two categories. Firstly, the ones that are used to point at something, e.g. examples No. 67 ("There's"/"Štai"; BT: "There"), No. 101 ("There!"/"Štai!"; BT: "There"), No. 117 ("that finger"/"nusiplauti rankas"; BT: "to wash one's hands"), or No. 160 ("Unroll the Oraculum"/"Išvyniokite Orakulą"; BT: "Unroll the Oraculum"), to name a few. The others are the slight body shifts while uttering the particular words that indicate the objects/people. After showing such movements, the camera angle focuses on the specified instances as in the examples No. 75 ("like Aunt Imogene"/"kaip tetulė Imodžena"; BT: "like auntie Imogene"), No. 84 ("The gardeners planted white roses when I specifically asked for red"/"Aš prašiau raudonų rožių, o sodininkai prisodino baltų"; BT: "I asked for the red roses and the gardeners planted the white ones"), No. 88 ("Did you see that?"/"Ar jūs matėte?"; BT: "Did you see that"), or No. 165 ("Show her the Frabjous day"/"O parodyk jai Džiaugsmąją dieną"; BT: "Well, show her the Džiaugsmąją day"), among others. The incorrect word "Frabjous" is thought to be a blend of the words "fair", "fabulous", and "joyous". In the Lithuanian translation, this blending pattern has been overlooked, yet, in order to preserve the style of the original, instead of the correct version of the adjective "džiausmingąją" (Eng.: "joyful"), the translator gives an incorrect shortened version "Džiaugsmąją" that does not exist.

Regarding isochrony, all the dubbed utterances are provided within the time period during which the original speech takes place and no discrepancies between the movements of the lips of the characters and the audible speech lines have been discovered.

It is also interesting to discuss the cases of creative translation that fits the given situation very well. Consider the following examples:

Table 4. *Instances of resourceful translation*

No.	Time code	Screenshot	Original dialogue	Translation
51.	00:06:26 – 00:06:27		Where is your head?	Kur tu skrajoji?
52.	00:06:27 – 00:06:29		I was wondering what it would be like to fly.	O ką, gal ir neblogai būtų mokėti skraidyti?
337.	00:37:02 – 00:37:03		Sorry, what was that?	Atleisk, ką čia murmi?
338.	00:37:05 – 00:37:06		What was what?	Aš deklamuoju.
.	00:37:37 – 00:37:41		I'm not slaying anything. I don't slay, so put it out of your mind.	Nieko aš nekaposiu. Aš ne kokia skerdikė. Gali pamiršti tai.
342.	00:37:46 – 00:37:47		Mind.	Miršti?
405.	00:48:27 – 00:48:29		I need a pig here!	Pakiškit man kiaulę.

No.	Time code	Screenshot	Original dialogue	Translation
472.	00:55:54 – 00:55:56		What is the hatter with me?	Kas man varosi?
540.	01:05:35 – 01:05:48		Alice. Of course. Why didn't I see it? Well, it has been a long time, and you were such a little tyke then. Give me the sword.	Alisa. Akivaizdu kaip du kart du. Cha. Praėjo nemažai laiko. Tuomet buvai dar visai vaikas. Atiduok kardą.
558.	01:08:17 – 01:08:21		Give me that here. Choppy, chop, chop, chop. Leek and potato. Yes. That would be...	Skutam, pjaustom, češkavojam, bulvytės kaip uogytės, ananasas…
698.	01:32:44 – 01:32:48		Majesty, I hope you bear me no ill will.	Didenybe, tikiuosi, ant manęs danties negriežiat.
702.	01:33:22 – 01:33:24		But I do not owe you a kindness.	Linkiu gyventi ilgai ir nuobodžiai.
721.	01:36:05 – 01:36:14		I haven't the slightest idea. Fairfarren, Alice.	Neturiu žalio supratimo. Miso deriausio.

Source: created by the author

The dialogue exchange in examples No. 51-52 is translated with the playful emphasis on the verb "fly". The translation of the line "Where is your head?" into the Lithuanian idiom "Kur tu skrajoji?" (BT (literal): "Where are you flying aroud?"; figurative meaning: "Have you lost your mind?") with the use of the verb "skrajoti" (Eng.: "to fly") is adequate, implying the figurative meaning of not paying attention to something or being distracted that is familiar to the target culture. The answer that Alice gives, "I was wondering what it would be like to fly", is closely related to the previous frame where the young girl is watching the birds fly by. It seems that the translator's decision

was to expand the motif of flying both figuratively and literally, the latter attempt reflected in the following dubbed line: "O ką, gal ir neblogai būtų mokėti skraidyti?" (BT: "Why, maybe knowing how to fly wouldn't be a bad thing?"). It also required to alter the syntactical pattern of the utterance turning it into a question. It is interesting to note that, in such a way, the aspect of wondering mentioned in the original line has been preserved in the translated version.

In Examples No. 337-338, Alice asks the Hatter what he was saying ("Sorry, what was that?"), and not understanding what she had in mind he tries to clarify it by giving his question ("What was what?"). The Lithuanian dubbing offers a more detailed version of Alice's question ("Atleisk, ką čia murmi?") (BT: "Excuse me, what are you mumbling?") focusing not on the recited text but on the manner in which it was done. Since the message of the translated line was altered, it required a different response of Alice's interlocutor: "Aš deklamuoju." (BT: "I am reciting"), which is related to this character's earlier utterances. Before the given dialogue exchange between Alice and the Hatter, the latter was reciting the poem "Jabberwocky". This decision of the Lithuanian translator not only fits in respect of lip synchronisation, but also brings the viewers' attention to the poem once again and suits the depicted situation well.

In examples No. 341-342, the last word of the first utterance ("I'm not slaying anything. I don't slay, so put it out of your mind") is echoed in the answer ("Mind") of the original filmic line. In order to keep isochrony, the answer in the Lithuanian translation was shortened from a three-syllable verb "Pamiršti" (BT: "To forget") to a two-syllable verb "Miršti" (BT: "Die"). This verb uttered by the Hatter echoes both Alice's last word and foreshadows the slaughter of the Red Queen, as the next episode includes the flashback in which it is shown how she took the throne. Even though lip synchrony is not retained, the emotional effect caused by the second utterance in the Lithuanian dubbing remains very strong.

Another instance, example No. 405 in the database, includes the Lithuanian proverb "pakišti kiaulę" (BT: "to put a pig in front of someone"), which means to create some problems to someone, and it contains the noun "pig" ("kiaulė"), thus creating a humorous effect for the target audience familiar with it. Alice, disguised as Um, is already at the Red Queen's castle, and the girl is the one who is expected to bring the Red Queen's reign to an end, according to the Oraculum. Therefore, this figurative meaning presented in the Lithuanian dubbing suits the situation very well. Contrariwise, in the original, no hidden figurative meaning is presented as a pig is literally put under the feet of the Red Queen for her to feel comfortable. This way, a visual grotesque is created as the parallel is drawn between the Red Queen and the pig.

In example No. 472, the noun "matter" in the expression "What is the matter with me?" is replaced with the noun "hatter". In the Lithuanian translation, accordingly, instead of the verb "**d**arosi" (Eng.: "is happening") expected in the given phrase the translator uses another verb "varosi"

(BT: "is driving") for the pun to be preserved. In both the original line and the Lithuanian dubbing, only the first letter has been changed. The two words, "hatter" (in the meaning of "matter") and "varosi" (in the meaning of "what is happening") are not artificially constructed and meaningless, they are valid concepts. On the other hand, the translation remains faithful to the source line in this respect, and the Mad Hatter's habit to mix the letters in words while speaking has been skilfully kept in the Lithuanian translation.

In example No. 540, rather than plainly stating "na, žinoma" (Eng.: "well, of course") or a similar expression, the translator offers a creative solution by inserting a popular adage "akivaiz<u>du</u> kaip <u>du</u>kart <u>du</u>" (BT: obvious as two times two"), whose meaning corresponds to that of the source expression "of course". The playful effect of the pun is achieved by internal rhyme and the repetition of the syllable "du", which in the words "dukart" and "du" is also the numeral "two". This way, the translation sounds more attractive, matching the humorous atmosphere of Carroll's books.

The translation given in example No. 558 preserves the absent-mindedness of March Hare by introducing an onomatopoeic dialectism "češkavojam" (Standard Lithuanian: "smulkinam", BT: "we are chopping") which is amusing to the younger audience. Actually, the entire phrase "Skutam, pjaustom, češkavojam" (BT: "we are peeling, cutting and chopping") sounds poetic: it echoes the playful patterns of versification for children that are demonstrated in the source line through the onomatopoeic repetition "Choppy, chop, chop, chop". Both lip synchrony and isochrony are not important in this case, as the Hare is moving fast all the time, and the camera moves towards the White Queen and Alice at the end of this scene. Therefore, the translator could use all his/her creativity, and that is exactly what has been done.

Example 698 offers the idiom "griežti dantį" in the Lithuanian translation. Its meaning is to be angry with someone because of something they have done, and it corresponds to the idea expressed in the original idiom "bear someone ill will". The last cases to discuss, Example 702 and Example 721, involve idioms as well. The former introduces an ironic shade of the idiom "happily ever after" (Lith. "ilgai ir laimingai") that is typically used at the end of fairy tales. The translator's decision is to modify its contents by replacing the word "happily" ("Lith: laimingai") with the word "nuobodžiai" (BT: "boringly") in the phrase "ilgai ir nuobodžiai" (BT: "boringly ever after"). Thus, the figurative mode found in the source idiom is turned into a direct expression of the desired effect of the utterance i.e. not having any sentiments towards the Knave. In the latter example, the idiom "neturiu žalio supratimo" (BT: "I have no raw understanding") is used in the translation of the source idiom "I haven't the slightest idea" and it corresponds closely to the original message. The mixed letters "**m**iso **d**eriausio" in the expected phrase "**v**iso **g**eriausio" (Eng.: "farewell") once again indicate the speaking manner of the Mad Hatter and it correlates with the original "fairfarren", which is also a created case.

A short mention should also be made of the aspects of character synchrony and content synchrony. The characters are dubbed in the voices that are expected to be heard when seeing a particular character on screen. The dubbed voices are not annoying or irritating, the audience can listen to them comfortably. Naturally, there are discrepancies between the original voices and the dubbed ones. For instance, little Alice and her father are dubbed in a softer manner and their pitches are higher than in the original speech, but such disparities are minor. In terms of character synchrony, the overall impression is very good. Content synchrony, accordingly, is done meticulously and no inconsistencies between the speech and the visual elements have been spotted.

However, one instance of inconsistent dubbing has been observed. In it, the name of the character Absolem is pronounced as "Absolomas" (consider examples No. 144, 151, 153, 155, 156, 173 and 659 in the database) or "Absalomas" (consider examples No. 569, 645 and 734 in the database). It is interesting to note that the latter three cases were all pronounced by the same character, Alice. Therefore, the actress who dubbed Alice's speech should have articulated this name with greater precision.

Out of the six concepts introduced by Chaume for the assessment of the quality of dubbing, credible and realistic dialogues, technical quality, and natural dialogue performance need to be discussed further. As indicated earlier, the creative translation solutions contribute to authentic and genuine utterances that seem natural and not far-fetched. Such dialogues are delivered by considering lip synchrony, kinetic synchrony and isochrony and therefore they sound natural enough. The technical aspect of the recording and editing has also been produced well: the dubbed utterances are heard clearly, and no buzzing sounds are discovered in the background resulting in greater enjoyment of the film.

To conclude, the dialogues occupy most of the film's footage, leading to 734 utterances in total. While there are cases where lip synchrony is not important (the characters are not visible or their lips are not clearly distinguishable), the majority of instances are close-up shots or extreme close-up shots, and many disparities between the characters' lips and the audible utterances have been found. Kinetic synchrony and isochrony have been well maintained. Several utterances have been indicated as instances of resourceful translation and they contribute to the delivery of natural and credible dialogues. The technical quality of the film is also satisfactory. Character synchrony and content synchrony have been well maintained, too, only one drawback, i. e. inconsistent dubbing of the character name "Absolem" has been discovered.

CONCLUSIONS

The analysis of Tim Burton's film "Alice in Wonderland" (2010) as a cinematic adaptation of Lewis Carroll's novels "Alice's Adventures in Wonderland" (1865) and "Through the Looking-Glass and What Alice Found There" (1871) on the basis of the theoretical model worked out for the intersemiotic translation approach proposed by Katerina Perdikaki and the method of intrasemiotic translation has led to the following conclusions:

1. Burton's film is rich in allusions and quotations from Carroll's novels that serve as a source for the cinematic adaptation. Out of seven types of intertextuality proposed by Robert S. Miola, cases of revision when scenes are borrowed from the source texts (for example, Alice's fall down the rabbit hole, tea party scene, etc.) and translation with the attempts to preserve original puns, grotesques and comparisons have also been found. No instances of Miola's conventions and configurations, genres and paralogues have been spotted.

2. The majority of intertextual elements that emerge when the source novels act as intertexts themselves and other references that are abundant in Carroll's literary pieces were not transferred to the screen adaptation. This results in the length constraints of the film and, as in the case of the nursery rhymes and poems, their irrelevance to the film plot. The director's intention was to present a young independent woman who is searching for her life path and not a little girl and her imaginary world, therefore, the storylines are utterly different and exploitation of intertexts is also affected by that.

3. A closer adherence to Carroll's novels has been detected in the middle part of the adapted movie: the beginning, showing the little Alice and thus only slightly hinting at Carroll's stories as well as the depiction of Alice as a grown-up young lady on her way to her engagement banquet, and its final episode, in which Alice comes back and goes on another venture, are the creative inventions of the filmmakers. The scenes from the novels are projected between these two parts. They are not necessarily transferred in the same order as presented in the novels and not all of them have been included in the film adaptation. By the same token, not all characters have been introduced as well: the Duchess, Humpty Dumpty, the Red King and many others have been excised from the movie, and such characters as Lord and Lady Ascots, Hamish or the twin sisters, to name just a few, have been added to the screen adaptation by the filmmakers.

4. The most common adaptation shift in all the four areas, i.e. plot structure, narrative techniques, characterisation, and setting is mutation since the film was constructed as a screen sequel of Carroll's novels, and the limitations in the length of the movie (1h 48m) did not allow every single scene from the book to be included.

5. Considering the adaptation shifts in narrative techniques, no instance of narration in voice-over has been observed, but both a flash-forward and two flashbacks are present in the cinematic adaptation.

6. No scenes that fall under the category of the adaptation shift of mutation (excision) and modulation (amplification) regarding the temporal changes have been found in the screen version of Carroll's books.

7. Film dialogue takes up a considerable part of the cinematic adaptation's footage and includes 734 utterances in total. The signature utterances of the main characters and depiction of the White Rabbit as a herald were taken directly from the literary source texts.

8. The translator for the Lithuanian dubbing consulted the translations of Carroll's works into Lithuanian, which is especially obvious in the rendition of the intertextual poems. The proper names (the Bandersnatch – Kraupliupys, the Jubjub bird – Plastplast paukštis, the Jabberwocky – Taukšlys, etc.) have also been dubbed according to the Lithuanian translation of the novels.

9. In terms of quality of the Lithuanian dubbed lines, it should be stressed that since the film comprises a substantial amount of close-up and extreme close-up shots, they lead to many mismatches between the characters' lip movements and the dubbed speech. In contrast, isochrony kinetic synchrony were well maintained. The technical quality of the adaptation is also satisfactory. The creative rendition of the Lithuanian dubbed dialogic lines is reflected in composing credible and naturally-sounding dialogue exchanges that echo the writing style of the author of the novels. Several cases of an inconsistent dubbing of the character name "Absolem" have also been discovered.

SUMMARY

In the given Master's thesis, Tim Burton's cinematic adaptation "Alice in Wonderland" (2010), based on Lewis Carroll's novels "Alice's Adventures in Wonderland" (1865) and "Through the Looking-Glass and What Alice Found There" (1871) is approached as intersemiotic translation with the special focus on the aspect of intertextuality. For this purpose, the model proposed by Katerina Perdikaki, which distinguishes three main adaptation shifts, i.e. modulation, modification, and mutation that occur in the plot structure, narrative techniques, characterisation, and setting, has been employed. The carried out analysis revealed that the most frequent adaptation shift found in all the four abovementioned areas was mutation, which is not surprising given the fact that Burton's film may be treated as a sequel to Carroll's stories rather than a conventional transfer of the novelistic narrative to another medium. In "Alice in Wonderland" (2010), the events take place thirteen years after the adventures described in the source text, and therefore the storyline is utterly different. Despite that, the novels written by Lewis Carroll undoubtedly serve as intertexts for the filmmakers. The characters and the specific scenes maintained in the film are inevitably modified, i.e. dramatised, sensualised, objectified or altered in other ways. The major characters that are included in the cinematic adaptation receive their backgrounds and the stories about their past are created, they even receive names attached to the original allegorical ones (The Red Queen Iracebeth, the White Queen Mirana, etc.). The poetic intertext, i.e. the poem "Jabberwocky" introduced in the novel "Through the Looking-Glass and What Alice Found There" becomes the central axis in the screen adaptation. Allusions and quotations from Carroll's novels are also rife in the film.

