



Universidad de Valladolid

FACULTAD de FILOSOFÍA Y LETRAS
DEPARTAMENTO de FILOLOGÍA INGLESA
Grado en Estudios Ingleses

TRABAJO DE FIN DE GRADO

Alice in Wonderland and Postmodernism: Retellings of
the Original Story

Beatriz Martín García

Vº Bº

Tutor: Marta Gutiérrez Rodríguez

2016-2017

ABSTRACT

Nowadays, one of the most extended resources utilized by novelists are the so-called retellings. The retellings are adaptations of original fairy tales into modernized novels which aim to attract the attention of a different audience. As this term has been recently developed, there is not a unique methodology to follow in order to distinguish which characteristics it should contain. The purpose of this dissertation is, once the recurrent features from different analysis about retellings and adaptations have been selected, analyze three of them about *Alice in Wonderland* (1865). The novels are studied and compared with the original tale by Lewis Carroll with the emphasis on some elements such as the development and peculiarities of the story, the psychological and physical appearance of the characters, and the narrative style of the author.

KEYWORDS: Retellings, *Alice in Wonderland*, Adaptations, Lewis Carroll, Comparison, Literary analysis

RESUMEN

Hoy en día, uno de los recursos más extendidos y utilizados por los novelistas son los denominados retellings. Los retellings son adaptaciones de cuentos de hadas originales a novelas modernizadas, que pretenden atraer la atención de una audiencia diferente. Dado que este término ha sido desarrollado recientemente, no existe una única metodología a seguir para distinguir las características que debe contener. El propósito de esta tesis es, una vez seleccionados los rasgos recurrentes de diferentes análisis sobre los retellings y adaptaciones, analizar tres de ellos sobre *Alicia en el País de las Maravillas*. Las novelas son estudiadas y comparadas con la historia original de Lewis Carroll poniendo énfasis en algunos elementos como son el desarrollo y las peculiaridades de la historia, la apariencia psicológica y física de los personajes y el estilo narrativo del autor.

PALABRAS CLAVE: Retellings, *Alicia en el País de las Maravillas*, Adaptaciones, Lewis Carroll, Comparación, Análisis Literario

INDEX

1. INTRODUCTION	1
2. CHARACTERISTICS OF A RETELLING	5
2.1 Postmodernism and the origin of the retellings	5
2.2 Adaptations and main characteristics of the retellings	7
2.3 Fairy Tales and Retellings	8
3. THE POSTMODERN RETELLINGS	11
3.1 <i>Splintered</i> by A.G Howard	11
3.1.1 The Author	11
3.1.2 The Plot	12
3.1.3 Main Characters	15
3.1.4 Narrative Style	17
3.2 <i>Insanity</i> by Cameron Jace	18
3.2.1 The Author	18
3.2.2 The Plot	18
3.2.3 Main Characters	21
3.2.4 Narrative Style	23
3.3 <i>Heartless</i> by Marissa Meyer	23
3.3.1 The Author	23
3.3.2 The Plot	24
3.3.3 Main Characters	27
3.3.4 Narrative Style	29
4. CONCLUSIONS	31
5. BIBLIOGRAPHY.....	33

1. INTRODUCTION

Literature is the art of the written or oral expression which has been widely exploited since its beginning. This area is in continuous evolution in pursuance of being original, as a result, a variety of branches have appeared in the following years. This dissertation is going to deal with the branch of adaptations. Specifically, with the reworked copies of fairy tales that emerged in the literature through the last years. The study is centered in three literary adaptations of *Alice in Wonderland* which retell different features of the classic fairy tale from the point of view of new authors.

The aim of the present dissertation is to describe the apparition of the new term retelling in the literary world. In order to do so, this approach will be centered in clarifying which are the main features that shape the named retellings and that a novel should have to be included in this category. Those characteristics are obtained from the reading of different works based on postmodernism, fairy tales and adaptations.

In particular, the analysis presented here will focus on the comparison of the original version of *Alice's Adventures in Wonderland* by Lewis Carroll, and the new novels that were inspired by the fairy tale.

I have selected a group of retellings that will be analyzed according to the features presented in the theoretical part. The aspects in which it will be centered are three: the story, the characters and the narrative style of the three authors. The analysis will always be based on a comparison to the original fairy tale to perceive the originality of the new works. This will dictate if indeed this books are fitted to be denominated retellings or not, and if so, to which extent they are.

Through the same pattern, different authors are able to renovate a narrative into another one which is altered without losing the real meaning of the original story. Following this line of thoughts, this research attempts to ascertain by what means can the selected books be categorized as a retelling. What is more, to which extent they can have similarities with the story that inspired them, without being an entire duplicate. To achieve

this, the chosen retellings are *Splintered* (2013) by A. G Howard, *Insanity* (2013) by Cameron Jace and *Heartless* (2016) by Marissa Meyer.

The voice retelling did not appear until the postmodern age. This word is employed to define the adaptations which are considered intertextual texts (Hutcheon, 2006). Additionally, it does not matter if the stories are told orally or in written form; they were meant to be *retold, reheard and reread* (Kroeber, 1992). Every story and repetition is unique. The idea of *retelling* embraces a variety of adaptations: from oral to written form, from written to written or from written to visual. In our particular case, we will exclusively focus our attention on literary adaptations. Consequently, the use of the word retelling in the present analysis will refer to an adaptation from a written story to another one.

This dissertation will be structured in three major sections: the theoretical part, the analysis of the retellings and conclusion.

The first section deals with main characteristics of the postmodern fairy tales as a connection with the origins of retellings. In this section, there will be an explanation on how *Alice's Adventures in Wonderland* is considered a fairy tale even though it does not fulfill the overall features. In addition, there will be described the conditions that, after my investigation, a literary work should accomplish in order to be considered a retelling.

The second section will be the analysis. It is related to a search done on the three chosen retellings read previously. This analysis is based on the differences and similarities amongst the original work and the inspired works, selecting three features which are the mentioned stories, characters, and writing styles. Furthermore, there will be analyzed the retellings through the features stated in the section *state of the art* in order to decide if they could be considered retellings or should be categorized other way.

To conclude, the third section will be a summary of the results obtained for the sake of a better final understanding. This essay presents the reader the appearance of retellings and helps through the understanding of the use of the term in the literary world. Additionally, it

will be possible to the readers to differentiate a retelling, from any other category; due to the study of theory and examples to illustrate them.

The decision to analyze *Alice's Adventures in Wonderland* (1865) by Lewis Carroll, originated from different reasons:

Firstly, it is a fairy tale that had an enormous impact in a wide variety of fields; one of the countless consequences would be the remarkable amount of retellings inspired in the work. Secondly, my own interest since a young age about the world created by Lewis Carroll. Finally, as it is a novel surrounded by different opinions and investigations, I decided to make my own research about the ideas that arose in the different minds of writers around the globe.

The topic of this dissertation can be connected with two different subjects studied during the degree in English Studies. The subjects of English Literature and Anglo-American Literary Theory deal with the study of literature along the years and this dissertation will take ideas from them. The procedure will be explained later on in order to obtain an analysis on three different books.

1. CHARACTERISTICS OF A RETELLING

1.1 Postmodernism and the origin of the retellings

Literature is reinventing itself at an overwhelming pace. Different movements have arisen throughout the centuries until reaching the movement that in this day and age we denominate as Postmodernism. Postmodernist literature had its origin around the 1960s due to the phenomenon of new technologies and science, as well as the worldwide military conflict, the World War II. As the prefix “post” indicates, this new literary ideology appears after modernism (Herman et al. 583).

Postmodernism as a movement does not have a single definition. Nevertheless, numerous authors have attempted through an inordinate length of time to define it stating different but correlated ideas (Connor, 1). Nonetheless, my interest is solely focused on literature and hence there will be an explanation of the most important idea expressed regarding literature.

Literary postmodernism tended to focus on narrative fiction. More precisely, the methods used in this fiction were a result of the analysis of folk tales and myths in which the aim was to create a new structured narration (Connor, 64). One of the most important tendencies of postmodernism is that everything has been created before so the goal would be to change, ironize or make parodies of what was previously produced. As a result, we obtain a new literary work in a narrative format whose story is not completely original, neither a complete reproduction as Connor affirms in his book about postmodernism (Connor, 65).

Thus, this would be the first connection with the retellings as they are new creations from previously existent tales. Moreover, the term retelling in literature is frequently employed to refer to a fresh novel that deals with a fairy tale or myth as the original story from which it takes ideas (Kroeber, 117).

Regarding the characters created in postmodernist literature, they do not have a singular type that could enclose them altogether. Yet, in the chaos that is created by the variety in characterization, it is possible to remark some dominant patterns within the individuals of the novels.

Very frequently, the main purpose of the main character of these stories is to try to reach their dreams. Nonetheless, they have to fight at the same time against several psychological features that restrain them from the target they wanted to achieve. These types of characters have always an attribute that portrays their problem while attempting to fit in the society. They tend to be characterized as people who are not completely alone despite their lack of understanding of the social order (Fokkema, 183). Nevertheless, they aspire to something different than what their situation offers to them. The characters of the retellings, as it would be explained later, are also misunderstood. Also, this condition leads them to escape from their reality, trying to find a different place to overcome their difficulties.

In addition, the postmodern literature has an important characteristic that would be used as well in the retellings. This is the technique known as pastiche. The word pastiche has its origin in the Italian language from the original term “pasticcio.” The definition of this term was a mix of various ingredients during a cooking receipt (Hoesterey, 493). From that meaning, literature used the term pastiche to describe the mix of genres in a single work to obtain an innovative production. In the case of the retellings, this would be important as the practice of pastiche is quite noticeable. Due to that use, a single retelling could compile a wide variety of genres within itself, from romance to thriller, or even supernatural elements. This point is also important as the supernatural elements will be taken from the fairy tales as it will be explained later on.

1.2 Adaptations and main characteristics of the retellings

The topic of adaptation and appropriation in the literary context is an extremely discussed matter. Critics all over the world have decided that there is not a fixed line in which a work is considered an adaptation and not a copy of another work.

In the literary field, these adaptations have a wide-ranging extension of different designations such as transformation, interpretation, continuation, imitation or rewriting. Nevertheless, they all define a work that was created earlier and suffers a transformation, usually by another author (Sanders, 21). Firstly, these adaptations are created by making amplifications and changes, in order to expand the range of readers to that particular novel. In the case of the retellings, commonly, the alterations are made in the direction of a new audience. As an example, Angela Carter creates adult stories that contain violence and a more mature language from classic fairy tales such as *Little Red Riding Hood* or *Snow White*. Furthermore, in some cases, these adaptations could have a bigger impact in society. Hence, some of Disney's movies are more recognized than the original literary work by Grimm's brothers.

In these retellings, the adaptation deals with a re-collocation or modernization of a tale (Sanders, 27). The new author transforms aspects that might be old-fashioned into new ones. They could alter the story by adding more supernatural characteristics or technologies that did not exist by the time the original tale was created. Moreover, another factor that has to be taken into account is the detail that usually, these adaptations deal with works that are already famous and have certain recognition by the public. This can, by some means, work in favor of the new author, as the fans of the original story would be interested in the new creation. (Sander, 28). In our case, the retellings are based on *Alice's Adventures in Wonderland* which was a huge success at the time and is still relevant in the present days.

In order to categorize adaptations, we are going to use the classification elaborated by John Desmond and Peter Hawkes in their book *Adaptation: Studying Film and Literature* (2006). The arrangement proposed in their book consists of three different categories of

adaptation depending on how faithful the adaptations will be to the original. The first category, denominated “close”, refers to texts translations from one language to another or copies of the original. The second category, “intermediate”, is a reinterpretation of the text while maintaining the structure of the original which means that the main features such as the form, details of the story or some characters that appear in the first creation have to appear also in the adaptation. Finally, the third category, “loose” is a creation of a completely different work but taken from another original text which implies that even though there is a feature taken that will remind the audience of the original work, the new work is so different that it might seem a coincidence or an allusion (Desmond and Hawkes, 3).

This categorization is important to understand that retellings cannot, in any way, be part of the first category. What is more, they tend to be part of the third, as it is not important for a retelling to maintain a certain structure but to have references to the original story.