The movie is rendered into Lithuanian with the use of the translatory mode of dubbing. While the overall quality of the translation is acceptable, more meticulous lip synchronisation is needed, and better articulation in rendering the name "Absolem" is required. Several utterances were dubbed in a creative way, preserving the puns constructed in the original narrative with as attempt to recreate the style developed by Carroll and exploiting the existent translation into Lithuanian of his novels.

SANTRAUKA

Šiame magistro darbe Timo Burtono kino adaptacija „Alisa Stebuklų šalyje" (2010), sukurta pagal Lewiso Carrollio romanus „Alisa Stebuklų šalyje" (1865) ir „Veidrodžio karalystėje, ir ką Alisa ten rado" (1871), tiriama per intersemiotinio vertimo paradigmą. Tam pasitelkiamas Katerinos Perdikaki pasiūlytas metodologinis modelis, kuriame išskiriamos trys pagrindinės adaptacinės transformacijos: moduliacija, modifikacija ir mutacija, siejamos su siužeto struktūra, pasakojimo būdu, veikėjų savybių perteikimu ir aplinka. Visose minėtose kino naratyvo srityse tyrimui pasirinktoje ekranizuotoje versijoje dažniausiai pasitaikanti adaptacijos transformacija yra mutacija, ir tai nestebina, nes T. Burtono filmas yra veikiau L. Carrollio romanų tęsinys nei įprastas to paties pasakojimo perkėlimas į kitos medijos terpę. Filme „Alisa Stebuklų šalyje" įvykiai klostosi praėjus trylikai metų po romanuose aprašytų Alisos nuotykių, todėl jo siužetas yra ženkliai modifikuotas. Nepaisant to, kino diskurse L. Carrollio sukurti tekstai neabejotinai veikia kaip intertekstai. Kita vertus, adaptuotojo išlaikyti personažai ir konkrečios scenos neišvengiamai modifikuojami: dramatizuojami, sensualizuojami, objektyvizuojami ar kitaip keičiami. Pagrindiniams veikėjams, perkeltiems į kino ekranizaciją, sukuriamos naujos istorijos, vykusios praeityje, net suteikiami tikriniai vardai šalia jau duotų alegorinių (Raudonoji karalienė Irakabetė, Baltoji karalienė Mirana ir pan.). Eilėraštis „Taukšlys", pateiktas knygoje „Veidrodžio karalystėje, ir ką Alisa ten rado", tampa pagrindine adaptacijos ašimi. Filme taip pat gausu aliuzijų į rašytojo kūrinius ir jų citatų.

Ši ekranizuota versija į lietuvių kalbą išversta pasitelkiant dubliažą. Nors bendra jo kokybė priimtina, vis dėlto pasigendama tikslesnės lūpų sinchronizacijos ir kokybiškesnės artikuliacijos įgarsinant vardą „Absolomas". Kai kurie sudėtingesni dialogai išversti kūrybiškai, išsaugant originale esančius kalambūrus. Taip pat pasitaiko atvejų, kuriuose vertėjas įterpia savo intertekstus, remdamasis lietuvišku folkloru ir kartu stengdamasis imituoti žaismingą romanų autoriaus rašymo stilių. Pažymėtina ir tai, kad kino vertėjas kartkartėmis remiasi jau atliktais romanų vertimais į lietuvių kalbą.

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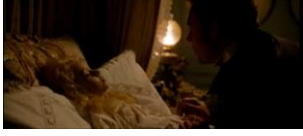
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APPENDIX 1. The Dialogic Utterances Found in Tim Burton's Film "Alice in Wonderland" (2010)

No.	Time code	Screenshot	Original dialogue	Translation
1.	00:01:14 – 00:01:17		Charles, you have finally lost your senses.	Čarlzai, visiškai netekai sveiko proto.
2.	00:01:17 – 00:01:19		This venture is impossible.	Tai avantiūra, ji neįmanoma.
3.	00:01:19 – 00:01:24		For some. Gentlemen, the only way to achieve the impossible is to believe it is possible.	Galbūt. Bet, ponai, kad pasiektume tai, kas neįmanoma, turime tikėti, kad tai įmanoma.
4.	00:01:24 – 00:01:26		That kind of thinking could ruin you.	Jei taip mąstysi, bankrutuosi.
5.	00:01:26 – 00:01:32		I'm willing to take that chance. Imagine trading posts in Rangoon, Bangkok, Jakarta...	Aš linkęs surizikuoti. Tik pagalvokite: faktorijos Rangūne, Bankoke, Džakartoje...
6.	00:01:38 – 00:01:39		The nightmare again?	Ir vėl košmaras?
7.	00:01:45 – 00:01:45		I won't be long.	Tuoj grįšiu.
8.	00:01:48 – 00:01:56		I'm falling down a dark hole, then I see strange creatures...	Krentu į tamsią olą, ten sutinku keistus sutvėrimus...
9.	00:01:57 – 00:01:58		What kind of creatures?	Keistus sutvėrimus?
10.	00:01:59 – 00:02:05		Well, there's a dodo bird, a rabbit in a waistcoat, a smiling cat...	Šitą... Tokį paukštį drontą, triušį su liemene, besišypsantį katiną...

11.	00:02:05 – 00:02:07		I didn't know cats could smile.	Nežinojau, kad katės šypsosi.
12.	00:02:09 – 00:02:13		Neither did I. Oh, and there's a blue caterpillar.	Aš taip pat. Dar mačiau mėlyną vikšrą.
13.	00:02:14 – 00:02:17		Blue caterpillar. Hmm.	Mėlyną vikšrą? Hmm.
14.	00:02:19 – 00:02:21		Do you think I've gone round the bend?	Manote, man pasimaišė protas?
15.	00:02:26 – 00:02:36		I'm afraid so. You're mad. Bonkers. Off your head. But I'll tell you a secret...all the best people are.	Galbūt ir taip. Tu išprotėjai. Pamišai. Kuoktelėjai. Bet išduosiu tau paslaptį. Visi geriausieji yra tokie.
16.	00:02:38 – 00:02:45		It's only a dream, Alice. Nothing can harm you there. But if you get too frightened, you can always wake up. Like this.	Alisa, tai tik sapnas. Ten tau nieko nenutiks. O jei labai išsigąsi, bet kada gali pabusti. Va taip.
17.	00:03:06 – 00:03:11		Must we go? I doubt they'll notice if we never arrive.	O gal grįžkime? Abejoju, ar jie pastebėtų, kad mūsų nėra.
18.	00:03:11 – 00:03:13		They will notice.	Pastebėtų.
19.	00:03:16 – 00:03:17		Where's your corset?	O kur korsetas?
20.	00:03:24 – 00:03:25		And no stockings!	Ir tu be kojinių.
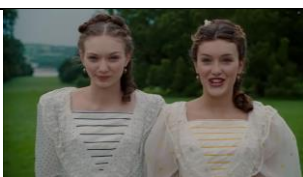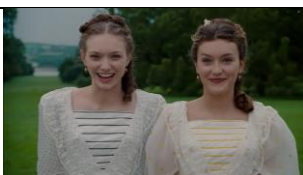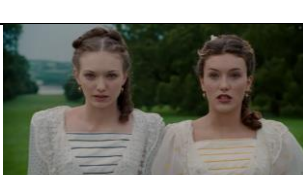
21.	00:03:25 – 00:03:26		I'm against them.	Man jos nepatinka.
22.	00:03:26 – 00:03:28		But you're not properly dressed.	Tokie yra aprangos reikalavimai.
23.	00:03:28 – 00:03:35		Who's to say what is proper? What if it was agreed that "proper" was wearing a codfish on your head? Would you wear it?	Kas nustatė tuos reikalavimus? O jeigu, pavyzdžiui, pasakytų, kad ant galvos reikia nešioti menkę, ar nešiotumėt?
24.	00:03:35 – 00:03:35		Alice.	Alisa.
26.	00:03:36 – 00:03:39		To me a corset is like a codfish.	Man korsetas yra ne ką geriau nei menkė.
27.	00:03:39 – 00:03:40		Please. Not today.	Prašau, tik ne šiandien.
28.	00:03:41 – 00:03:42		Father would have laughed.	O tėtis nusijuoktų.
29.	00:03:45 – 00:03:51		I'm sorry. I'm tired. I didn't sleep well last night.	Atleiskite. Aš pavargusi. Šiąnakt blogai miegojau.
30.	00:03:51 – 00:03:53		Did you have bad dreams again?	Ir vėl kankino košmarai?

31.	00:03:53 – 00:04:03		Only one. It's always the same ever since I can remember. Do you think that's normal? Don't most people have different dreams?	Vienas. Aš niekada nieko kito daugiau ir nesapnuoju. Ar tai normalu? Juk sapnai turėtų būti įvairūs, ar ne?
32.	00:04:05 – 00:04:05		I don't know.	Aš nežinau.
33.	00:04:14 – 00:04:20		There! You're beautiful. Now, can you manage a smile?	Štai! Tikra gražuolė. O ar ji turi šypseną?
34.	00:04:37 – 00:04:44		At last! We thought you'd never arrive. Alice, Hamish is waiting to dance with you. Go!	Pagaliau. Jau manėm, kad neatvažiuosit. Alisa, Hemišas ketina pakviesti tave šokiui. Eik.
35.	00:04:47 – 00:04:51		You do realize it's well past four! Now everything will have to be rushed through!	Jūsų žiniai, dabar jau po keturių. Viską teks daryti paskubomis.
36.	00:04:51 – 00:04:52		I am sorry. We..	Aš atsiprašau...
37.	00:04:52 – 00:04:53		Never mind!	Nieko tokio.
38.	00:04:58 – 00:05:02		Forgive my wife. She's been planning this affair for the last twenty years.	Atleiskite jai. Ji šį vakarą planavo daugiau nei dvidešimt metų.
39.	00:05:03 – 00:05:05		If only Charles were here...	Jei Čarlzas būtų čia...

40.	00:05:06 – 00:05:12		My condolences. I think of your husband often. He was truly a man of vision.	Mano užuojauta. Dažnai prisimenu jūsų vyrą. Jis buvo išties toliaregis žmogus.
41.	00:05:14 – 00:05:18		I hope you don't think I have taken advantage of your misfortunes.	Tikiuosi, nemanote, kad pasinaudojau jūsų nelaime.
42.	00:05:18 – 00:05:22		Of course not. I'm pleased that you've purchased the company.	Žinoma, ne. Gerai, kad jūs įsigijote kompaniją.
43.	00:05:23 – 00:05:26		I was a fool for not investing in his mad venture when I had the chance.	Buvau tikras kvailys, kad neinvestavau į tą jo avantiūrą.
44.	00:05:28 – 00:05:29		Charles thought so too.	Čarlzas galvojo tą patį.
45.	00:05:49 – 00:05:51		Hamish, do you ever tire of the Quadrille?	Hemišai, o tavęs šis šokis nevargina?
46.	00:05:52 – 00:05:54		On the contrary. I find it invigorating.	Priešingai, jis mane atgaivina.
47.	00:06:01 – 00:06:02		Do I amuse you?	Kas juokingo?
48.	00:06:02 – 00:06:08		No. I had a sudden vision of all the ladies in waistcoats and the men wearing dresses.	Nieko. Tiesiog įsivaizdavau, kad visos damos yra su kelnėm, o vyrai – su suknelėm.
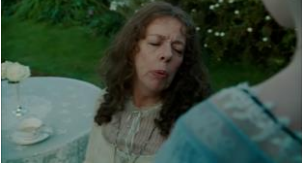
49.	00:06:09 – 00:06:13		It would be best to keep your visions to yourself. When in doubt, remain silent.	Nieko sau vizijos, atsiprašant. Susikaupk. Mes šokame.
50.	00:06:22 – 00:06:25		Pardon us, sir! Miss Kingsley is distracted today.	Atleiskite! Panelė Kingsli šiandien išsiblaškiusi.
51.	00:06:26 – 00:06:27		Where is your head?	Kur tu skrajoji?
52.	00:06:27 – 00:06:29		I was wondering what it would be like to fly.	O ką, gal ir neblogai būtų mokėti skraidyti?
53.	00:06:30 – 00:06:33		Why would you waste your time thinking about such an impossible thing?	Nesąmonė. Kokia prasmė norėti to, kas yra neįmanoma.
54.	00:06:34 – 00:06:39		Why wouldn't I? My father said he sometimes believed in six impossible things before breakfast.	O iš kur tu žinai? Mano tėvas, pavyzdžiui, dar iki pusryčių spėdavo patikėti kokiais šešiais neįmanomais dalykais.
55.	00:06:47 – 00:06:50		Alice. Meet me under the gazebo in precisely ten minutes.	Alisa, lauk manęs pavėsinėje lygiai po dešimties minučių.
56.	00:06:52 – 00:06:53		We have a secret to tell you.	Išduosime tau paslaptį.
57.	00:06:54 – 00:06:56		If you're telling me, then it's not much of a secret.	Jei išduosite, tai jau bus ne paslaptis.

58.	00:06:56 – 00:06:56		Perhaps we shouldn't.	Gal nesakom?
59.	00:06:57 – 00:06:58		We decided we should!	Nutarėm, kad pasakysim.
60.	00:06:58 – 00:07:00		If we tell her, she won't be surprised.	Jei pasakysim, tai ji nenustebs.
61.	00:07:00 – 00:07:00		Will you be surprised?	Ar tu nustebsi?
62.	00:07:01 – 00:07:04		Not if you tell me. But now you've brought it up, you have to.	Jeigu išduosite, tai ne. Bet kad jau pradėjot, tai sakykit.
63.	00:07:04 – 00:07:05		No we don't.	Ne, nesakysim.
64.	00:07:06 – 00:07:07		In fact, we won't.	Ir net nenorėjom!
65.	00:07:09 – 00:07:12		I wonder if your mother knows that you two swim naked in the Havershim's pond.	Įdomu, ar jūsų mama žino, kad maudėtės nuogos Haveršimo tvenkinyje.
66.	00:07:13 – 00:07:14		You wouldn't!	Neišdrįsi.
67.	00:07:14 – 00:07:18		Oh, but I would. There's your mother now.	O kodėl gi ne? Štai jūsų mama, eime pas ją.

68.	00:07:19 – 00:07:20		Hamish is going to ask for your hand!	Hemišas paprašys tavo rankos.
69.	00:07:21 – 00:07:23		You've ruined the surprise!	Sugadinot siurprizą!
70.	00:07:24 – 00:07:29		I could strangle them! Everyone went to so much effort to keep the secret.	Kokios netikšos! Visi taip stengėsi išlaikyti paslaptį.
71.	00:07:29 – 00:07:31		Does everyone know?	Tai ką, visi žino?
72.	00:07:31 – 00:07:39		It's why they've all come. This is your engagement party. Hamish will ask you under the gazebo. When you say "yes"...	Tik dėl to visi ir susirinko. Tai jūsų sužadėtuvių puota. Hemišas pasipirš pavėsinėje. Kai ištarsi „taip"...
73.	00:07:39 – 00:07:41		But I don't know if I want to marry him.	Aš net nežinau, ar noriu tekėti už Hemišo.
74.	00:07:42 – 00:07:45		Who then? You won't do better than a Lord.	O už ko dar? Daugiau nei lordas tu negausi.
75.	00:07:48 – 00:07:55		You'll soon be twenty, Alice. That pretty face won't last forever. You don't want to end up like Aunt Imogene.	Alisa, tau greit dvidešimt ir tavo grožis neamžinas. Nejau nori būti kaip tetulė Imodžena.
76.	00:07:57 – 00:07:58		And you don't want to be a burden on mother, do you?	Ar tu nori būti našta motinai?