1.2 Fairy tales and Retellings

As it was previously mentioned it is important to take into account that retellings derive very frequently from postmodern adaptations of fairy tales. For this reason, it is important to explain whether the novel *Alice’s Adventures in Wonderland* has to be considered a fairy tale and hence, which characteristics should the subsequent retellings have.

Fairy tales are usually stories that are intended for children. They are universal, they could be written anywhere and their most distinctive feature lays in their use of enchantment. The intention is to read them at bedtime to pacify the anxiety of children and help them to realize who they are (Zipes, 1). Even though Jack Zipes gives us an approximate definition of fairy tales, he maintains there is an impossible factor while explaining the meaning of these narratives.

We can never explain the inexplicable fairy tales, but we can learn to fathom how and why they evolved in oral and literary traditions, and why we are impelled and compelled to use them to make meaning out of our lives. (Zipes, 12)

From this point of view, *Alice's Adventures in Wonderland* does fulfill the necessity to pacify the children. Even though its creation was not intended to be for bedtime at first, in our time it is read as a fairy tale to daughters and sons all over the world in order for them to enjoy literature and soothe their fears at hours of darkness.

Furthermore, a fairy tale would be entitled as such only if it contains some kind of magic. These stories center their attention in the idea of how a person has to fit in the society. In order to do so, the world created in fairy tales contains magic, technologies that might not exist at the time, powerful scenarios and heroes that overcome difficulties (Bacchilega, 1997: 5). What is more, this ability to play with magic is what gives other writers the option to expand or create different narrations from a single fairy tale. In the case of Lewis Carroll's story, the novel is surrounded by an incredible amount of nonsensical and magical events from the moment when Alice falls down the rabbit hole. Apart from the protagonist, the majority of the characters that appear are talking animals that is the most important point to consider that the novel has a magical element, as we will see in the analysis. Besides, the retellings will continue with this idea of exploiting a nonsensical world exploiting and creating.

Alice's Adventures in Wonderland might not express all the characteristics that a fairy tale should have from the point of view of many researchers. However, as a fairy tale does not have a single definition and can be analyzed from many aspects, we would consider this novel as a fairy tale. It does partially have most of the important ideas that hem in the world of fairy tales such as the previously mentioned: magic, talking animals and the aim to entertain and soothe children.

As a conclusion to this theoretical part of the dissertation, it is important to remark again the factors that make a retelling and the most important characteristics of retellings as part of modernism.

First of all, the retellings have to be written in narrative form. Secondly, the characters do not completely feel part of the society and they must overcome several obstacles to accomplish their dreams. And finally, retellings can be organized in more than one genre due to the usage of the technique denominated as pastiche.

Moreover, there are several features that a retelling should have in order to be considered an adaptation and not a duplicate. To begin with, the changes that are made during the adaptation have to be directed at attracting a different audience. Then, they should take their inspiration from a fairy tale with some previous recognition by the readers and re-structure or modernize it. Lastly, when categorizing them, they should fit in the categories of intermediate or loose adaptations in order to avoid being called an absolute copy.

Finally, as the original fairy tale, retellings should continue with the idea of having magic in the story. In our case, all of the retellings will continue with the world of Wonderland which is one of the main characteristics of the novel.

2. THE POSTMODERN RETELLINGS

In this section of the dissertation I am going to analyze three contemporary retellings of *Alice in Wonderland*. In order to carry out the analysis I will take into account the main features of the retellings included in the previous section. Besides, I will focus my attention on three main elements that are the plot, the main characters and the narrative style of each novel. In order to see the differences and similarities, the retellings will be continuously compared to the classical fairy tale.

2.1 *Splintered* by A.G Howard

2.1.1 The Author

In order to start analyzing the works, the first retelling chosen is *Splintered* (2013) by A.G. Howard, whose given name is Anita Grace Howard. She is natural from Massachusetts but moved to Texas with her family, where she still resides. The writer, who is a New York Times and International bestselling author, considers herself a fan of Lewis Carroll, and that is why she decided to invent the retelling.

The idea of writing her own version of *Alice in Wonderland* originated after she watched the movie adaptation by Tim Burton. To be precise, she obtained the inspiration from the colorful yet obscure characters and world created by the director, as it portrayed an altered and more mature side of the tale. Howard decided to put on view how different the world of Wonderland would have been if it had been more dark, mysterious and adapted to the advanced society of this day and age. Furthermore, the author wished to show the fairy tale to young people who might not be familiar with that by Lewis Carroll. Her idea was that the teenagers who read the book would be captivated by the story up to the point of yearning for more information about *Alice in Wonderland* and thus would approach the original. Finally, her work was published in 2013 (“About A.G Howard”).

2.1.2 The Plot

The connection between the original and this story is present in the book from the very first page or even before, in the synopsis. The story of *Splintered* revolves around Alyssa Gardner, a relative of Alice Liddell who is the real girl who inspired *Alice in Wonderland*. As a consequence of Alice's curiosity back in the time when she entered the rabbit's hole, now there is a curse on Alyssa's family that causes each woman in her lineage to hear the whispers of bugs and flowers. After her mother's mental health worsened and she had to be taken to a mental hospital, the main character realized that the world of Wonderland - which she thought a fictional place - was actually a horrifying reality for her family. Having become aware of this association, from now on, Alyssa will have to undo the problems that Alice occasioned in Wonderland in order to be free from the curse. "*Do you really think these are Alice's tears?*" I ask. "*That I'm supposed to make them go away somehow?*" (Howard 34).

Nevertheless, in this book the world of Wonderland is not as colorful and fantastic as in the original, but darker and more mysterious, although the nonsense is still present. The elements that form Wonderland have the appearance of zombies or dead animals that can maintain a dialogue.

Focusing in the story, there are differences with Carroll's classic. The first connection between original and retelling occurs when the main character finds the gloves and fan of the White Rabbit. In the original book, the rabbit loses them in his first encounter with Alice in Wonderland. Contrary to this, in the retelling, Alyssa discovers the objects in the real world, more precisely, in her house. Firstly, she has to resolve the riddles that her mother, partially drugged due to an anxiety attack, had told her in her last visit to the hospital in order to understand where the objects of Wonderland are buried. The main character finds out that these objects were hidden in a sofa that her mother was decorating.