77.	00:07:59 – 00:07:59		No.	Ne.
78.	00:08:00 – 00:08:07		So you will marry Hamish. You will be as happy as I am with Lowell and your life will be perfect. It's already decided.	Tai tekėsi už Hemišo ir būsi laiminga kaip aš su Lovelu. Ir tavo gyvenimas bus tobulas. Viskas nuspręsta.
79.	00:08:07 – 00:08:08		Alice dear.	Alisa.
80.	00:08:10 – 00:08:12		I'll leave you to it.	Netrukdysiu.
81.	00:08:12 – 00:08:16		Shall we take a leisurely stroll through the garden? Just you and me?	Gal pageidautum pasivaikščioti su manim po sodą?
82.	00:08:21 – 00:08:22		Do you know what I've always dreaded?	Žinai, ko visuomet bijojau?
83.	00:08:23 – 00:08:25		The decline of the aristocracy?	Aristokratijos nuosmukio?
84.	00:08:26 – 00:08:36		Ugly grandchildren. But you're so lovely. You're bound to produce little... Imbeciles! The gardeners planted white roses when I specifically asked for red!	Negražių anūkų. Bet tu nuostabi ir tau tikriausiai gims... idiotai. Aš prašiau raudonų rožių, o sodininkai prisodino baltų.
85.	00:08:36 – 00:08:38		You could always paint the roses red.	Jūs galit jas nusidažyti raudonai.

86.	00:08:39 – 00:08:40		What an odd thing to say.	Tu kažkokia keista.
87.	00:08:42 – 00:08:45		You should know that my son has extremely delicate digestion...	Turėtumei žinoti, kad mano sūnaus labai jautrus skrandis.
88.	00:08:47 – 00:08:49		Did you see that?	Ar jūs matėte?
89.	00:08:49 – 00:08:49		See what?	Ką?
90.	00:08:50 – 00:08:51		It was a rabbit, I think.	Man rodos, ten buvo triušis.
91.	00:08:52 – 00:08:55		Nasty things. I do enjoy setting the dogs on them.	Bjaurybė. Reikėtų paleisti šunis.
92.	00:08:56 – 00:09:00		If you serve Hamish the wrong foods, he could get a blockage.	Jei patieksi Hemišui netinkamą maistą, jam sustos skrandis.
93.	00:09:01 – 00:09:02		Did you see it that time?	Žiūrėkite, jis va ten!
94.	00:09:02 – 00:09:03		See what?	Kas ten?
95.	00:09:03 – 00:09:04		The rabbit!	Triušis!
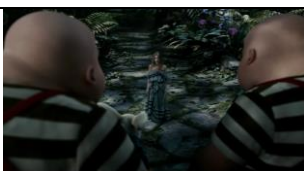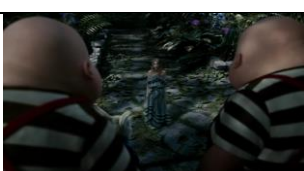
96.	00:09:04 – 00:09:10		Don't shout! Pay attention. Hamish said you were easily distracted. What was I saying?	Nešauk. Tu geriau paklausyk. Man sakė, kad tu išsiblaškiusi. Apie ką aš?
97.	00:09:11 – 00:09:17		Hamish has a blockage. I couldn't be more interested, but you'll have to excuse me.	Apie Hemišo skrandį. Ir nors tai labai įdomi tema, bet, jums leidus, aš jau bėgsiu.
98.	00:09:23 – 00:09:30		Aunt Imogene! I think I'm going mad. I keep seeing a rabbit in a waistcoat.	Teta Imodžina! Aš, rodos, kraustausi iš proto. Man vis vaidenasi triušis su liemene.
99.	00:09:31 – 00:09:35		I can't be bothered with your fancy rabbit now. I'm waiting for my fiance.	Neturiu laiko liemenuotiems triušiams, laukiu sužadėtinio.
100.	00:09:36 – 00:09:37		You have a fiance?	Turite sužadėtinį?
101.	00:09:41 – 00:09:43		There! Did you see it?	Štai! Ar matėte?
102.	00:09:44 – 00:09:52		He's a prince. But, alas he cannot marry me unless he renounces his throne. Isn't it tragic?	Jis princas, bet deja, jis negali manęs vesti, nebent atsisakytų sosto. Tragedija, tiesa?
103.	00:09:53 – 00:09:53		Very.	Tikrai.
104.	00:10:04 – 00:10:05		Lowell?	Lovelai?

105.	00:10:06 – 00:10:11		Alice. We were...Hattie is an old friend.	Alisa. Me- mes tik... mes su Hete seni draugai.
106.	00:10:11 – 00:10:13		I can see you're very close.	Ir, kaip mačiau, labai artimi.
107.	00:10:14 – 00:10:16		You won't mention this to your sister, will you?	Klausyk, juk nepapasakosi apie tai seseriai, ar ne?
108.	00:10:17 – 00:10:21		I don't know. I'm confused. I need time to think.	Nežinau. Aš pasimetusi. Man reikia pagalvoti.
109.	00:10:21 – 00:10:27		Think of Margaret. She would never trust me again. You don't want to ruin her marriage, do you?	Pagalvok apie Margaritą. Jai tai bus skaudus smūgis. Nejau nori sugriauti jos santuoką?
110.	00:10:28 – 00:10:33		Me? I'm not the one who's sneaking around behind her back...	Aš? Bet, man atrodo, tai ne aš, o tu apgaudinėji ją.
111.	00:10:34 – 00:10:34		There you are!	Tu dar čia?
112.	00:10:48 – 00:10:49		Alice Kingsley...	Alisa Kingsli.
113.	00:10:50 – 00:10:51		Hamish.	Hemišai...
114.	00:10:52 – 00:10:53		What is it?	Kas yra?
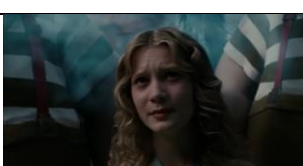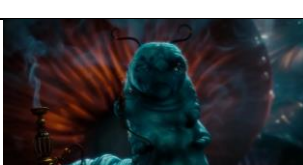
115.	00:10:53 – 00:10:55		You have a caterpillar on your shoulder.	Ant tavo peties mėlynas vikšras.
116.	00:10:59 – 00:11:00		Don't hurt it.	Nesužeisk jo!
117.	00:11:06 – 00:11:07		You'll want to wash that finger.	Tau derėtų nusiplauti rankas.
118.	00:11:13 – 00:11:21		Alice Kingsley, will you be my wife?	Alisa Kingsli. Ar būsi mano žmona?
119.	00:11:25 – 00:11:49		Well, everyone expects me to...and you're a Lord...and my face won't last...and I don't want to end up like...but this is happening so quickly...I think...I...	Na, visi tikriausiai to tikisi… O tu esi lordas… Ir mano grožis ne amžinas… Aš nenoriu būti tokia, kaip… Bet viskas per greitai… Aš manau, kad…
120.	00:11:57 – 00:12:01		I think, I... I need a moment.	Manau… Man reikia pagalvoti.
121.	00:12:40 – 00:12:40		Hello?	Ei?
122.	00:15:36 – 00:15:38			Išgerk mane.
123.	00:15:44 – 00:15:45		It's only a dream.	Juk tai tik sapnas.

124.	00:16:28 – 00:16:32		You'd think she would remember all this from the first time.	Aš nemanau, kad ji prisimins, kas buvo aną kartą.
125.	00:16:34 – 00:16:36		You've brought the wrong Alice.	Atvedei ne tą Alisą.
126.	00:16:37 – 00:16:39		She's the right one. I'm certain of it.	Tą, tą. Aš tuo įsitikinęs.
127.	00:16:53 – 00:16:54			Suvalgyk mane.
128.	00:17:25 – 00:17:27		She's the wrong Alice.	Tai ne ta Alisa.
129.	00:17:28 – 00:17:29		Give her a chance.	Neskubėkime.
130.	00:18:46 – 00:18:48		Curiouser and curiouser.	Kuo toliau, tuo keisčiau.
131.	00:18:55 – 00:18:56		I told you she's the right Alice.	Sakiau, kad tai ta Alisa.
132.	00:18:57 – 00:18:58		I am not convinced.	Nebūčiau tokia tikra.
133.	00:18:58 – 00:19:13		How is that for gratitude? I've been up there for weeks trailing one Alice after the next! And I was almost eaten by other animals!	Kokia tu storžievė. Šitiek savaičių sekiojau visokias Alisas, manęs vos nesuėdė vietiniai žvėrys! Įsivaizduojat, jie laksto visiškai

			Can you imagine? They go about entirely unclothed and they do their...shukm in public. I had to avert my eyes.	nuogi! Ir viešai kakoja, ir sysioja. Tiesiog akis bado.
134.	00:19:13 – 00:19:15		She doesn't look anything like herself.	Bet ji nepanaši į save.
135.	00:19:15 – 00:19:17		That's because she's the wrong Alice.	Aš ir sakau, kad tai ne ji.
136.	00:19:17 – 00:19:19		And if she was, she might be.	O galėtų būti, jeigu būtų.
137.	00:19:19 – 00:19:20		But if she isn't, she ain't.	Būtų neblogai.
138.	00:19:20 – 00:19:21		But if she were so, she would be.	Būtų neblogai, bet nėra.
139.	00:19:21 – 00:19:23		But she isn't. Nohow.	Aš ir sakau, kad negali būti.
140.	00:19:23 – 00:19:29		How can I be the "wrong Alice" when it's my dream? And who are you, if I may ask.	Kaip gali manęs čia nebūti, jei tai mano sapnas? Ir apskritai, kas jūs tokie?
141.	00:19:30 – 00:19:31		I'm Tweedledee he's Tweedledum.	Aš Dudutis, jis Tututis.

142.	00:19:31 – 00:19:33		Contrariwise. I'm Tweedledum, he's Tweedledee.	Tiksliau, aš Tututis, o jis Dudutis.
143.	00:19:33 – 00:19:35		We should consult Absolem.	Reikia pasitarti su Absolomu.
144.	00:19:35 – 00:19:37		Exactly. Absolem will know who she is.	Tiksliai, Absolomas žinos, kas ji tokia.
145.	00:19:38 – 00:19:38		I'll escort you.	Aš palydėsiu.
146.	00:19:38 – 00:19:41		It's not being your turn, it's not fair.	Ei, dabar ne tavo eilė, taip nesąžininga.
147.	00:19:41 – 00:19:42		Hey! Leave off!	Sąžininga.
148.	00:19:42 – 00:19:43		Let go!	Ot ir ne!
149.	00:19:43 – 00:19:44		Are they always this way?	Ar jie visada tokie?
150.	00:19:44 – 00:19:47		Family trait. You can both escort her.	Tikri broliai. Ko gero, lydėsim visi.
151.	00:19:56 – 00:19:57		Who is this Absolem?	O kas yra Absolomas?

152.	00:19:57 – 00:19:59		He's wise. He's absolute.	Išminčius. Absoliutus.
153.	00:19:59 – 00:20:00		He's Absolem.	Absolomas.
154.	00:20:25 – 00:20:26		Who are you?	Kas tu?
155.	00:20:28 – 00:20:28		Absolem?	Absolomas?
156.	00:20:29 – 00:20:35		You're not Absolem. I'm Absolem. The question is...who are YOU?	Nešnekėk niekų. Aš Absolomas. Klausimas, kas esi tu.
157.	00:20:36 – 00:20:37		Alice.	Alisa.
158.	00:20:37 – 00:20:39		We shall see.	Tu tikra?
159.	00:20:39 – 00:20:42		What do you mean by that? I ought to know who I am!	Ką reiškia tikra? Gal aš žinau, kas aš esu?
160.	00:20:42 – 00:20:48		Yes, you ought. Stupid girl. Unroll the Oraculum.	Gal ir žinai, o gal ir ne. Išvyniokite Orakulą.
161.	00:20:54 – 00:20:59		"The Oraculum: Being a Calendrical Compendium of Underland."	Orakulas. Kalendorinis Po šalies kompendiumas.

162.	00:21:03 – 00:21:04		It's a calendar.	Kalendorius.
163.	00:21:04 – 00:21:11		Compendium. It tells of each and every day since the Beginning.	Kompendiumas. Jame aprašyta kiekviena diena. Nuo pat pradžių pradžios.
164.	00:21:11 – 00:21:15		Today is Griblig day in the time of the Red Queen.	Šiandien yra Grįžinė diena, valdant Raudonajai Karalienei.
165.	00:21:18 – 00:21:21		Show her the Frabjous day.	O parodyk jai Džiaugsmąją dieną.
166.	00:21:22 – 00:21:24		Frabjous being the day you slay the Jabberwocky.	E, tiksliai, Džiaugsmąją dieną tu nudobsi Taukšlį.
167.	00:21:26 – 00:21:28		Sorry? Slay the...what?	Atleiskit, aš kažką nudobsiu?
168.	00:21:29 – 00:21:31		That being you there with the Vorpal sword.	Eee... Va, tu nupiešta su Kirskidurki kardu.
169.	00:21:31 – 00:21:34		No other swords can kill the Jabberwocky. Nohow.	Joks kitas kardas neįveiks Taukšlio, ne.
170.	00:21:34 – 00:21:36		If it ain't Vorpal, he ain't dead.	Jeigu be Kirskidurkio, tai nieko nebus.
171.	00:21:37 – 00:21:38		That's not me.	Tai ne aš!

172.	00:21:39 – 00:21:40		I know!	Žinojau!
173.	00:21:41 – 00:21:44		Resolve this for us, Absolem. Is she the right Alice?	Na, o ką tu manai, Absolomai? Gal vis dėlto tai ji?
174.	00:21:45 – 00:21:47		Not Hardly.	Vargu bau.
175.	00:21:50 – 00:21:51		I told you!	Aš juk sakiau!
176.	00:21:52 – 00:21:52		Oh dear!	Sakei, sakei.
177.	00:21:53 – 00:21:54		I said so.	Taip ir maniau.
178.	00:21:54 – 00:21:55		I said so.	Tai aš taip ir maniau.
179.	00:21:55 – 00:21:56		Contrariwise, you said she might be.	Tu manei. Tu manei, kad ji – tai ji.
180.	00:21:57 – 00:21:58		No. You said she would be if she was.	Tu nenorėk, kad aš pasakyčiau, ką tu manei.
181.	00:21:59 – 00:22:03		Little imposter! Pretending to be Alice! She should be ashamed!	Maža apgavikė, kažkokia apsimetėlė! Kaip jai negėda?