The next link between the novels occurs in the way that Alice and Alyssa arrive in Wonderland. In Lewis's novel, Alice is having a picnic and sees the White Rabbit in the distance; as her curiosity arises, she decides to go after him and falls alone through the hole without realizing anything. In the retelling, there is a reference to the sequel of the original story, *Alice Through the Looking Glass*. Alyssa does not live in London, where the original *Alice in Wonderland* is set, and in order to reach the rabbit's hole, she has to go through a glass which takes her to the entrance of Wonderland. However, Alyssa does not fall alone through the rabbit's hole; on the contrary, she descends accompanied by her friend Jeb. Jeb is a totally original character of Howard's novel and is the main support for Alyssa, his main aim being to keep her curiosity at bay. Also, the couple is fully aware that once they descend the hole, the world awaiting them will be Wonderland.

Following this event, the links are tests that Alyssa will have to pass. In the original book, the first time that Alice drinks the little bottles to become big or small, she feels overwhelmed as she is enlarged or shrank and cries. As a consequence of her acquired size, her tears are also bigger than the standard and without her becoming conscious of it, an ocean is formed. In the case of, this event will cause her starting test which is to drain the ocean of Alice's tears. In order to do so, she has to employ a magical sponge; however, this object is almost on the other side of Wonderland. On her way obtaining the sponge, she has her first encounter with the creatures of this horrifying world: a garden of zombie flowers who try to eat her and Jeb. With her friend's help, she is able to surpass the challenge and find the enchanted sponge. Afterwards, she drops the sponge into the ocean, thus managing to drain it and complete the initial test.

The next test is connected with the first connection. The original Alice did not give the gloves and fan back and to the White Rabbit, who had lost them. And so, in her second test, Alyssa has to return the objects to Rabid White, who is the equivalent of the White Rabbit in this novel. A mysterious fairy invites her and Jeb to a party that the Red Queen is having in her own honor, knowing that every creature in Wonderland is going to be attending the ball, she decides to go as well. Luckily enough, she is located next to Rabid White at the dining table, and so succeeds in returning the fan and the gloves to its rightful owner.

The final test, although not the final association, has to do with the Cheshire cat. In Carroll's book, the Cheshire cat does not lose his head. However, it is mentioned that the Red Queen directs her cards towards the feline to have his head cut off due to a comment that he made. "The Queen had only one way of settling all difficulties, great or small. 'Off with his head!' she said, without even looking round" (Carroll, 125). The test related to the original tale is to bring together the cat's head to its body. Hence, in Howard's work, the author takes for granted that the Queen obtained what she desired and the Cheshire cat did have his head separated by the executioner. Alyssa has to convince the Marchioness, known as the Duchess in the original, to tell her where the cat's head is in order to complete the test. Then she walks to a cave where two sisters live, two characters that protect the souls that died in Wonderland, where the head of Cheshire is. The sister of the death keeps the head of the feline stored but refuses to give it to Alyssa, who needs to convince the other sister to help her until she finally obtains the talking head of Cheshire, bringing it together to the body.

The last connection, which is not a test in this case, has to do with the Tea Party. In the original work, Alice goes to the mad tea party with the Mad Hatter, the March Hare, and the Dormouse. There they have a celebration where they eat cake and drink tea; it is a nonsensical episode. In the retelling, however, Alyssa does go to a tea party with the Mad Hatter, the March Hare, and Dormouse where their conversation is nonsensical too, but then again, in this case, these three characters were sleeping as a result of a curse and were stopped at the middle of a tea party. Alyssa has to solve a riddle which leads her to drop the Mad Hatter's watch into the tea, and that way they defeat Time and can return to a normal state. Nevertheless, once she helps the characters, she departs without drinking tea or staying for the party.

There are other events related to *Alice in Wonderland* which are not completely modified. After arriving in Wonderland, the pair locates the cake and bottle consumed to become larger or smaller and go through the entrances, which is the only event identical to Carroll's fairy tale. The original book is used through the whole novel, as the girl obtains

from her mom's belongings a copy of the first draft that Lewis Carroll created and has to resolve the riddles from it in order to surpass the tests mentioned above.

This retelling contains the main characteristics also present in the original fairy tale, and consequently, it can be named as one. Both stories continue a linear pattern from start to end and the atmosphere surrounding both works follows the style of nonsensical literature being *Alice in Wonderland* the best example of it (Hürlimann, 166). As it was mentioned in the theoretical part, the retelling has to use the technique known as pastiche and in this case, it is used, mixing the genres of fantasy, romance, the paranormal, adventure, fiction, etcetera (Hoesterey, 493).

The retelling retains the magic that permeates *Alice in Wonderland*. Additionally, it also has some other features that make the book a more modernized version of the original which is one of the points of the retellings (Sanders, 28). As it is aimed at teenagers, there are aspects that will catch the attention of young readers. For instance, there is a love triangle which does not appear in the original book, keeping in mind that Alyssa is sixteen years old while the original Alice was only seven. Also while being away from Wonderland, Alyssa lives the life of a typical adolescent with her leisure pursuits, a mobile phone and everything that a teenager would enjoy in real life. The story of *Splintered* continues, this as it belongs to a series of four books that will carry on amplifying the world of Wonderland in modern times.

2.1.3 Main Characters

The characters are not like the original ones, as will be explained later on. They are obscure and grotesque with no intention to help Alyssa achieve her goal. The original Alice was too young and did not wish to see the gloomy authenticity of Wonderland, that is why Lewis Carroll's version is brighter and supposedly the retelling is the real version of this fictional world.

Regarding the characters, in *Alice in Wonderland* they are flat, maintaining the same personality and ideas until the very end, whereas in *Splintered* they suffer an evolution and

mature during the course of the novel. The similarities between characters remain more or less in their physical appearance. Nevertheless, some of the main original psychological features are preserved. As this retelling contains a wide variety of characters, the analysis will focus on the ones that are associated to the original *Alice in Wonderland*.