182.	00:22:03 – 00:22:04		I was so certain of you.	Buvau įsitikinęs, kad tai tu.
183.	00:22:04 – 00:22:14		I'm sorry. I don't mean to be the wrong Alice. Wait, this is my dream. I'm going to wake up now and you'll all disappear.	Atleiskit, nenorėjau jūsų nuvilti. Palaukit, juk tai sapnas. Dabar pabusiu ir jūs visi pranyksite.
184.	00:22:23 – 00:22:26		That's odd. Pinching usually does the trick.	Keista, paprastai žnybtelėjimas padeda.
185.	00:22:26 – 00:22:28		I could stick you if that would help.	Jei nori, galiu įdurti.
186.	00:22:29 – 00:22:30		It might actually. Thank you.	Gal ir nebloga mintis.
187.	00:22:31 – 00:22:32		My pleasure.	Su malonumu.
188.	00:22:37 – 00:22:38		Bandersnatch!	Kraupliupys!
189.	00:23:29 – 00:23:36		Wait. It's only a dream. Nothing can hurt me.	Palaukit. Tai tik sapnas. Man nieko nenutiks.
190.	00:23:40 – 00:23:42		What is she doing?	Ką ji daro?
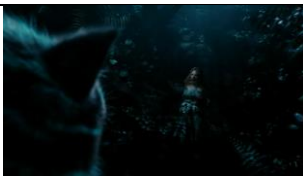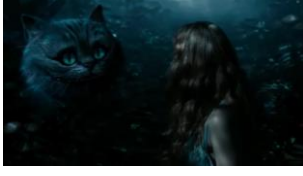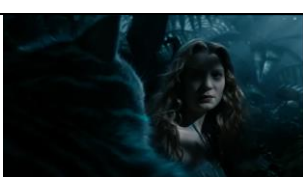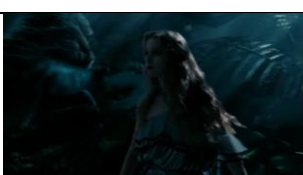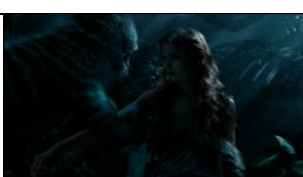
191.	00:23:42 – 00:23:44		Can't hurt me...can't hurt me.	Viskas bus gerai, viskas bus gerai.
192.	00:23:50 – 00:23:52		Run, you great lug!	Bėk, drimba tu!
193.	00:24:49 – 00:24:52			Pietnūs… Rytlai…
194.	00:24:57 – 00:24:59		This way! East to Queast!	Čionai, greičiau į rytlus!
195.	00:24:59 – 00:25:00		No, south to Snud!	Ne, tu ką, geriau į pietnus!
196.	00:25:00 – 00:25:02		No. No, no. This way.	Kokius pietnus, į rytlus, sakau.
197.	00:25:50 – 00:25:53		Someone has stolen three of my tarts!	Kas drįso pavogti mano pyragėlį?
198.	00:26:01 – 00:26:02		Did you steal them?	Tu pavogei?
199.	00:26:02 – 00:26:04		No, your Majesty.	Ne, Jūsų Didenybe.
200.	00:26:04 – 00:26:05		Did you?	Tu?
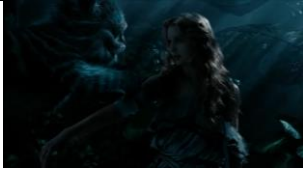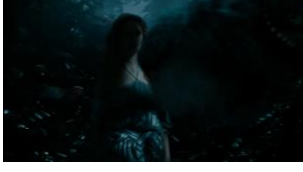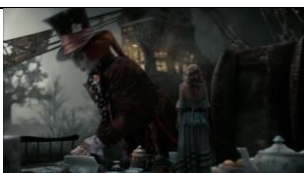
201.	00:26:05 – 00:26:06		No, Your Majesty.	Ne, Jūsų Didenybe.
202.	00:26:06 – 00:26:07		Did you steal them?	Tu pavogei.
203.	00:26:07 – 00:26:08		No, Your Majesty.	Ne, Jūsų Didenybe.
204.	00:26:42 – 00:26:44		Did you steal my tarts?	Juk tu esi pyragėlio vagis.
205.	00:26:45 – 00:26:46		No, Your Majesty.	Ne, Jūsų Didenybe.
206.	00:26:53 – 00:26:54		Squimberry juice.	Sproguogių džemas.
207.	00:26:55 – 00:26:58		I was so hungry! I didn't mean to!	Aš buvau labai alkanas! Aš netyčia!
208.	00:26:57 – 00:26:58		Off with his head!	Nukirst jam galvą!
209.	00:26:58 – 00:27:02		My family! Oh, please, please don't! No! I have little ones to look after!	Mano šeima, o, o, prašau, nereikia, ne, kas užaugins mano mažylius? Ne! Padėkit!
210.	00:27:02 – 00:27:07		Go to his house and collect the little ones. I love tadpoles on toast almost as	Eikite į jo namus ir atneškit mažylius. Mėgstu sumuštinius su buožgalviais, beveik kaip ikrai.
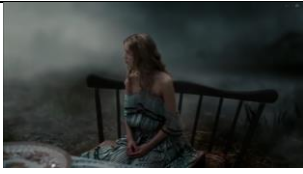
			much as I love caviar.	
211.	00:27:07 – 00:27:08		Yes, Your Majesty.	Bus padaryta.
212.	00:27:12 – 00:27:12		Drink!	Gerti.
213.	00:27:18 – 00:27:19		Majesty?	Didenybe?
214.	00:27:22 – 00:27:27		Ilosovic Stayne, you knave, where have you been lurking?	Lazavikai Steinai. Tu valete. Kur slapsteisi?
215.	00:27:28 – 00:27:34		Majesty, I have found the Oraculum.	Didenybe… Aš netikėtai radau Orakulą.
216.	00:27:37 – 00:27:40		That? Looks so ordinary for an oracle.	Šitas? Kažkoks labai ilgas Orakulas.
217.	00:27:40 – 00:27:43		Look here, on the Frabjous Day.	Štai čia. Džiaugsmąją dieną.
218.	00:27:46 – 00:27:50		I'd know that tangled mess of hair anywhere. Is it Alice?	Hm, seniai bemačiau tą kūtvėlą. Tai Alisa?
219.	00:27:51 – 00:27:52		I believe it is.	Be jokios abejonės.

220.	00:27:53 – 00:27:56		What's she doing with my darling Jabberwocky?	O ką ji čia veikia su mano brangiuoju Taukšliu?
221.	00:27:56 – 00:27:58		She appears to be slaying it.	Manau, ji bando jį nudobti.
222.	00:27:59 – 00:28:01		She killed my Jabber-baby-wocky?	Ji žudo mano mažiuką Taukšliuką?
223.	00:28:01 – 00:28:06		Not yet, but it will happen if we don't stop her.	Dar ne, bet, jei mes jos nesustabdysime, ji taip ir padarys.
224.	00:28:06 – 00:28:09		Find Alice, Stayne. Find her!	Surask tą Alisą. Surask ją!
225.	00:28:12 – 00:28:15		Find the scent of human girl and earn your freedom.	Suseksi mergiotės pėdsakus – atgausi laisvę.
226.	00:28:15 – 00:28:17		For my wife and pups, as well?	O kaip mano žmona ir šunyčiai?
227.	00:28:20 – 00:28:21		Everyone will go home.	Visi būsit laisvi.
228.	00:28:35 – 00:28:38		Dogs will believe anything.	Tie šunys tokie naivūs.
229.	00:29:10 – 00:29:15		It looks like you ran afoul of something with wicked claws.	Panašu, kad tave kažkas draugiškai kepštelėjo aštriais nageliais.

230.	00:29:16 – 00:29:18		And I'm still dreaming.	Aš vis dar sapnuoju.
231.	00:29:18 – 00:29:20		What did that to you?	Ir kas tai buvo?
232.	00:29:20 – 00:29:22		Banner or Bander...	Kraulys ar kažkoks Kraupys…
233.	00:29:22 – 00:29:23		The Bandersnatch?	Kraupliupys!
234.	00:29:24 – 00:29:26		Well, I'd better have a look.	Tuomet, jeigu tu nieko prieš…
235.	00:29:27 – 00:29:28		What are you doing?	Ką tai reiškia?
236.	00:29:28 – 00:29:35		It needs to be purified by someone with evaporating skills, or it will fester and putrefy.	Žaizdą gali apvalyti tik tas, kas turi ypatingų gebėjimų. KItaip ji supūliuos ir ranka supus.
237.	00:29:36 – 00:29:40		I'd rather you didn't. I'll be fine as soon as I wake up.	Ačiū, bet nereikia. Kai pabusiu, ir taip būsiu sveika.
238.	00:29:40 – 00:29:43		At least let me bind it for you.	Tuomet leisk, bent jau aprišiu.
239.	00:29:44 – 00:29:47		What do you call yourself?	Beje, o kuo tu vardu?

240.	00:29:47 – 00:29:48		Alice.	Alisa.
241.	00:29:48 – 00:29:50		The Alice?	Ta Alisa?
242.	00:29:51 – 00:29:52		There's been some debate about that.	Labai geras klausimas.
243.	00:29:53 – 00:29:57		I never get involved in politics. You'd best be on your way.	Niekuomet nesiveliu į politiką. O tau jau metas keliaut.
244.	00:29:58 – 00:30:02		What way? All I want to do is wake up from this dream.	Kur keliauti? Aš tenoriu pabusti iš šio keisto sapno.
245.	00:30:03 – 00:30:08		Fine. Then I'll take you to the Hare and the Hatter, but that's the end of it.	Gerai. Nuvesiu tave pas Zuikį ir Skrybėlių, bet tai viskas.
246.	00:30:17 – 00:30:18		Coming?	Eini?
247.	00:31:09 – 00:31:10		Watch what you're doing!	Ei, žiūrėk, ką darai!
248.	00:31:10 – 00:31:11		Hey, watch it!	Ė, atsargiau!

249.	00:31:15 – 00:31:17		Okay, okay. All right.	O, tvarka, gerai.
250.	00:31:17 – 00:31:17		It's you.	Tai tu.
251.	00:31:18 – 00:31:22		No, it's not. McTwisp brought us the wrong Alice.	Tai ne ji! Maktvispas atvedė ne tą Alisą.
252.	00:31:22 – 00:31:23		It's the wrong Alice!	O gal čia visai ne Alisa?
253.	00:31:23 – 00:31:28		It's absolutely Alice. You're absolutely Alice. I'd know you anywhere.	Aišku, kad Alisa. Tu tikrų tikriausia Alisa. Aš pažinau tave.
254.	00:31:28 – 00:31:30		I'd know him anywhere.	Sakau, kad pažinau jį!
255.	00:31:32 – 00:31:41		Well, as you can see, we're still having tea. And it's all because I was obliged to kill Time waiting for your return. You're terribly late, you know. Naughty.	Na, kaip matai, mes tebegeriam arbatą. Kaip sakai, leidžiam laiką, laukdami tavo sugrįžimo. O tu baisiai vėluoji. Begėdė.
266.	00:31:42 – 00:31:47		Well, anyway, Time became quite offended and stopped altogether. Not a tick ever since.	Kaip bebūtų, laikas siaubingai įsižeidė ir nuo to laiko laikas stovi kaip įkaltas.
267.	00:31:50 – 00:31:50		Cup.	Oba.
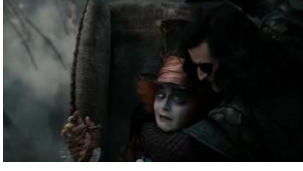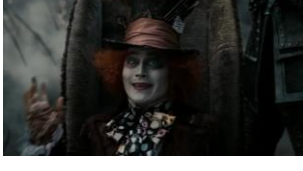
268.	00:31:50 – 00:31:52		Time can be funny in dreams.	Matyt, dėl to, kad tai sapnas.
269.	00:31:52 – 00:31:56		Yes, yes, of course, but now you're back, you see, and we need to get on to the Frabjous Day.	Taip, taip, žinoma, bet tu grįžai ir dabar mes lauksime Džiaugsmosios dienos.
270.	00:31:56 – 00:31:58		Frabjous Day!	Džiaugsmoji diena!
271.	00:31:58 – 00:32:06		I'm investigating things that begin with the letter "M." Have you any idea why a raven is like a writing desk?	Domiuosi žodžiais, kurie prasideda raidele M. Ar nutuoki, kodėl varnas yra kaip rašomasis stalas?
272.	00:32:07 – 00:32:08		Downal wyth Bluddy Behg Hid! Downal wyth Bluddy Behg Hid!	Salin tą dryžiule galva.
273.	00:32:09 – 00:32:09		What?	Ką?
274.	00:32:09 – 00:32:13		Down with the Bloody Big Head, the Bloody Big Head being the Red Queen.	Šalin tą didžiulę galvą. Taip draugiškai kai kas vadina Raudonąją Karalienę.
275.	00:32:14 – 00:32:24		Come, come. We simply must commence with the slaying and such. Therefore, it is high time to forgive and forget or forget and forgive, whichever comes first or is, in any case, most convenient. I'm waiting.	Reikia neatidėliojant pradėti planuoti kautynes. Ir dabar būtų pats laikas viską atleisti, arba kad laikas viską atleistų, ar kad bent jau atsileistų, jeigu jam nesunku. Aš laukiu.

276.	00:32:24 – 00:32:26		Hey. It's tick-tick... It's ticking again.	Tik tik tik tak tiksi.
277.	00:32:26 – 00:32:31		All this talk of blood and slaying has put me off my tea.	Tos šnekos apie kautynes visai nedera prie arbatos.
278.	00:32:31 – 00:32:38		Ah. The entire world is falling to ruin and poor Chessur's off his tea.	Ar ne? Pasaulis netrukus subyrės į šipulius, o Čefui svarbiausia arbata, ar ne?
279.	00:32:38 – 00:32:42		What happened that day was not my fault.	Dabar dar apkaltinsi mane dėl to, kas nutiko tądien.
280.	00:32:44 – 00:32:45		Oh, dear.	Dabar tai bus.
281.	00:32:47 – 00:32:55		You ran out on them to save your own skin, you guddler's scuttish pilgar lickering shukm juggling sluking urpal. Bar lom muck egg brimni!	Vietoj to, kad padėtum, tu palikai juos likimo valiai, ištirpai kaip drūmas, tu sanavaudi, verstasūri, snukčiau, sūdžiau, tešlakrūva suknista!
282.	00:32:55 – 00:32:56		Hatter!	Skrybėliau!
283.	00:32:58 – 00:32:58		Thank you.	Ačiū.
284.	00:32:59 – 00:33:00		Meow.	Miau.
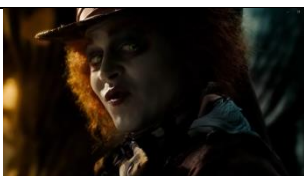
285.	00:33:00 – 00:33:01		I'm fine.	Jau gerai.
286.	00:33:01 – 00:33:08		What's wrong with you, Tarrant? You used to be the life of the party. You used to do the best Futterwacken in all of Witzend.	Pasikeitei, Tarantai, kur dingo tas linksmasis Skrybėlius? Buvai geriausias Fatervakenistas visuose Vakarnuose.
287.	00:33:08 – 00:33:09		Futter what?	Fater kas?
288.	00:33:09 – 00:33:10		Futterwacken!	Fatervakinas!
289.	00:33:11 – 00:33:12		It's a dance.	Tai šokis.
290.	00:33:13 – 00:33:25		On the Frabjous Day, when the White Queen once again wears the crown, on that day, I shall Futterwacken vigorously.	Vieną dieną, Džiaugsmąją, kai Baltoji Karalienė vėl bus karūnuota, tik tuomet galėsiu leisti sau šokti kaip išprotėjęs.
291.	00:33:28 – 00:33:29		Oh, no.	Kas?
292.	00:33:31 – 00:33:32		Uh-oh.	Miau.
293.	00:33:34 – 00:33:35		The Knave.	Valetas.

294.	00:33:35 – 00:33:36		Goodbye.	Sudie.
295.	00:33:39 – 00:33:40		Drink this quickly!	Gerk, gražuole.
296.	00:33:43 – 00:33:44		Quick! Hide her!	Greičiau!
297.	00:33:47 – 00:33:48		Oh, dear.	Greičiau.
298.	00:33:53 – 00:33:53		Aye.	Ei!
299.	00:33:56 – 00:33:57		Mind your head.	Saugok galvą.
300.	00:34:12 – 00:34:13		Let me out!	Išleiskite mane!
301.	00:34:16 – 00:34:23		Well, if it's not my favorite trio of lunatics.	A, mano mylimiausių lunatikų trijulė.
302.	00:34:23 – 00:34:24		Would you like to join us?	Gal arbatėlės?
303.	00:34:25 – 00:34:28		You're all late for tea!	O gal arbatos?
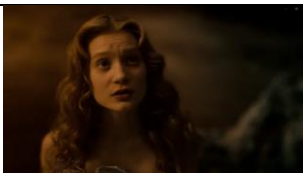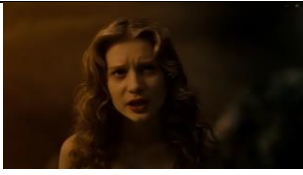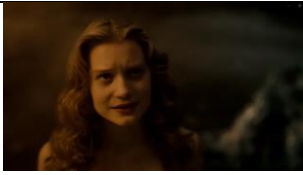
304.	00:34:33 – 00:34:37		We're looking for the girl called Alice.	Ieškome mergiotės, vardu Alisa.
305.	00:34:38 – 00:34:41		Speaking of the Queen, here is a little song we used to sing in her honor.	Tęsiant pokalbį apie karalienę, štai dainelė jos garbei:
306.	00:34:42 – 00:34:47		Twinkle Twinkle little bat. How I wonder where you're at. Up a...	Žibu žibu pelėda, Kur leki tartum akla? Kokia...
307.	00:34:48 – 00:34:52		If you're hiding her, you'll lose your heads.	Jei ją slepiate, neteksite galvų.
308.	00:34:52 – 00:34:54		Already lost them.	Mes jų ir neturim.
309.	00:34:56 – 00:34:56		All together now!	Nagi, visi kartu!
310.	00:34:57 – 00:35:08		Up above the world you fly. Like a tea tray in the sky. Twinkle, twinkle, twinkle, twinkle. Twinkle, twinkle, twinkle. Twinkle, twinkle, twinkle...	Kokia graži pelėda, Kaip keptuvė danguje! Žibu, žibu, žibu, žibu, žibu, žibu, žibu, žibu, žibu...

311.	00:35:09 – 00:35:09		Oh!	Ui!
312.	00:35:14 – 00:35:15		Downal wyth Bluddy Behg Hid!	Šalin tą dryžiule galva.
313.	00:35:20 – 00:35:22		Would you like some cream?	Turim grietinėlės dar.
314.	00:35:26 – 00:35:27		A slice of Battenberg?	Turim dar ir sausainiukų.
315.	00:35:28 – 00:35:29		Follow the bloodhound.	Paskui pėdsekį!
316.	00:35:30 – 00:35:30		Sugar?	Gal cukraus?
317.	00:35:31 – 00:35:31		Yes, please.	Vieną.
318.	00:35:33 – 00:35:33		Oh, that's lovely.	Turim dar ir cukraus.
319.	00:35:34 – 00:35:36		You're all mad.	Jūs tokie trenkti.
320.	00:35:36 – 00:35:37		Thanks very much.	O kokie tokie?

321.	00:35:40 – 00:35:41		Pass the scones, please.	Paduokite, prašau, spurgą.
322.	00:35:34 – 00:35:36		Oh! Pardon.	O, atsiprašau.
323.	00:35:48 – 00:35:49		One moment.	Sekundėlę.
324.	00:35:58 – 00:36:01		There. Yes. Try this on for size.	Štai, pasimatuok.
325.	00:36:08 – 00:36:08		Oh.	O.
326.	00:36:13 – 00:36:14		I like it.	Neblogai.
327.	00:36:14 – 00:36:18		Good thing the bloodhound is one of us, or you'd be...	Gerai, kad pėdsekys yra savas, kitaip būtų…
328.	00:36:18 – 00:36:19		What do they want with me?	O kodėl jie manęs ieškojo?
329.	00:36:19 – 00:36:23		Wait a minute, best take her to the White Queen. She'll be safe there.	Palaukit! Nuveskim ją pas Baltąją Karalienę, ten ji bus saugi.
330.	00:36:24 – 00:36:25		Spoon...	Šaukštas!

331.	00:36:27 – 00:36:28		Your carriage, milady.	Jūsų karieta, panele.
332.	00:36:29 – 00:36:30		The hat?	Skrybėlė?
333.	00:36:30 – 00:36:38		Of course. Anyone can go by horse or rail, but the absolute best way to travel is by hat. Have I made a rhyme?	Akivaizdu. Tai pati geriausia transporto priemonė. Arkliais ir traukiniais keliauja tiktai liurbiai. O kas jie tokie?
334.	00:36:39 – 00:36:42		Oh, I love traveling by hat.	O, kaip mėgstu keliauti skrybėle!
335.	00:36:42 – 00:36:45		Mally. Just Alice, please. Fairfarren, all.	Male, keliaus tik Alisa. Viso geriausio!
336.	00:36:53 – 00:37:02		Twas brillig, and the slithy toves Did gyre and gimble in the wabe. All mimsy were the borogoves And the mome raths outgrabe.	Lankšliaują bukai pietspirgai Sau grąžtėsi ant prieplatėm; Greit rainelaiti šluotpūkai, Šmųlydę…
337.	00:37:02 – 00:37:03		Sorry, what was that?	Atleisk, ką čia murmi?
338.	00:37:05 – 00:37:06		What was what?	Aš deklamuoju.

339.	00:37:10 – 00:37:32		The Jabberwock, with eyes of flame Jaws that bite and claws that catch! Beware the Jabberwock, my son! And the frumious Bandersnatch! He took his Vorpal sword in hand The Vorpal blade went snicker-snack! He left it dead, and with its head He went galumphing back.	Liepsnojančiom akim Taukšlys, Jo žnyplių ir kandžių nasrų, Tu Taukšlio saugokis, kary, Taip pat ir jojo aitvarų. Pagriebki kardą kirskidurkį. Jo ašmenys nesurūdys, Nukirtus galvą tuo kardu Galėsi grįžti šokdama.
340.	00:37:34 – 00:37:36		It's all about you, you know.	Tai apie tave, supranti?
341.	00:37:37 – 00:37:41		I'm not slaying anything. I don't slay, so put it out of your mind.	Nieko aš nekaposiu. Aš ne kokia skerdikė. Gali pamiršti tai.
342.	00:37:46 – 00:37:47		Mind.	Miršti?
343.	00:37:54 – 00:37:57		Wait! You can't leave me here!	Palauk! Tu ką, paliksi mane čia?
344.	00:38:00 – 00:38:07		You don't slay. Do you have any idea what the Red Queen has done? You don't slay.	Tu nekaposi. O bent žinai, ką padarė Raudonoji Karalienė? Tu nekaposi.

345.	00:38:07 – 00:38:09		I couldn't if I wanted to.	Net ir norėdama nesugebėčiau.
346.	00:38:12 – 00:38:20		You're not the same as you were before. You were much more muchier. You've lost your muchness.	O tu pasikeitei. Tada tu buvai labiau… savimi. Buvai labesnė.
347.	00:38:21 – 00:38:22		My "muchness"?	Labesnė?
348.	00:38:23 – 00:38:25		In there. Something's missing.	Štai čia kažko trūksta.
349.	00:38:26 – 00:38:27		Tell me what Red Queen has done.	O ką ten, sakei, karalienė?..
350.	00:38:31 – 00:38:32		It's not a pretty story.	Tai liūdna istorija.
351.	00:38:33 – 00:38:34		Tell me anyway.	Ką ji padarė?
352.	00:38:47 – 00:38:56		It was here. I was hatter to the White Queen at the time. Hightopp clan have always been employed at court.	Tai įvyko čia. Tuo metu dirbau skrybėlių siuvėju Baltosios Karalienės rūmuose. Aukštakepuriai visais laikais buvo karališki siuvėjai.
353.	00:40:49 – 00:40:51		Hatter? Hatter!	Skrybėliau? Skrybėliau!

354.	00:40:52 – 00:40:53		I'm fine.	Aš čia.
355.	00:40:44 – 00:40:45		Are you?	Tikrai?
356.	00:40:48 – 00:41:01		Did you hear that? I'm certain I heard something.	Girdėjai? Kažkokie keisti garsai.
357.	00:41:02 – 00:41:03		What?	Kokie?
358.	00:41:05 – 00:41:05		Oh! Red Knights.	O, raudonieji!
359.	00:41:42 – 00:41:47		Go South to Trotter's Bottom. The White Queen's castle is just beyond. Hold on tightly.	Tau reikia pakliūt į Žirgų daubą, už jos – Baltosios Karalienės rūmai. O dabar laikykis.
360.	00:41:52 – 00:41:53		Down with the bloody Red Queen!	Šalin Raudonąją Karalienę!
361.	00:42:54 – 00:42:57		You were supposed to lead them away! The Hatter trusted you!	Negalėjai jų paklaidinti? Skrybėlius pasitikėjo tavimi!
362.	00:42:57 – 00:42:59		They have my wife and pups.	Pas juos mano žmona ir šunyčiai.
363.	00:43:00 – 00:43:01		What's your name?	Kuo tu vardu?

364.	00:43:01 – 00:43:02		Bayard.	Bajardas.
365.	00:43:03 – 00:43:03		Sit!	Sėsk.
366.	00:43:06 – 00:43:09		Would your name be Alice, by any chance?	O tu, ko gero, esi Alisa.
367.	00:43:09 – 00:43:11		Yes, but I'm not the one that everyone's talking about.	Taip, bet aš ne ta Alisa, apie kurią visi kalba.
368.	00:43:12 – 00:43:15		The Hatter would not have given himself up just for any Alice.	Skrybėlius nebūtų pasiaukojęs dėl bet kokios Alisos.
369.	00:43:16 – 00:43:17		Where did they take him?	Tu žinai, kur jį išvežė?
370.	00:43:17 – 00:43:20		To the Red Queen's castle at Salazen Grum.	Į Raudonosios Karalienės pilį Salazeno Gramą.
371.	00:43:21 – 00:43:22		We're going to rescue him.	Mes jį išgelbėsime!
372.	00:43:23 – 00:43:24		That is not foretold.	To pranašystėje nėra.
373.	00:43:24 – 00:43:28		I don't care. He wouldn't be there if it weren't for me.	Man nesvarbu! Jei ne aš, jie nebūtų jo pričiupę.

374.	00:43:28 – 00:43:33		The Frabjous Day is almost upon us. You must prepare to meet the Jabberwocky.	Džiaugsmoji diena jau ant nosies. Turi pasiruošti susitikimui su Taukšliu.
375.	00:43:34 – 00:43:48		From the moment I fell down that rabbit hole, I've been told what I must do and who I must be. I've been shrunk, stretched, scratched and stuffed into a teapot. I've been accused of being Alice and of not being Alice, but this is my dream. I'll decide where it goes from here.	Nuo to laiko, kai įkritau į triušio olą, visi tik ir aiškina, ką man daryti ir kuo man būti. Mane spaudžia, tampo, drasko, kiša į arbatinuką. Kaltina dėl to, kad esu Alisa ir dėl to, kad nesu ja, bet šis sapnas mano ir aš nuspręsiu, koks jis bus.
376.	00:43:49 – 00:43:51		If you diverge from the path...	Bet taip tu nukrypsi nuo kelio.
377.	00:43:51 – 00:43:52		I make the path.	Tai ir bus mano kelias!
378.	00:44:04 – 00:44:07		Take me to Salazen Grum, Bayard, and don't forget the hat.	Nešk mane į Salazeno Gramą, Bajerdai, ir nepamiršk skrybėlės.
379.	00:44:54 – 00:44:56		There's only one way across.	Vienintelis kelias ten – toks.
380.	00:45:02 – 00:45:03		Lost my muchness, have I?	Aš galiu būt labesnė.
381.	00:45:48 – 00:45:49		Bayard! The hat!	Bajardai! Skrybėlę!

382.	00:46:20 – 00:46:20		Your Majesty.	Jūsų Didenybe.
383.	00:46:30 – 00:46:31		So sorry.	Iš anksto atsiprašau.
384.	00:46:41 – 00:46:43		Splendid shot!	Fantastiškas smūgis!
385.	00:46:46 – 00:46:48		Where's my ball? Page!	Kur kamuolys? Paže!
386.	00:46:48 – 00:46:50		Yes, Your Majesty.	Tuoj, Jūsų Didenybe.
387.	00:46:53 – 00:46:54		I want to help you.	Nespurdėk, aš tave atrišiu.
388.	00:47:00 – 00:47:05		Well, if it isn't the wrong Alice. What brings you here? Mmm?	Alisa? Tu juk ta, kuri ne ta. Ko tau čia, m?
389.	00:47:05 – 00:47:07		I've come to rescue the Hatter.	Atėjau gelbėti Skrybėliaus.
390.	00:47:07 – 00:47:09		You're not rescuing anyone being the size of a gerbil.	Būdama maža kaip pelė nieko neišgelbėsi.
391.	00:47:10 – 00:47:12		Well, do you have any more of that cake that made me grow before?	O gal netyčia dar turi to pyrago, nuo kurio aš užaugau?

392.	00:47:13 – 00:47:15		Upelkuchen? Actually, I might have some left.	Augmeninijo? Netyčia visko gali būt.
393.	00:47:25 – 00:47:26		Not all of it!	Ne tiek daug!
394.	00:47:27 – 00:47:30		Oh, no! Stop! No, no, no, don't. Don't do that!	Spjauk! Ne, tik ne tai…
395.	00:47:32 – 00:47:32		Page!	Paže!
396.	00:47:34 – 00:47:35		Oh, dear.	O varge…
397.	00:47:41 – 00:47:42		And what is this?	Ir kas gi tai?
398.	00:47:43 – 00:47:47		It... It's a "who," Majesty. This is, um...	Tai ne tai, Jūsų Didenybe. Tai ta… Em…
399.	00:47:49 – 00:47:49		Um?	Em?
400.	00:47:51 – 00:47:52		From Umbradge.	Ta iš Embridžo.
401.	00:47:53 – 00:47:54		What happened to your clothes?	O kur tavo rūbai?

402.	00:47:55 – 00:48:07		I outgrew them. I've been growing an awful lot lately. I tower over everyone in Umbradge. They laugh at me. So I've come to you, hoping you might understand what it's like.	Jie man per maži. Visai neseniai labai greitai ir smarkiai paaugau. Aš tapau aukščiausia Embridže. Iš manęs juokiasi. Todėl ir atvykau pas jus, maniau, suprasite mane.
403.	00:48:08 – 00:48:12		My dear girl, anyone with a head that large is welcome in my court.	Brangute, mano rūmuose turėti didelę galvą yra privalumas.
404.	00:48:13 – 00:48:17		Someone find her some clothes! Use the curtains if you must, but clothe this enormous girl.	Pasirūpinkite ir aprenkite šitą drūčkę, o jeigu reiks, tai galite naudoti ir užuolaidas.
405.	00:48:27 – 00:48:29		I need a pig here!	Pakiškit man kiaulę.
406.	00:48:35 – 00:48:38		I love a warm pig belly for my aching feet. Would you like one, Um?	Visada laikau kojas aukštai, minkštai ir šiltai. Nori, Em?
407.	00:48:39 – 00:48:40		No, thank you.	Ne, dėkoju.
408.	00:48:41 – 00:48:41		Sit!	Sėsk.
409.	00:48:44 – 00:48:45		Sit!	Sėsk!
410.	00:48:49 – 00:48:50		Go away.	Visi lauk.

411.	00:48:54 – 00:48:56		Where are my fat boys? You must meet them.	O kur Storuliai. Tuoj susipažinsi.
412.	00:48:57 – 00:48:58		Fat boys!	Storuliai!
413.	00:49:01 – 00:49:07		Oh. There they are. Aren't they adorable? They have the oddest way of speaking. Speak, boys. Amuse us.	O. Štai jie. Argi jie ne žavingi? Jie taip juokingai kalba. Kalbėkit, juokinkit.
414.	00:49:09 – 00:49:10		Go on.	A-m.
415.	00:49:15 – 00:49:15		Speak!	Kalbėkit!
416.	00:49:17 – 00:49:18		Is that being...	Žiūrėk…
417.	00:49:18 – 00:49:20		No, no, it isn't. Not a bit. No.	Ne, ne, ne, nėra čia į ką žiūrėti, ne.
418.	00:49:21 – 00:49:22		Contrariwise, I believe it's so.	Kaip tai nėra, tu gi pažiūrėk.
419.	00:49:22 – 00:49:24		No, it ain't so, nohow!	Aš jau pamačiau, nieko čia nėra.

420.	00:49:28 – 00:49:30		I love my fat boys. Now, get out.	Oi tie mano storuliukai. Gerai, dinkit iš čia.
421.	00:49:39 – 00:49:40		He did pinch me.	Ai, jis man įžnybė.
422.	00:49:40 – 00:49:41		He did pinch me.	Jis man įžnybė.
423.	00:49:41 – 00:49:42		You pinched me first.	Ko tu žnaibaisi?
424.	00:49:42 – 00:49:43		No, I did not.	Aš nesižnaibau.
425.	00:50:00 – 00:50:04		And who is this lovely creature?	O kas ši nuostabi būtybė?
426.	00:50:06 – 00:50:08		Um, my new favorite.	Em. Mano favoritė.
427.	00:50:08 – 00:50:10		Well, does she have a name?	Ir kuo gi ji vardu?
428.	00:50:10 – 00:50:10		Um.	Em.
429.	00:50:10 – 00:50:14		I believe your name has slipped the Queen's mind.	Tai koks jos vardas? Pasakykite greičiau.
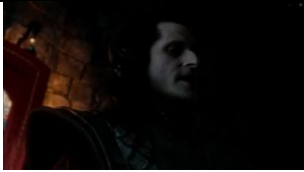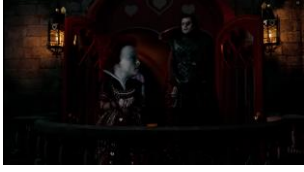
430.	00:50:14 – 00:50:16		Her name is Um, idiot!	Jos vardas Em! Ką, negirdi?
431.	00:50:17 – 00:50:18		From Umbradge.	Iš Embridžo.
432.	00:50:19 – 00:50:20		Any luck with the prisoner?	Kaip sekasi su kaliniu?
433.	00:50:21 – 00:50:22		He's stubborn.	Jis užsispyręs.
434.	00:50:23 – 00:50:26		You're too soft. Bring him!	Tu per švelnus. Atveskit jį!
435.	00:50:51 – 00:50:55		We know Alice has returned to Underland. Do you know where she is?	Žinome, kad Alisa grįžo į Po šalį. Ar žinai, kur ji?
436.	00:50:57 – 00:51:08		I've been considering things that begin with the letter "M." Moron, mutiny, murder, malice.	Renku žodžius, kurie prasideda raidele M. Mirtis. Maištas. Muštras. Mmmm…. Menkysta.
437.	00:51:08 – 00:51:11		We're looking for an "A" word now. Where is Alice?	Dabar mus domina žodžiai, prasidedantys A. Kur Alisa?
438.	00:51:13 – 00:51:16		Who, that wee little boy? I wouldn't know.	Tas mažas berniūkštis? Iš kur man žinot.