The protagonist, Alyssa, is a grown up Alice with her blonde hair and blue eyes. Nonetheless, she does not want to be related to her ancestor, thus she dyes her hair in unusual ways and wears heavy make-up. Concerning her character, the single aspect that they have in common is the curiosity that describes both of them. Furthermore, the complications that they were led into are principally due to their inquisitiveness. Alyssa does not fit in society and is treated as if she had a mental illness and her peculiarities are two strong points of postmodern characters (Fokkema, 183). The main character is, however, a round character that learns from her mistakes and advances into a more developed individual whilst Alice remains an inexperienced and curious girl until the end of the book.

The next significant character would be Morpheus. In the retelling, Morpheus is the somehow evolutionary version of the authentic Mr. Caterpillar. He is a winged human who resembles a morph as if in the retelling the caterpillar was able to turn into a butterfly. He is the only character that almost completely keeps the psychological aspects of the original fairy tale, being a mysterious, wise man whose dialogues predominantly consist of riddles. Likewise, he also preserves the habit of smoking from the hookah. Morpheus is one of Alyssa's love interests, the other one being a new character who is her friend, Jeb. Jeb is a fully new character that has no connection with the original Wonderland.

The other characters taken from Lewis Carroll's ideas are the White Rabbit, the Mad Hatter, the March Hare, the Dormouse, the cards and the Red Queen. Each one of them is renamed differently although maintaining phonological similarities, and the Red Queen is only cited but does not come into view in the retelling. The White Rabbit becomes Rabid White, a skeleton with horns that resemble the ears of a rabbit, and as it is explained, Alice was a little girl who might have fantasized and turned the monster into a rabbit. The

Mad Hatter, who is named Herman Hattington, is incredibly joyful though not mad, but due to his gothic appearance, he turns out to be quite disturbing. The March Hare is named March Hairless and as the name suggests it has no hair, while the Dormouse, named as Door Mouse is indeed a darker version of the original. The cards carry weapons and are always painted with blood which corresponds to the horrid Wonderland created by the author.

2.1.4 Narrative Style

Considering the writing style of the authors, the books do not share a large quantity of similarities.

On the one hand, *Splintered* is written in first person, with the subjectivity that this entails and, as a result, the reader can understand the feelings of the main character more deeply. Moreover, it is written in prose with a few stanzas which constitute the riddles Alyssa has to resolve, and the majority of the narrations include descriptions but not dialogues. On the other hand, *Alice in Wonderland* is written in third person and the narrator is omniscient so that the events can be described from outside the characters and nothing is missed. The novel, as it was previously mentioned, includes riddles, songs and prose, a feature that is not entirely shared with the retelling whilst the descriptions are less common than the dialogues.

To sum up, *Splintered* does have the necessary characteristics to be called an intermediate retelling. It is written in narrative form and can be categorized in a variety of genres. Thanks to the modernization of the work, it targets young adults which are a different audience from the original. Correspondingly, it is based on an original fairy tale, preserving the magic which in this case is portrayed in Wonderland. The main character does not fit in her surroundings and has to surpass different obstacles in order to achieve her goal.

2.2 *Insanity* by Cameron Jace

2.2.1 The Author

The second retelling chosen is *Insanity* (2013) by Cameron Jace. He is a resident of California, San Francisco where he lives with his girlfriend. He is a writer of fairy tale retellings from a young adult point of view. His first series called *The Grimm Diaries* were chosen among the Top 100 customer favorites of Amazon.

Cameron Jace has been a published writer since 2012. His first series consisted of seven books retelling the fairy tales of the Grimm brothers and connecting all of them showing what he calls “the truth of the fairy tales.” Once he ended this series, he decided that a new fairy tale had to be retold from his personal approach, and selected *Alice in Wonderland* by Lewis Carroll. Thus, the series of *Insanity* appeared and so far there are eight books surrounding the macabre and intricate Wonderland constructed by him. He describes the first book, the one that will be analyzed, as a fast paced book, that goes directly to the point with the idea of being centered on the personalities and introducing the characters, which is shown in his direct and simple narrative style (“*Insanity: A Modern Alice in Wonderland*”)

2.2.2 The Plot

The novel *Insanity* opens with the main difference from *Alice in Wonderland*: even though the main character is living in London, she never actually goes to Wonderland or at least, not in this introductory book. This retelling, rather than focusing only in varying the story that takes place in Wonderland, also mixes information from Lewis Carroll’s biography and the places that he visited during his life. One of the main characters feels the necessity to honor his creator, Lewis Carroll, by placing twisted presents and riddles in the most important locations for him.

The story tells the life of Alice Wonder, who is part of the Radcliffe Lunatic Asylum, due to an incident in her class at university where she killed everyone. Even though she does not remember anything, nobody doubts that she is insane. There is just one person who believes in her innocence whose name is Professor Caterpillar, but he is also a resident

at the asylum. The professor is certain that they can prove her sanity by decoding everything that has to do with Lewis Carroll, including the reality of Wonderland. Meanwhile, in the world outside the asylum, the creatures of Wonderland have escaped and are now reincarnated as modern criminals. It is at that moment when Alice starts to live a double life; she is the only one who can capture the creatures, pretending to be for a second time a regular student at university, while at night she is just another insane girl in the asylum.

Concerning the locations that Alice has to visit in order to decode the truth of Wonderland, the first area is Christ Church College in Oxford. The character of the Cheshire Cat is now a serial killer who leaves behind the bodies of young girls in the places where Lewis Carroll spent the majority of his existence. With every corpse, he puts down an extract of *Alice in Wonderland* as a riddle, and paints his characteristic smile on the woman's mouth. "I assume you've arrived at the crime scene by now, the Pillar says. Where the Cheshire killed a girl, a professor, a jock, an old woman, and a young girl two days ago" (Jace, Chapter 19¹). Under the authority of Professor Caterpillar, who cannot abandon the asylum and assists the main character through a mobile phone, Alice has to solve the mystery in order to obtain her memories from the tragic day in her class. To resolve the challenge, the protagonist has to go to the college where she drinks the little bottles which appear in the original fairy tale, and then she can open a fireplace and manage to save the one who was going to be Cheshire's next victim. This is the first direct connection with the plot of *Alice in Wonderland* and the place where Lewis Carroll was a major.