439.	00:51:17 – 00:51:19		What if I take off your head? Will you know then?	O jei nukirsiu tau galvą, tada žinosi?
440.	00:51:21 – 00:51:22		Stop that.	Liaukis.
441.	00:51:23 – 00:51:28		What a regrettably large head you have. I should very much like to hat it.	Kokia vis dėlto didelė ta Jūsų galva. Smagu būtų jai siūti skrybėlę.
442.	00:51:29 – 00:51:29		Hat it?	Skrybėlę?
443.	00:51:30 – 00:51:37		Yes. I used to hat the White Queen, you know. Wasn't very much to work with, poor dear. Her head is so small.	Taip. Anksčiau siūdavau skrybėles Baltajai Karalienei, tačiau, juk Jūs pati žinote, kokia jos galva.
444.	00:51:38 – 00:51:40		It's tiny. It's a pimple of a head.	Mažytė. Kaip degtuko galvutė.
445.	00:51:40 – 00:51:54		But this... What I could do with this monument, this orb... Nay, this magnificently heroic globe.	Bet jei leistumėte man prisiliesti prie Jūsų didingos ir švytinčios kaip milžiniškas gaublys galvos…
446.	00:51:57 – 00:51:58		What could you do?	Ir ką padarytum?
447.	00:52:00 – 00:52:05		Unbind him, Stayne. How can he work if his hands are bound?	Atrišk jį, Steinai. Kaip jis ką nors padarys surištomis rankomis?

448.	00:52:14 – 00:52:32		Well, then, shall it be a bonnet or a boater? Or something for the boudoir? Cloche, dunce hat, death cap, coif, snood, barboosh, pugree, yarmulke, cockle hat, porkpie, tam o'shanter, billycock, bicorne, tricorne, bandeau, bongrace, fan-tail, night cap, Garibaldi, fez...	Ką gi. Pradėsim nuo beretės elegantiškos? O gal ekstravagantiškos? Skrybėlaitė, cilindras, gobtuvas, kapišonas, turbanas, koifa, tinklelis, šlika, katiliukas, kykas, kaspinas, kepuraitė, be snapelio, su snapeliu, šiaudinė, fetro, velveto, plačiabrylė, naktinė, išeiginė, kalinė…
449.	00:52:32 – 00:52:33		Hatter.	Skrybėliau!
450.	00:52:34 – 00:52:35		Fez?	Megzta.
451.	00:52:39 – 00:52:40		Leave us.	Išeikite.
452.	00:52:53 – 00:52:56		The trees seem sad. Have you been speaking with them?	Medžiai kažkokie liūdni. Ar tu su jais kalbėjai?
453.	00:52:57 – 00:52:58		Yes, Your Majesty.	Taip, Jūsų Didenybe.
454.	00:52:58 – 00:52:59		Perhaps a bit more kindly.	Reikėtų gal švelniau.
455.	00:53:03 – 00:53:06		Would you all excuse me for a moment? Thank you.	Jei galite, trumpam mane palikit, ačiū.

456.	00:53:17 – 00:53:18		What news, Bayard?	Na, kokios naujienos?
457.	00:53:18 – 00:53:21		Alice has returned to Underland.	Alisa sugrįžo į Po šalį.
458.	00:53:21 – 00:53:22		Where is she now?	Ir kur ji dabar?
459.	00:53:22 – 00:53:29		In Salazen Grum. Forgive me. I allowed her to divert from her destined path.	Salazeno Grame. Atleiskite, kad leidau jai nukrypti ir pasielgti ne pagal pranašystę.
460.	00:53:29 – 00:53:38		No, no, no, no. But that is exactly where she will find the Vorpal sword. We have our champion. Rest now. You've done well.	Ne, ne, ne, ne, viskas gerai. Būtent ten ji ir ras Kirskidurkį. Turime kovotoją. Dabar pailsėk. Puikiai padirbėjai.
461.	00:53:57 – 00:53:58		Have you seen a hat around here?	Gal kur nors matei skrybėlę?
462.	00:54:12 – 00:54:23		You must find Alice, Stayne. Without the Jabberwocky, my sister's followers will surely rise against me. Ugly little sister. Why do they adore her and not me?	Reikia rast Alisą, Steinai. Jei Taukšlys tikrai žus, Po šalyje kils sukilimas ir į valdžią grįš ji. Mano bjaurioji sesutė. Kodėl visi dievina ją, o ne mane?
463.	00:54:23 – 00:54:30		I cannot fathom it. You are far superior in all ways.	Tikrai labai keista. Juk Jūs visom prasmėm pranašesnė už ją.
464.	00:54:30 – 00:54:42		I know. But Mirana can make anyone fall in love with her. Men, women,	Žinau. Bet atsiranda Mirana ir visi įsimyli ją. Vyrai. Moterys. Ir netgi baldai.

				even the furniture.	
465.	00:54:44 – 00:54:47			Even the King?	Net ir Karalius?
466.	00:54:54 – 00:54:57			I had to do it. He would have left me.	Neturėjau išeities. Jis būtų mane palikęs.
467.	00:54:59 – 00:55:06			Majesty, is it not better to be feared than loved?	Didenybe, o gal geriau, kai bijo, o ne kai myli?
468.	00:55:08 – 00:55:16			Not certain anymore. Oh, let her have the rabble. I don't need them. I have you.	Gal ir taip, nežinau. Na ir tegul prasmenga tie mulkiai. Man jų nereikia, aš turiu tave.
469.	00:55:36 – 00:55:41			They're wonderful. You must let me try one on.	Jos nuostabios. Leisi man pasimatuoti?
470.	00:55:42 – 00:55:45			It is good to be working at my trade again.	Kad tu žinotum, kaip gera dirbti vėl tai, ką mėgsti.
471.	00:55:46 – 00:55:49			It's just a pity you have to make them for her.	Tik gaila, kad turi jas siūti jai.
472.	00:55:54 – 00:55:56			What is the hatter with me?	Kas man varosi?
473.	00:55:58 – 00:55:59			Hatter?	Varosi?

474.	00:56:01 – 00:56:02		Ma... ma...	Va… va…
475.	00:56:10 – 00:56:11		Hatter.	Skrybėliau!
476.	00:56:13 – 00:56:28		Have you any idea why a raven is like a writing desk? I'm frightened, Alice. I don't like it in here. It's terribly crowded. Have I gone mad?	Ar žinai, Alisa, kodėl varnas kaip rašomasis stalas? Kaip sunku. Man nepatinka, kad manyje visko tiek daug. Ar aš išprotėjęs?
477.	00:56:33 – 00:56:42		I'm afraid so. You're entirely bonkers. But I'll tell you a secret. All the best people are.	Manau, kad taip. Tu visiškai kuoktelėjęs. Bet išduosiu tau paslaptį: visi geriausieji yra tokie.
478.	00:56:49 – 00:56:57		Here. That's better. You look yourself again.	Štai. Taip jau geriau. Vėl tapai savimi.
479.	00:57:00 – 00:57:03		Hat man! Where are my hats? I'm not a patient monarch!	Kepurininke! Kur kepurė? Neketinu laukti amžinybę.
480.	00:57:03 – 00:57:11		I'm told she keeps the Vorpal sword hidden in the castle.The rabbit will help you. Find it, Alice. Take it to the White Queen.	Kažkur šioje pilyje paslėptas Kirskidurkis. Surasi triušį, galbūt jis ką nors žinos. Kardą nuneši Baltajai Karalienei.
481.	00:57:11 – 00:57:13		We'll go to the White Queen together.	Pas ją mes keliausime kartu.
482.	00:57:13 – 00:57:17		Why is it you're always too small or too tall?	Kodėl tu visuomet arba per žema, arba per aukšta?
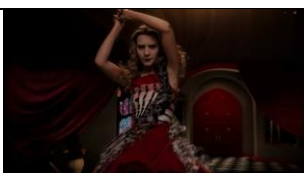
483.	00:57:30 – 00:57:30		Tweedles.	Tutučiai!
484.	00:57:31 – 00:57:33		Alice. How do you do, again?	Alisa! Seniai nesimatėme.
485.	00:57:33 – 00:57:34		Where's the rabbit?	Kur yra triušis?
486.	00:57:34 – 00:57:36		How is it you're being so great big?	Tu matai, kaip tu čia baisiai užaugai.
487.	00:57:36 – 00:57:38		She ain't great big, this is how she normal is.	Visai ne baisiai, pažiūrėk, ji gražiai nuaugus.
488.	00:57:38 – 00:57:40		I'm certain she's smaller when we met.	Tu ką, manai, kad aš neprisimenu, kokia ji buvo?
489.	00:57:40 – 00:57:44		No, she drank the pishsalver to get through the door, recall it?	Taip, ji buvo ir mažesnė, ir jaunesnė, ir išvis, kokia tik nebuvo.
490.	00:57:44 – 00:57:45		Oh, yeah.	A...
491.	00:57:45 – 00:57:46		Where's the rabbit?	Kur triušis?
492.	00:57:46 – 00:57:47		Over theres.	Ten.
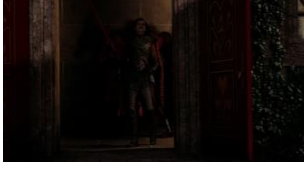
493.	00:57:56 – 00:57:58		What are you doing here?	Ką čia veiki?
494.	00:57:58 – 00:57:59		I'm rescuing the Hatter.	Gelbėju Skrybėlių.
495.	00:57:59 – 00:58:01		I'm rescuing the Hatter.	Tai aš gelbėju Skrybėlių!
496.	00:58:01 – 00:58:05		He told me that the Vorpal sword is hidden in the castle. Help me find it.	Jis sake, kad Kirskidurkis paslėptas pilyje, geriau padėk jį rasti.
497.	00:58:05 – 00:58:07		I don't take orders from big, clumsy, galumphing...	Tu man akių nedraskyk! Atsirado, matai. Žino jinai viską.
498.	00:58:07 – 00:58:08		Shoo!	Štiš.
499.	00:58:13 – 00:58:14		What is it, McTwisp?	Kas nutiko, Maktvispai?
500.	00:58:14 – 00:58:16		I know where the sword is.	Aš… aš žinau, kur kardas.
501.	00:58:23 – 00:58:24		The sword's hidden inside.	Kardas saugomas ten.
502.	00:58:27 – 00:58:28		Be careful, Alice.	Tik būk atsargi.

503.	00:58:38 – 00:58:39		I know that smell.	Šitas kvapas…
504.	00:58:49 – 00:58:54		I'm not going in there. Look what that thing did to my arm.	Aš ten neisiu. Tik pažvelk, ką jis man padarė!
505.	00:58:54 – 00:58:58		Dear, oh, dear. Why haven't you mentioned this?	O jergutėliau! Kodėl tu nieko nesakei?
506.	00:58:58 – 00:59:00		It wasn't this bad before.	Nebuvo taip blogai.
507.	00:59:16 – 00:59:19		Hatter? Where are you?	Skrybėliau? Kur tu?
508.	00:59:21 – 00:59:22		Hatter?	Skrybėliau?
509.	00:59:24 – 00:59:27		Mallymkun. Do you still have the Bandersnatch eye?	Melimkuna, ar tebeturi Kraupliaupio akį?
510.	00:59:28 – 00:59:29		Right here.	O kaipgi.
511.	00:59:30 – 00:59:31		I need it.	Duok, ką?
512.	00:59:31 – 00:59:32		Come and get it.	Atimk, jei sugebėsi.
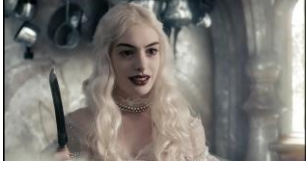
513.	00:59:35 – 00:59:36		Hey! Give it back!	Ei, ei, grąžink!
514.	00:59:49 – 00:59:54		I like you, Um. I like largeness.	Tu man patinki, Ema. Ypač tavo dydis.
515.	00:59:56 – 00:59:57		Get away from me.	Atstok nuo manes!
516.	01:00:15 – 01:00:16		I have your eye.	Turiu tavo akį.
517.	01:01:29 – 01:01:30		No.	Kitą!
518.	01:01:34 – 01:01:37		Hmm. You look stunning in that hat.	Hmm. Atrodot pribloškiančiai.
519.	01:01:37 – 01:01:39		Yes. Next.	Ar ne? Kitą.
520.	01:01:43 – 01:01:45		Your Majesty has never looked better.	Jūsų Didenybe, atrodot taip gerai, kad geriau ir būti negali.
521.	01:01:46 – 01:01:47		Hmm. Another.	Kitą.
522.	01:01:56 – 01:02:03		Oh! I don't wish to alarm you, but it smells as though you might have dropped something.	O, nenoriu gąsdinti, bet užuodžiu, kad tuoj užlipsit sau ant nosies.
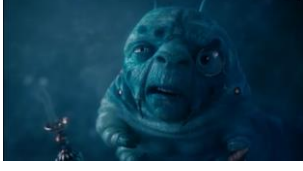
523.	01:02:16 – 01:02:19		Never mind him, he's mad. Come along.	Nekreipkit dėmesio, jis išprotėjęs. Toliau.
524.	01:02:21 – 01:02:22		Stayne.	Steinas.
525.	01:02:25 – 01:02:29		Stayne!	Steinai!
526.	01:03:22 – 01:03:24		I suppose this makes us even now.	Manau, dabar mes atsiskaitę.
527.	01:04:05 – 01:04:13		Um forced herself on me. I told her my heart belongs to you, but she's obsessed with me.	Em kaip Pantera užpuolė mane, o aš spyriojausi, sakiau jai, kad mano širdis priklauso Jums. Bet ji buvo tarsi apsėsta.
528.	01:04:19 – 01:04:20		Off with her head!	Nukirst jai galvą.
529.	01:04:23 – 01:04:27		Stand back, Mallymkun. How's this for muchness?	Pasitrauk, Melimkuna. Parodysiu labesnę save.
530.	01:04:27 – 01:04:29		No, no! It mustn't be used for anything...	Ne, ne, juo negalima kirsti nieko kito.
531.	01:04:31 – 01:04:34		Arrest that girl for unlawful seduction!	Suimkit tą mergiotę už neteisėtas viliones.
532.	01:04:35 – 01:04:35		Hatter!	Skrybėliau!

533.	01:04:38 – 01:04:39		Take it to the White Queen.	Aš juos sulaikysiu.
534.	01:04:39 – 01:04:40		I'm not leaving without you.	Be tavęs niekur neisiu!
535.	01:04:40 – 01:04:40		Go!	Bėk!
536.	01:05:08 – 01:05:10		Run, Alice!	Bėk, Alisa!
537.	01:05:13 – 01:05:14		Alice?	Alisa?
538.	01:05:15 – 01:05:16		Run!	Bėk!
539.	01:05:22 – 01:05:23		Seize her.	Čiupkit ją!
540.	01:05:35 – 01:05:48		Alice. Of course. Why didn't I see it? Well, it has been a long time, and you were such a little tyke then. Give me the sword.	Alisa. Akivaizdu kaip du kart du. Cha. Praėjo nemažai laiko. Tuomet buvai dar visai vaikas. Atiduok kardą.
541.	01:05:49 – 01:05:50		Stay back.	Pasitraukit.

542.	01:05:50 – 01:05:56		The Queen will be so pleased. She will take great pleasure in taking off your head.	Karalienė bus patenkinta. Ji su didžiausiu malonumu nukirs tau galvą.
543.	01:06:17 – 01:06:18		Oh, Alice!	O, Alisa!
544.	01:06:19 – 01:06:21		Bayard! To Marmoreal.	Bajardai, į Marmurilą.
545.	01:06:29 – 01:06:44		Majesty, Alice has escaped on the Bandersnatch, with the Vorpal sword.	Didenybe, Alisa pabėgo. Su Kraupliaupiu drauge. Ir… ir Kirskidurki kardu.
546.	01:06:47 – 01:06:48		How could you let this happen?	Kodėl tu jos nesulaikei?
547.	01:06:50 – 01:07:01		I may have underestimated her, but we have her conspirators, the Hatter and a dormouse.	Aš jos neįvertinau. Tačiau sučiupome jos bendrininkus: Skrybėlių ir Miegapelę.
548.	01:07:01 – 01:07:02		Off with their heads!	Nukirst jiem galvas!
549.	01:07:22 – 01:07:23		Welcome to Marmoreal.	Sveika atvykus į Marmurilą.
550.	01:07:23 – 01:07:25		I believe this belongs to you.	Manau, jis priklauso Jums.
551.	01:07:33 – 01:07:56		Mmm. The Vorpal sword is home again. The armor is complete. Now all we need is a	Mmm. Kirskidurkis ir vėl namie. Pilna ginkluotė. Dabar trūksta tik kovotojo. Tiesą sakant,

				champion. You're a little taller than I thought you'd be.	maniau, kad būsi mažesnė.
552.	01:07:57 – 01:07:58			Blame it on too much upelkuchen.	Suvalgiau per daug augemininio.
553.	01:07:59 – 01:08:01			Oh. Come with me.	O, tai eime.
554.	01:08:07 – 01:08:09			Is the March Hare here?	Zuikis Paikis?
555.	01:08:09 – 01:08:13			You're late for your soup, you wee besom. You're late for your soup.	Tai ne! Aš čia sriubą verdu, o tu vėluoji! Kur tai matyta?
556.	01:08:13 – 01:08:14			Could use some salt.	Trūksta druskos.
557.	01:08:14 – 01:08:15			Come here, you!	Prašau!
558.	01:08:17 – 01:08:21			Give me that here. Choppy, chop, chop, chop. Leek and potato. Yes. That would be...	Skutam, pjaustom, češkavojam, bulvytės kaip uogytės, ananasas…
559.	01:08:23 – 01:08:52			Pishsalver. Let me think. A pinch of worm fat, urine of the horsefly, buttered fingers. My sister preferred to study Dominion Over Living Things. Tell me, how does she seem to you?	Mažinanti mikstūra. Tuoj prisiminsiu… Pirmiausia – kirmėlių taukai. Tada sparvos šlapimas. A, piršteliai. O mano sesuo labiau mėgo studijuoti gyvų būtybių malimą. Sakyk, ką apie ją galvoji?

560.	01:08:52 – 01:08:53		Perfectly horrid.	Siaubingai bjauri.
561.	01:08:55 – 01:08:58		And her head?	O jos galva?
562.	01:08:58 – 01:08:59		Bulbous.	Svogūnas.
563.	01:09:01 – 01:09:11		I think she may have some kind of growth in there, something pressing on her brain. Three coins from a dead man's pocket, two teaspoons of wishful thinking.	Aš manau, kad… arba tai yra kažkoks auglys, kuris spaudžia jai smegenis, arba… trys monetos iš numirėlio kišenės, du šaukšteliai norų išsipildymo ir… voila.
564.	01:09:12 – 01:09:14		You can't imagine the things that go on in that place.	Jūs nė neįsivaizduojat, kas ten vyksta!
565.	01:09:15 – 01:09:34		Oh, yes, I can. But when a champion steps forth to slay the Jabberwocky, the people will rise against her. That should do it. Blow.	Įsivaizduoju. Bet, kai mano kovotojas nudobs siaubūniškąjį Taukšlį, žmonės sukils prieš ją! Štai ir viskas. Papūsk.
566.	01:09:49 – 01:09:50		Feel better?	Jauties geriau?
567.	01:09:50 – 01:09:51		Much, thank you.	Kur kas geriau!
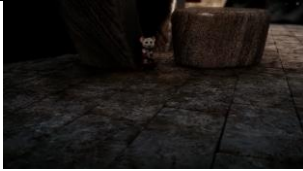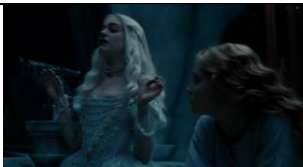
568.	01:09:52 – 01:09:53		There's someone here who would like to speak with you.	Tuomet eime, kai kas laukia tavęs.
569.	01:10:15 – 01:10:15		Absolem?	Absalomai?
570.	01:10:16 – 01:10:17		Who are you?	Kas tu?
571.	01:10:22 – 01:10:26		I thought we'd settled this. I'm Alice, but not that one.	Maniau, jau išsiaiškinom. Aš Alisa, bet ne ta.
572.	01:10:26 – 01:10:28		How do you know?	Iš kur žinai?
573.	01:10:28 – 01:10:30		You said so yourself.	Tu pats taip sakei.
574.	01:10:30 – 01:10:37		I said you were not hardly Alice, but you're much more her now. In fact, you're almost Alice.	Sakiau taip apie tave tada, bet dabar tu esi labiau ta, galima sakyti, tu beveik ta Alisa.
575.	01:10:37 – 01:10:42		Even so, I couldn't slay the Jabberwocky if my life depended on it.	Na ir kas? Nenudobčiau Taukšlio net jei mano gyvybė kabotų ant plauko.
576.	01:10:42 – 01:10:49		It will. So I suggest you keep the Vorpal sword on hand when the Frabjous Day arrives.	Ir kabos. Todėl patarčiau turėti Kirskidurkį po ranka, kai išauš Džiaugsmoji diena.
577.	01:10:50 – 01:10:55		You seem so real. Sometimes I forget that this is all a dream.	Aš jau taip seniai čia. Kartais net pamirštu, kad tai tik sapnas.
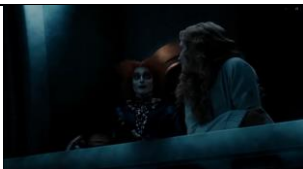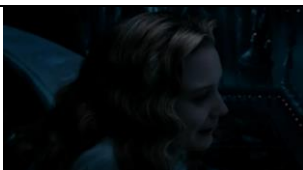
578.	01:10:58 – 01:11:00		Will you stop doing that?	Tu galvoji, tai juokinga?
579.	01:11:20 – 01:11:21		I've always admired that hat.	Ta skrybėlė visuomet mane žavėjo.
580.	01:11:23 – 01:11:24		Hello, Chess.	Labas, Čefai.
581.	01:11:25 – 01:11:32		Since you won't be needing it anymore, would you consider bequeathing it to me?	Ir kadangi tau jos greitai jau nebereikės, gal jau dabar galėčiau ją paveldėt?
582.	01:11:32 – 01:11:37		How dare you? It is a formal execution. I would like to look my best, you know.	Kaip tu drįsti? Juk bus oficiali egzekucija, turiu atrodyti puošniai.
583.	01:11:39 – 01:11:44		It is a pity about all this. I was looking forward to seeing you Futterwacken.	Apmaudu, kad taip. Ir kad jau nepamatysiu, kaip šoki Fatervakeną.
584.	01:11:44 – 01:11:46		I was rather good at it, was I not?	Tu manai, aš buvau geras šokėjas?
585.	01:11:47 – 01:11:54		I really do love that hat. I would wear it to all the finest occasions.	Man taip patinka ta tavo skrybėlė… Duok pasimatuot.
586.	01:12:02 – 01:12:04		I love a morning execution, don't you?	Man patinka rytinės egzekucijos, o jums?
587.	01:12:04 – 01:12:05		Yes, Your Majesty.	Taip, Jūsų Didenybe.
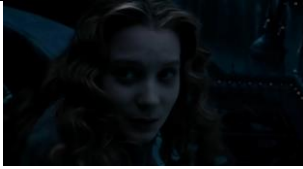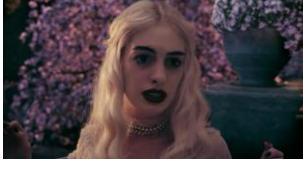
588.	01:12:49 – 01:12:51		I'd like to keep it on.	Norėčiau likt su ja.
589.	01:12:51 – 01:12:54		Suit yourself. As long as I can get at your neck.	Laisvai. Man svarbiausia, kad matytųsi kaklas.
590.	01:12:57 – 01:12:59		I'm right behind you.	Aš su tavimi.
591.	01:13:00 – 01:13:01		Off with his head!	Nukirst jam galvą!
592.	01:13:01 – 01:13:02		I can't watch.	Negaliu žiūrėti.
593.	01:13:36 – 01:13:38		Good morning, everyone.	Labas rytas, labas rytas.
594.	01:13:39 – 01:13:41		Chess, you dog.	Čefai, šunsnuki tu!
595.	01:13:44 – 01:13:49		Madam, you are being heinously bamboozled by these lickspittle toadies you surround yourselves with.	Ponia, Jus niekšingai mulkina ir mausto šie pasipūtę Jūsų svitos padlaižūnai.
596.	01:13:54 – 01:13:55		What is that?	Kas čia?
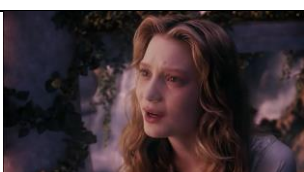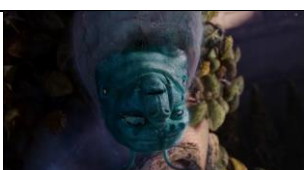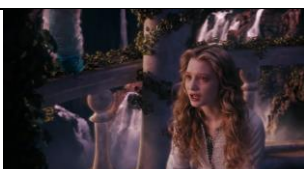
597.	01:13:55 – 01:13:58		I'm not the only one, Majesty. Look!	Aš ne vienintelė tokia. Žiūrėkit!
598.	01:13:58 – 01:14:00		A counterfeit nose. You should be ashamed.	Netikra nosis. Kaip jums negėda?
599.	01:14:00 – 01:14:03		Me? What about that big belly you're so proud of?	Man? O tas didelis pilvas, kuriuo taip didžiuojatės?
600.	01:14:08 – 01:14:15		Liars! Cheats! Falsifiers! Off with their heads!	Melagiai! Apgavikai! Veidmainiai! Nukirst jiem galvas!
601.	01:14:20 – 01:14:30		The abused and enslaved in the Red Queen's court, all of you stand up and fight! Rise up against the bloody Red Queen.	Vergai, nužemintieji, nuskriaustieji, išaušo jūsų valanda. Sukilkit prieš Raudonąją Karalienę.
602.	01:14:33 – 01:14:35		Downal wyth Bluddy Behg Hid!	Salin tą dryžiule galva!
603.	01:14:42 – 01:14:44		Release the Jubjub Bird!	Paleiskit Plastplast paukštį!
604.	01:15:08 – 01:15:13		You're right, Stayne, it is far better to be feared than loved.	Tu teisus, Steinai. Geriau, kai tavęs bijo, nei myli.
605.	01:15:17 – 01:15:19		Come, boys. Quickly! Come on!	Sprunkame, greičiau, greičiau. Greičiau!

606.	01:15:23 – 01:15:24		Hatter!	Skrybėliau!
607.	01:15:24 – 01:15:26		Come on, Mally, quickly. Come on. Come on.	Mele, čionai, greičiau! Nagi, nagi.
608.	01:15:29 – 01:15:34		Prepare the Jabberwocky for battle. We're going to visit my little sister.	Ruoškite Taukšlį kautynėms. Aplankysime mano sesutę.
609.	01:15:44 – 01:15:47		I had hoped to have a champion by now.	Galvojau, jau turiu kovotoją.
610.	01:15:49 – 01:15:53		Why don't you slay the Jabberwocky yourself? You must have the power.	O kodėl Jums pačiai nenudobus Taukšlio? Jums neturėtų būt sunku.
611.	01:15:54 – 01:15:56		It is against my vows to harm any living creature.	Aš daviau priesaiką nesužeisti nei vieno gyvo padaro.
612.	01:16:06 – 01:16:07		We have company.	Štai ir svečiai.
613.	01:16:17 – 01:16:19		Have a look, Bayard.	Žvilgtelk, Bajardai.
614.	01:16:22 – 01:16:23		Bielle.	Beile.
615.	01:16:32 – 01:16:34		I'm so happy to see you. I thought they were going to...	Džiaugiuosi tave matydama, maniau, kad jau…

616.	01:16:34 – 01:16:48		So did I. But they didn't, and now here I am, still in one piece. And I'm rather glad about that now that I'm seeing you again. I would have regretted not seeing you again, especially now that you're you, and the proper size. And it's a good size. It's a great size. It's a right proper Alice size!	Ir aš! Bet jiems nepavyko. Mano tuščia galva vis dar ant pečių ir mano akys gali žvelgti į tave, ir aš pats galiu, ir labai dėl to džiaugiuos. Ypač dabar, kai tu esi tu ir tinkamas ūgis, geras ūgis, tai ūgis, o tai ūgis, ūgių ūgis, ūgis…
617.	01:16:48 - 01:16:49		Hatter.	Skrybėliau!
618.	01:16:49 – 01:16:52		Size. Fez. I'm fine.	Ūgis. Smūgis. Aš čia.
619.	01:16:52 – 01:16:53		Where's your hat?	O skrybėlė?
620.	01:17:00 – 01:17:00		Cheshire.	Čefe.
621.	01:17:01 – 01:17:02		How's the arm, love?	Na, kaip tavo ranka?
622.	01:17:03 – 01:17:04		All healed.	Sugijo.
623.	01:17:05 – 01:17:08		Goodbye, sweet hat.	Sudie, skrybėlaite.
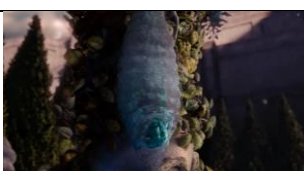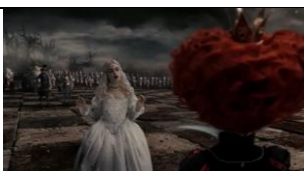
624.	01:17:27 – 01:17:31		Have you any idea why a raven is like a writing desk?	Ar nutuoki kodėl varnas kaip rašomasis stalas?
625.	01:17:34 – 01:17:35		Let me think about it.	Reikia pagalvoti.
626.	01:17:37 – 01:17:40		You know what tomorrow is, don't you?	Prisimeni, kokia rytoj diena, ar ne?
627.	01:17:43 – 01:17:48		Frabjous Day. How could I forget? Wish I'd wake up.	Kur čia pamirši, Džiaugsmoji… Norėčiau pabusti.
628.	01:17:50 – 01:17:52		Still believe this is a dream, do you?	Vis dar manai, kad tai sapnas?
629.	01:17:53 – 01:17:57		Of course. This has all come from my own mind.	Žinoma. Juk tai tik mano laki vaizduotė.
630.	01:18:00 – 01:18:03		Which would mean that I'm not real.	Ir tai reiškia, kad aš netikras.
631.	01:18:07 – 01:18:16		Afraid so. You're just a figment of my imagination. I would dream up someone who's half-mad.	Manau, taip. Aš tik įsivaizduoju, kad tu esi. Tik aš ir galėjau išsigalvoti pusprotį.
632.	01:18:17 – 01:18:21		Yes, yes. But you would have to be half-mad to dream me up.	Taip, taip. Bet tuomet ir tu turėtum būti pusprotė.
633.	01:18:24 – 01:18:25		I must be, then.	Tokia ir esu.
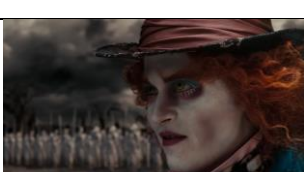
634.	01:18:31 – 01:18:32		I'll miss you when I wake up.	Pasiilgsiu tavęs pabudusi.
635.	01:18:48 – 01:18:52		Who will step forth to be champion for the White Queen?	Kuris jūsų išdrįs tapti Baltosios Karalienės rinktiniu kovotoju?
636.	01:18:54 – 01:18:55		That would be I.	Tebūnie tai būsiu aš.
637.	01:18:57 – 01:19:01		You have very poor evaporating skills. I should be the one.	Bet tu nemoki pranykti, todėl pražūsi. Kautis turėčiau aš.
638.	01:19:02 – 01:19:03		I'll do it.	Aš kausiuos!
639.	01:19:04 – 01:19:05		No, me.	Ne, aš.
640.	01:19:06 – 01:19:08		No, me.	Ne, aš.
641.	01:19:25 – 01:19:27		No other slayer, nohow.	Bet šiaip neturim jokių šansų.
642.	01:19:27 – 01:19:29		If it ain't Alice, it ain't dead.	Be Alisos jis nenusidobs.
643.	01:19:35 – 01:19:50		Alice, you cannot live your life to please others. The choice must be yours, because when you step out to face that	Alisa… Neprivalai aukotis vardan kitų. Prieš nuspręsdama gerai pagalvok, nes, kai stovėsi prieš tą pabaisą, tu būsi viena.
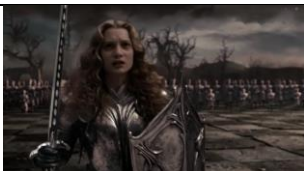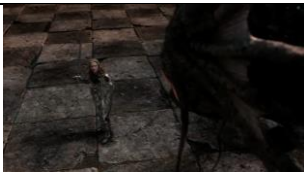
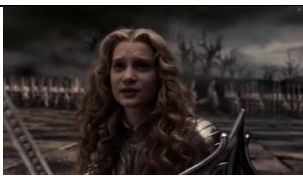|				creature, you will step out alone.	
644.	01:20:25 – 01:20:28			Nothing was ever accomplished with tears.	Ašaros dar niekam nėra padėjusios apsispręsti.
645.	01:20:30 – 01:20:34			Absolem? Why are you upside down?	Absolomai? Kodėl tu kabi žemyn galva?
646.	01:20:34 – 01:20:37			I've come to the end of this life.	Baigiu šį egzistencijos tarpsnį.
647.	01:20:38 – 01:20:39			You're going to die?	Ruošiesi mirti?
648.	01:20:39 – 01:20:41			Transform.	Transformuotis.
649.	01:20:41 – 01:20:45			Don't go. I need your help. I don't know what to do.	Palauk, padėk man, nežinau, ką daryti.
650.	01:20:46 – 01:20:49			I can't help you if you don't even know who you are, stupid girl.	Iš kur tu žinosi, ką daryti, kai net nežinai, kas esi.
651.	01:20:49 – 01:21:06			I'm not stupid. My name is Alice. I live in London. I have a mother named Helen and a sister named Margaret. My father was Charles Kingsleigh. He had a vision that stretched halfway around the world, and nothing ever stopped him. I'm	Aš žinau! Mano vardas Alisa ir aš gyvenu Londone. Mano mama vardu Elena, o sesuo – Margarita. Mano tėvas buvo Čarlzas Kingsli, jis turėjo lakią vaizduotę ir ribos jam neegzistavo. Aš jo dukra, aš Alisa Kingsli.
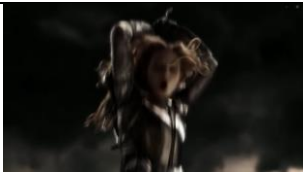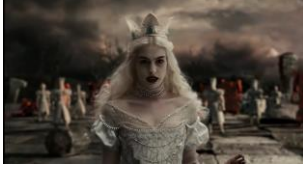
				his daughter. I'm Alice Kingsleigh.	
652.	01:21:07 – 01:21:15			Alice, at last. You were just as dim-witted the first time you were here. You called it "Wonderland," as I recall.	Pagaliau atsibudai. Nes nuo pat pirmo karto, kai čia atsiradai, elgeisi tarsi kuoktelėjusi ir vadinai šią vietą Stebuklų šalimi.
653.	01:21:18 – 01:21:19			Wonderland.	Stebuklų šalis…
654.	01:21:21 – 01:21:23			What do you call yourself?	Beje, o kuo tu vardu?
655.	01:21:24 – 01:21:24			Alice.	Alisa.
656.	01:21:25 – 01:21:30			The Alice? Then I'll take you to the Hare and the Hatter, but that's the end of it.	Ta Alisa? Nuvesiu tave pas Zuikį ir Skrybėlių, bet tai viskas.
657.	01:21:30 – 01:21:32			She's the right one. I'm certain of it.	Tai Alisa, aš įsitikinęs.
658.	01:21:32 – 01:21:35			Ah, Thackery, not at the table, please. Have some tea.	Zuiki, baik daužyti prie stalo. Išgerk arbatos, drauguži.
659.	01:21:35 – 01:21:39			You're not Absolem, I'm Absolem, stupid girl.	Aš Absolomas, kas esi tu?
660.	01:21:40 – 01:21:41			What is this?	Kas čia dabar?