The following connection occurs in Alice's dreams, this time it is not a real meeting as it only happens in her imagination. She recalls that her entire class was heading for a place, which she thinks was Wonderland, when the White Rabbit took control of the bus, crashing it down a bridge while saying that they were going to be late. In the original fairy tale, the White Rabbit is always running late, whereas in the case of the retelling he is also going to be late but as he is driving the bus went wreck.

¹ The printed version of the book *Insanity* does not have numbers on its pages. That is why I will use the chapter numbers instead.

The next encounter that Alice has is the one with the Duchess. In the original fairy tale Alice visits the Duchess's house, where they exchange a nonsensical conversation. This character is presented as a talkative person who has to be stopped once by the Queen of Hearts as she does not fall silent. In the retelling, following the idea of the talkative Duchess, she is a politician. Moreover, the protagonist has an appointment with her since she is using the Cheshire Cat as her personal assassin; nevertheless, she does not know anything about the serial killer side of the creature and advises Alice to visit the White Queen.

Resulting from the guidance of the Duchess, the main character flies to the Vatican where the White Queen is. This is a link with the idea of the original that Alice has to go through the looking glass in order to see the White Queen. Another link with Carroll's story is that once she is visiting the queen, in the retelling Alice is attacked by the Reds. The Reds are the Vatican's guards, who in the case of *Alice in Wonderland* are the cards that also confront the blonde girl.

Finally, the last correlation arises with the meeting between Alice and the Cheshire Cat. At this point, Cameron Jace explains why, from his point of view, the character of Cheshire is always hidden behind a layer of sarcasm not showing his true feelings. In the retelling, the creature loses his parents in a festival in Belgium, at a celebration where they end with the lives of many cats as the town was being taken by these animals. The only person who took care of Cheshire was Lewis Carroll, who loved cats, and that is why he became a serial killer of mostly young girls and placed them near Carroll's favorite places in his honor.

The book presents real facts of the life of the original author, Lewis Carroll, and the protagonist visits locations such as Tom Tower, where he supposedly had his photography studio, Christ Church College in Oxford, the house where he was born and some others. Cameron Jace tried to mix the story of *Alice in Wonderland* with true facts about the author. Thus, it is a gift for fans of the fairy tale, as they will remember the story they loved with a different combination of horror for mature people and learn more about its creator.

Regarding the plot, it does enclose the main characteristics to be called a retelling. The easiest one to spot is the modernization that the story undergoes; in this case, the whole novel is set in modern London with everything that this entails, such as buses, mobile phones, and other electronic devices. It is written in a linear pattern even though through the dreams some flashbacks are presented. The technique of pastiche is easy to spot as the genres of fantasy, horror and mystery are very present. Finally, it is aimed at a mature audience as it depicts assassinations that children should not be allowed to read, as well as a very superficial love story between Alice and Jack Diamonds, who is her boyfriend.

There is another important point to mention which, along with other characteristics, will classify the novel as a loose rather than an intermediate retelling, which is the absence of magic. As Alice does not go to Wonderland, we are told that the creatures are now modern criminals, but this could be a trick of the main character's mind as she is insane and there are no clear magical changes present in the story. She lives in a normal United Kingdom with the only special fact of the serial killers who reside there.

2.2.3 Main Characters

As it was previously mentioned, the characters of Wonderland are real people in the retelling; that is why they are completely different in the physical aspect, even though they can preserve the main feature that characterizes them. Their personalities remain with a new hint of insanity that leads them to become the killers in this novel. There are six characters that appear both in *Insanity* and *Alice in Wonderland*.

The first character is Alice, called Alice Wonder in this case. Physically she only retains one characteristic from the original fairy tale, which is her blue eyes. In this retelling, she is not blonde but brunette and moreover, she is a teenager, while the original Alice was a little girl. Similarly, as far as her personality is concerned, even though she is as curious as younger Alice and can talk to plants, she is more mature, decided and shows her intelligence. The author chose to copy the characteristics that he found important but gave her a new transformation.

The second character is Professor Caterpillar who, as his name indicates, is the Caterpillar of the original fairy tale. In this case, Cameron Jace decided not to preserve a physical feature but an action which characterizes him. The Professor is always smoking from a hookah, creating smoke circles as the original character did. His personality, obviating the fact that he is in the asylum for having murdered people, is identical to the one that Lewis Carroll created. He is an intelligent man who can manipulate people with his oral skills; in his dialogues, there is always a mystery hidden between his words and presented as riddles. “I was out shopping, the Pillar said. Needed a purge valve for my hooka-a-a-ah. Smoke spiraled from his mouth, hitting the guard in the face” (Jace, Chapter 5).

The third character is the Cheshire cat who merely materializes at the end of the novel and is not actually presented. In the case of this character, the writer of the retelling does not describe him physically, but the only thing that the reader knows is that he appears to be a man and wears a mask of a cat with the famous smiling feature. From his single monologue, the reader is able to tell that he is a sarcastic person whose twisted intelligence goes beyond explanation as he clarifies how he killed the girls.

The next three characters are briefly portrayed as they are part of one or two chapters. The White Rabbit is a man with white hair who resembles the ears of a rabbit and furthermore, is obsessed with time and being late to the events, like the character created by Lewis Carroll. Then the Duchess, as it was previously stated, is presented as a talkative woman, in this case, a politician. And the White Queen is a calm, extremely pleasant woman, who tries to help in everything she can. Both women are portrayed with the main features of their personality from *Alice in Wonderland*.

2.2.4 The Narrative Style

The narrative of *Insanity* has nothing to do with the narrative style of Lewis Carroll. On one hand, in the case of *Insanity*, as the author stated, the pace is really fast, there are only a few descriptions and it is more focused on relating the events. In addition, the vocabulary is colloquial, it is not burdensome to read and the chapters are really short. On the other hand, *Alice in Wonderland* is denser, the chapters are divided into different mini stories and some of them are long. What is more, the riddles and songs that appear in the original fairy tale are nowhere to be seen in the retelling.

Insanity is a loose retelling that could be read to find more information about Lewis Carroll than the novel *Alice in Wonderland*. The story is modernized, written in a narrative linear style with a variety of genres. It targets a young adult audience with the topics of love and serial killings. Correspondingly, the characters have the main features which distinguish them in the original fairy tale, and the main character does not fit in society, making an incredible effort to overcome this problem.