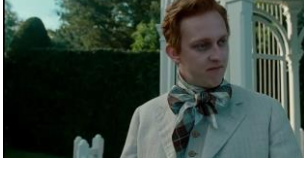| 661.	01:21:41 – 01:21:41		I'm Tweedledee, he's Tweedledum.	Aš Dudutis, jis Tututis.
662.	01:21:42 – 01:21:44		Contrariwise, I'm Tweedledum, he's Tweedledee.	Tiksliau aš Tututis, o jis Dudutis.
663.	01:21:44 – 01:21:47		You'd think she would remember all this from the first time.	Jūs ką, manote, kad ji prisimins viską, kas vyko aną kartą?
664.	01:21:47 – 01:21:48		Curiouser and curiouser.	Kuo toliau, tuo keisčiau.
665.	01:21:49 – 01:21:57		It wasn't a dream at all, it was a memory. This place is real, and so are you and so is the Hatter.	Vadinasi, tai ne sapnas. Tai prisiminimas. Ši vieta tikra. Kaip ir tu, kaip ir Skrybėlius.
666.	01:21:57 – 01:22:15		And the Jabberwocky. Remember, the Vorpal sword knows what it wants. All you have to do is hold on to it. Fairfarren, Alice. Perhaps I will see you in another life.	Cha, Taukšlys taip pat. Atmink, Kirskidurkis pats žino, ką daryti, tau tereikės tik sekti juo. Miso deriausio, gal susitiksim kitame gyvenime.
667.	01:24:15 – 01:24:16		Hello, Iracebeth.	Sveika, Irakabete.
668.	01:24:17 – 01:24:20		Hello, Mirana.	Sveika, Mirana.

669.	01:24:23 – 01:24:33		On this, the Frabjous Day, the Queens Red and White shall send forth their champions to do battle on their behalf.	Šiandien, Džiaugsmąją dieną, dvi Karalienės – Raudonoji ir Baltoji – pasiųs kovotojus du kautis jų vardu.
670.	01:24:34 – 01:24:37		Oh, Racie. We don't have to fight.	Bete, gal apsieisim be kautynių?
671.	01:24:40 – 01:24:48		I know what you're doing. You think you can blink those pretty little eyes and I'll melt, just like Mummy and Daddy did.	Pažįstu tave kaip nuluptą. Manai, pamirksėsi savo gražiom akytėm ir aš sutirpsiu kaip mama ir tėtis?
672.	01:24:50 – 01:24:51		Please.	Prašau.
673.	01:24:53 – 01:25:00		No! It is my crown! I am the eldest! Jabberwocky!	Ne! Tai mano karūna! Ir aš esu vyresnė! Kur Taukšlys?
674.	01:25:48 – 01:25:49		This is impossible.	Tai neįmanoma.
675.	01:25:51 – 01:25:52		Only if you believe it is.	Bus įmanoma, jeigu tikėsi.
676.	01:25:58 – 01:26:03		Sometimes I believe as many as six impossible things before breakfast.	Kartais aš dar iki pusryčių spėju patikėti šešiais neįmanomais dalykais.
677.	01:26:05 – 01:26:15		That is an excellent practice. However, just at the moment, you really might want to focus on the Jabberwocky.	Labai geras įprotis. O dabar susikaupk. Tavęs laukia šventiniai pusryčiai.

678.	01:26:22 – 01:26:24		Where's your champion, Sister?	O kur tavo kovotojas, sese?
679.	01:26:26 – 01:26:26		Here.	Aš čia.
680.	01:26:29 – 01:26:30		Hello, Um.	Labas, Em.
681.	01:26:45 – 01:26:48		Six impossible things. Count them, Alice.	Šeši neįmanomi dalykai. Skaičiuok, Alisa.
682.	01:26:53 – 01:26:55		One, there's a potion that can make you shrink.	Pirmas: egzistuoja gėrimas, kurio išgėręs sumažėji.
683.	01:26:59 – 01:27:02		Two, and a cake that can make you grow.	Antras: ir pyragas, kurio suvalgęs užaugi.
684.	01:27:03 – 01:27:09		So, my old foe, we meet on the battlefield once again.	Na ką, senasis mano prieše, mes ir vėl susitikome mūšyje.
685.	01:27:10 – 01:27:11		We've never met.	Mes nepažįstami.
686.	01:27:12 – 01:27:19		Not you, insignificant bearer. My ancient enemy, the Vorpal one.	Ne su tavim kalbu, žemės kirmėle. Senas mano priešas – Kirskidurkis.
687.	01:27:21 – 01:27:22		That's enough chatter.	Pakaks taukšti.

688.	01:27:30 – 01:27:32		Three, animals can talk.	Trečias: gyvūnai kalba.
689.	01:27:38 – 01:27:43		Four, Alice, cats can disappear.	Ketvirtas: katinai moka pranykti.
690.	01:27:46 – 01:27:52		Five, there's a place called Wonderland.	Penktas: Stebuklų šalis egzistuoja.
691.	01:27:54 – 01:27:57		Six, I can slay the Jabberwocky.	Šeštas: aš galiu nudobti Taukšlį.
692.	01:28:24 – 01:28:26		The Hatter's interfering! Off with his head!	Skrybėlius kišasi! Nukirst jam galvą!
693.	01:30:53 – 01:30:54		Off with your head!	Kertu tau galvą!
694.	01:31:27 – 01:31:29		Kill her!	Užmuškit ją!
695.			We follow you no more, Bloody Big Head.	Mes tau daugiau nepaklusime, tu, didžiagalve tu.
696.			How dare you? Off with his head!	Kaip drįsti? Nukirst jam galvą!
697.	01:32:17 – 01:32:41		Iracebeth of Crims, your crimes against Underland are worthy of death.	Raudonoji Irakebete, už nusikaltimus prieš Po šalį nusipelnei mirties. Bet tai prieštarautų mano priesaikai, todėl esi ištremiama

				However, that is against my vows, therefore, you are banished to the Outlands. No one is to show you any kindness, or ever speak a word to you. You will not have a friend in the world.	į Lauk šalį. Ten tavęs niekas neklausys ir nekreips dėmesio. Būsi visų pamiršta.
698.	01:32:44 – 01:32:48			Majesty, I hope you bear me no ill will.	Didenybe, tikiuosi, ant manęs danties negriežiat.
699.	01:32:51 – 01:32:58			Only this one, Ilosovic Stayne, you are to join Iracebeth in banishment from this day until the end of Underland.	Tiesą sakant, truputį gręžiu. Keliausi į tremtį kartu su Irakebete ir liksi ten, kol gyvuos Po šalis.
700.	01:33:02 – 01:33:03			At least we have each other.	Bent jau būsime drauge.
701.	01:33:17 – 01:33:21			Majesty, please! kill me! Please!	Didenybe, geriau užmuškite mane, prašau.
702.	01:33:22 – 01:33:24			But I do not owe you a kindness.	Linkiu gyventi ilgai ir nuobodžiai.
703.	01:33:25 – 01:33:26			Take off my head!	Nukirskite man galvą.
704.	01:33:26 – 01:33:27			He tried to kill me.	Jis bandė mane nužudyti.

705.	01:33:28 – 01:33:31			Majesty! Please! Please!	Didenybe! Prašau, prašau!
706.	01:33:28 – 01:33:30			He tried to kill me.	Jis pakėlė prieš mane ranką.
707.	01:33:31 – 01:33:32			I offer you my head!	Atiduodu galvą!
708.	01:33:31 – 01:33:33			He tried to kill me!	Įsivaizduojat? Jis pakėlė prieš mane ranką!
709.	01:33:33 – 01:33:36			O Frabjous Day! Callooh! Callay!	O, Džiaugsmoji diena! Plunksna plunksna!
710.	01:33:43 – 01:33:44			What is he doing?	Ką jis daro?
711.	01:33:45 – 01:33:46			Futterwacken.	Fatervakenas.
712.	01:33:07 – 01:33:08			Futterwacken.	Fatervakenas.
713.	01:33:08 – 01:33:09			Good.	Gražu!
714.	01:34:32 – 01:34:40			Blood of the Jabberwocky. You have our everlasting gratitude. And for	Štai Taukšlio kraujas. Būsime tau amžinai dėkingi. Čia tau, nuo manęs.

				your efforts on our behalf...	
715.	01:34:44 – 01:34:46			Will this take me home?	Ar tai padės man grįžti?
716.	01:34:46 – 01:34:48			If that is what you choose.	Jei taip nuspręsi.
717.	01:35:14 – 01:35:16			You could stay.	Galėtum pasilikt.
718.	01:35:19 – 01:35:46			What an idea. A crazy, mad, wonderful idea. But I can't. There are questions I have to answer, things I have to do. Be back again before you know it.	Puiki mintis. Beprotiška, kvaila ir nuostabi. Bet negaliu. Turiu daug sužinoti, daug nuveikti. Nė nepastebėsi, kaip grįšiu.
719.	01:35:49 – 01:35:50			You won't remember me.	Tu manęs neprisiminsi.
720.	01:35:51 – 01:36:03			Of course I will. How could I forget? Hatter, why is a raven like a writing desk?	Žinoma, prisiminsiu. Kaip galėčiau pamiršti? Skrybėliau, kodėl varnas kaip rašomasis stalas?
721.	01:36:05 – 01:36:14			I haven't the slightest idea. Fairfarren, Alice.	Neturiu žalio supratimo. Miso deriausio.
722.	01:37:02 – 01:37:04			She left me standing there without an answer.	Ji pabėgo nieko neatsakiusi.

723.	01:37:05 – 01:37:06		A case of nerves, no doubt.	Turbūt ji susijaudino.
724.	01:37:10 – 01:37:10		Alice.	Alisa?
725.	01:37:11 – 01:37:14		Good Lord. Are you all right?	Viešpatie. Ar tu sveika?
726.	01:37:14 – 01:37:15		What happened to you?	Kas tau nutiko?
727.	01:37:15 – 01:38:10		I fell down a hole and hit my head. I'm sorry, Hamish. I can't marry you. You're not the right man for me. And there's that trouble with your digestion. I love you, Margaret, but this is my life. I'll decide what to do with it. You're lucky to have my sister for your wife, Lowell, and you be good to her. I'll be watching very closely. There is no prince, Aunt Imogene. You need to talk to someone about these delusions. I happen to love rabbits, especially white ones. Don't worry, Mother, I'll find something useful to do with my life.	Nieko ypatingo, aš tik nukritau. Atleisk, Hemišai, bet netekėsiu už tavęs. Mes netinkam vienas kitam. Be to, tavo jautrus skrandis. Tu man labai brangi, Margarita, bet tai mano gyvenimas ir pati nuspręsiu, koks jis bus. O tau, Lovelai, pasisekė, kad tavo žmona yra mano sesuo. Tik pabandyk ją nuskriausti ir sužinosi, kokia aš arši. O jūs, tetule, pamirškit tą savo sužadėtinį. Geriau žvelkit į priekį, o ne atgal. Jums linkėjimai nuo Triušio. Nuo balto Triušio. O jūs, mama, nesijaudinkit, rasiu, kuo užsiimti gyvenime. Judvi man primenat tokius apskritaveidžius dvynukus.

			You two remind me of some funny boys I met in a dream.	
728.	01:38:13 – 01:38:14		You've left me out.	O mane pamiršai.
729.	01:38:15 – 01:38:18		No, I haven't, sir. You and I have business to discuss.	Ne, nepamiršau, pone. Jums turiu įdomų pasiūlymą.
730.	01:38:19 – 01:38:22		Shall we speak in the study?	Tuomet pasikalbėkime kabinete.
731.	01:38:28 – 01:38:30		Oh. And one more thing.	A, ir dar vienas dalykas.
732.	01:38:39 – 01:38:57		My father told me he planned to expand his trade route to Sumatra and Borneo, but I don't think he was looking far enough. Why not go all the way to China? It's vast, the culture is rich, and we have a foothold in Hong Kong. To be the first to trade with China, can you imagine it?	Mano tėvas sakė man, kad norėjo praplėsti prekybos maršrutą iki Sumatros ir Borneo, bet manau, kad to nepakanka. Kodėl nepatraukus iki pat Kinijos? Ji didelė, turtinga šalis, o be to, turim bazę Honkonge. Tik pagalvokit, pirmieji, prekiaujantys su Kinija!
733.	01:39:00 – 01:39:15		You know, if anybody else had said that to me, I'd say, "You've lost your senses." But I've seen that look before. Well, as you're not going to be my daughter-in-law, perhaps you'd consider becoming an apprentice with the company.	Jei man būtų tai pasakęs kas nors kitas, sakyčiau, netekai sveiko proto. Bet jau esu regėjęs tą žvilgsnį. Na, ir jeigu jau nenorėjai tapti mano marti, gal norėtum tapti kompanijos praktikante?

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734.	01:39:56 – 01:39:57		Hello, Absolem.	Labas, Absalomai.