2.3 *Heartless* by Marissa Meyer

2.3.1 The Author

The third book chosen is *Heartless* (2016) by Marissa Meyer. She is an American author born in Tacoma, Washington, where nowadays she still resides with her husband and two daughters. She was an avid writer since a young age and worked as an editor for five years, which facilitated her becoming a New York Times bestseller with her first book, *Cinder*.

Until now, the ideas for a new series of books have always derived from her drafts during the NaNoWriMo. The denominated NaNoWriMo stands for National Novel Writing Month, which is November, and is an approach to creative writing whose goal is to reach

50,000 words by the end of the month (“About NaNoWriMo”). *Heartless* is her first stand-alone novel. After finishing her series of *The Lunar Chronicles* she decided to create a retelling, though this time the book did not centre in the original princess but in the antagonist of the story. However, this novel does not only fit in the category of retelling but it oscillates between a retelling and a prequel. This particularity is due to the fact that the author creates the story of the Red Queen before the fairytale of *Alice in Wonderland* takes place. She thought that in order to be so cruel something must have happened to the Red Queen; thus, also as a praise to the incredible idea that Lewis Carroll had, the narration of how the character became the famous unkind monarch started to emerge (“Marissa Meyer FAQ”).

2.3.2 The Plot

This novel is a prequel to *Alice in Wonderland* which directly connects both stories. The story of *Heartless* starts with the presentation of a teenager Queen of Hearts whose name in the prequel is Lady Catherine Pinkerton, the most desired woman at Hearts. The dream of this young Catherine is to become a baker with her maid and friend, Mary Ann. However, as she is the daughter of a Marquis and a Marchioness, her parents wish for her to be part of the nobility and arrange a marriage for her with no other man than the King of Hearts whose principal craving is to eat the pastries that Catherine makes. The Pinkerton family is invited to the royal ball, where the King tries to propose to her. After noticing it, Catherine decides to run away from the palace with Jest, the joker of the court with whom she feels for the very first time an insuperable attraction. From that point onwards, for the sake of her reputation, she starts a relationship with Jest in secret.

Until this part of the novel, there is no actual link with *Alice in Wonderland* other than the presence of the main character and the King. However, the different characters from the original fairy tale will start to appear and their stories will be explained in order to explain why they ended up being the nonsensical characters from Lewis’ novel.

The first storyline that appears is the one of the character denominated as the Jabberwock. In this prequel, the Jabberwock appears at the ball almost kidnapping Lady

Mearle, who is a friend of Catherine's. This terrifying event upsets the citizens of Hearts, as the Jabberwock was for years only a monster used by parents to frighten their children, just like the Bogeyman of our time. Throughout the whole novel, the monster appears three more times.

This second one takes place during a tea party where Catherine and Jest reunite with other characters such as the Mad Hatter, the March Hare and the Dormouse. In this party, the Jabberwock catches the brave Lion who protects her future queen, Catherine, and is taken to a certain death instead of the main character. The last two times are almost identical: the beast appears in front of Catherine who with the help of Jest's hat, discovers the vorpal sword and fights the Jabberwock. The only difference between these two encounters is that in the first one, the main character hits the monster in the eye, although remaining alive, but in the second one, she cuts off his head thus finishing with the fear of Hearts. "Cath stared at the sword edged with blood, her heart thud-thumping inside her chest. Stunned. Horrified. Relieved. She had slain the Jabberwock" (Meyer, 624). The problem is that the Jabberwock is actually a citizen of Hearts, Lady Peter, whose husband will later take revenge and be part of the change that the Queen of Hearts suffers. From this story the song of the Jabberwock is created, and it appears in the book *Alice in Wonderland* as well as the vorpal sword, which is mentioned in *Alice Through the Looking Glass*.

The storyline deals with the transformation of the Mock Turtle, who is a real turtle in this novel. The Mock Turtle is a character from *Alice in Wonderland* whose main goal is to show Alice that he is a real turtle while he entertains her with his story. This idea is taken by Marissa Meyer and creates the story of this animal. In Hearts, there is a baking contest in which Lady Catherine is a participant. However, the pumpkin pie she presents to the competition is made from a stolen pumpkin from Sir Peter's garden. The fruit that grew in Hearts was actually from the other side of the mirror, from Chess and it had magical powers that could change any person. That was the case of Lady Peter, who became the Jabberwock and it was also the case of the Turtle who, after eating just one bite, underwent a change until he became the Mock Turtle: "The poor creature was changed. Disfigured.

She couldn't fathom how, but he had become a Mock Turtle, right before their eyes" (Meyer 392).

The third storyline is revealed more hurriedly and deals with the transformation of the Hatter into the Mad Hatter. The family of the Hatter suffers from a curse: every male hatter after some years and a certain number of hats produced, becomes mad. In this novel, the character tries to avoid Time in order to escape from becoming mad. What he does is to go through the looking glass from Hearts to Chess as Time cannot catch him if he is continuously moving. At the end of the novel, when one of his dearest friends dies, he feels partly responsible for it and decides to stay forever where his friend's death took place, allowing Time to reach him and finally end mad like his entire lineage. "Murderer, martyr, monarch, *mad*. It runs in my family. It's a part of my blood" (Meyer 665).

Through these events that Catherine experiences it is uncomplicated to comprehend how as she loses her friends she becomes more heartbroken, but there is a final event that turns her into the cruel Queen of Hearts. In the course of the whole novel, Catherine feels responsible for not doing anything to defend the beloved citizens of Hearts from their fatal destinies; however, what actually triggered her real cruelty was Jest's assassination. Jest is the person that the main character loves, they feel immediate attraction and develop a romance through the whole novel, and although his innocence is clear, he finally becomes a martyr. When Catherine puts an end to Lady Peter's life, in a fit of fury, Sir Peter takes his sickle and kills Jest right in front of her eyes. The desire for revenge that is created inside Catherine, who feels that she no longer has a heart and cannot have feelings for anyone, is so immense that she chooses to finally accept the King's proposal. However, she only accepts in order to take Sir Peter to court and have his head cut off. As it was the first execution in Hearts she rapidly becomes the fearsome Queen of Hearts: "For the murder of Jest, the court joker of Hearts, I sentence this man to death. Off with his head." (Meyer 686).

Those are the stories related to *Alice in Wonderland* used as an explanation for the original fairy tale. It contains the majority of the main characteristics previously stated to be

considered a retelling. It has a linear development with the recognized style of the nonsensical literature; the pastiche technique is also present in this novel with the mixture of fantasy, romance and adventure (Hoesterey, 493). The references to Lewis Carroll's *Alice in Wonderland* are continuous and not only with the main story of Alice, but also with its sequel *Through the Looking Glass*. As in the first retelling analyzed, the magic is present from the very start and with the introduction of the young romance in the novel, the author clearly aimed to catch the attention of young readers.

In spite of this, even though it is a retelling, it might seem also as an original novel considered a prequel. The author has no intention of modernizing the story, which is a characteristic of retellings, but it maintains the structure and the world identical to Carroll's fairy tale. Having said this, the novel can be considered differently depending on the reader, but the analysis determines that it could be a retelling.

2.3.3 Main Characters

The analysis focuses on the main characters and a general idea of some secondary characters that are directly related to the narration of Lewis Carroll.

On the one hand, by the end of the novel, the characters from *Heartless* that also appear in *Alice in Wonderland* have definitely identical personalities, but on the other hand, this happens due to the changes that they undergo, which means that at the beginning of the novel they do not share many similarities. Apart from the original characters of the retelling, in the characters that appear in both novels, their physical appearances coincide with those in Carroll's fairy tale. The characters in *Alice in Wonderland* are flat, whereas the characters in *Heartless*, even though they are the same, suffer an evolution to be the same as they are in the fairy tale.

The protagonist is Catherine Pinkerton, known as the Queen of Hearts in both novels. She is not openly described physically; it is explained that she is a young woman that could capture any heart in the town due to her beauty and her not an undernourished body. Regarding her personality, she is dreamy and has full recognition of her goals despite her

youth. Her loyalty is present when she tries to save the Turtle from the Jabberwock or when she tries to save Jest from being fired as the court joker. When she is around the people she loves and respects, she is serious and behaves like the lady of nobility she must be; but when she is around her friends, her cheerful and lovely side appears. The similarity with the Queen of Hearts in *Alice in Wonderland* is evident at the very end of the novel when she actually becomes the queen. She is bossy not letting the King do his job, has a heart of ice or to be more precise, no heart at all. As she loses the love of her life, she becomes the terror of Wonderland with her notorious sentence “Off with his head” and no empathy for any citizen as she used to have.

Even though his interventions through the novel are not as notorious as the ones of other characters, he is one of the main points in this retelling: The King. He is a little old man, very naïve and slightly stupid whose only solution to any problem is to throw a party. He wishes to marry Catherine because she is the best at making desserts and has a kind personality towards him at first. However, as Catherine humiliates him by escaping with Jest and her personality starts to change, the King changes with her. He starts to fear anything that Catherine says until she becomes queen, at which point it is easy to see the similarities with the original fairy tale. He is almost mute all the time and does not have the force to confront her more or less beloved wife.

Another character who appears in both narrations is the Mad Hatter, known as Hatta in this novel. Hatta is a peaceful man who creates hats in his caravan that captivate all the people in Hearts. At the end, when he becomes mad, his true character arises with nonsensical monologues or conversations that do not give away any important information.

There are also secondary characters that are identical to *Alice in Wonderland's* characters from start to end. This would be the case of the loyal servant White Rabbit, the sleepy Dormouse, the illogical March Hare, the whining Mock Turtle, the intellectual Caterpillar and the charming and sarcastic Cheshire. Opposed to these characters there are completely new people or animals which appear in *Heartless* to give sense to the novel but are not part of *Alice in Wonderland*. This would include the main character's love interest

Jest, his companion the Raven, Sir and Lady Peter in her original form and Catherine's parents.

2.3.4 Narrative Style

As *Heartless* is a prequel, Marissa Meyer has tried to mix her writing style with Lewis Carroll's style so that the book will resemble *Alice in Wonderland*. Both novels are written in third person with an omniscient narrator. The events, even though centered on the main characters Alice and Catherine, are described from the outside so that the reader can understand their feelings and what is happening around them. Despite both books being written in prose, *Alice in Wonderland* contains more riddles and songs while in *Heartless* there is just a single song and a single riddle in the whole narration. The last difference in the narration is that Lewis Carroll centers the story in the dialogues that Alice shares with the creatures of Wonderland, whereas Marissa Meyer's narration centers in the description of the events and there are fewer conversations.

To conclude, *Heartless* can be denominated as a loose retelling as the stories are completely new but the characters were taken from the original fairy tale. Although there are several differences, it retains characteristics such as the magic, the aim to a different audience, which in this case are teenagers, the style of narration, which is in prose, and the wide variety of genres in which it can be categorized. After the analysis, it is designated as loose and not intermediate because even though it is based on an original fairy tale, it is not modernized and, as mentioned before, the stories fully came from the mind of the new author.

3. Conclusions

As we have seen in the theoretical part of this dissertation, the delimitation of a retelling is complicated, but there is certainly a variety of features that this type of novel requires. Even though it is a recently developed term, there are analyses on different aspects related to a retelling which will help readers to understand the definition of the word.

After reviewing the variety of significances that are given in different works, a retelling has to contain at least more than a half of these characteristics. The most important features, which they have to always maintain, is to be based on a fairy tale and has to be in narrative form. Then there are features taken from postmodernism, fairy tales, and adaptations as it was stated in the theoretical section of this dissertation. The features which can appear or not in the novel are modern aspects of current life, a change in its story in order to attract a different audience from the story they are based on, the magic that usually accompanies fairy tales and the main character overcoming their problems to fit in the society which makes them feel marginalized.

The three retellings based on *Alice in Wonderland* are indeed fit to be categorized as such. However, they are not similar within themselves. The first novel, *Splintered* 2013, is more centered in restating the original story with the tests that the main character has to complete suppressing the problems that the original Alice created. The second book, *Insanity* 2013, is focused on the characters and the life of Lewis Carroll which made the novel part biography part retelling. The final work, *Heartless* 2016, has both intentions to explain the characterization of some of the original characters of *Alice in Wonderland* and their stories from a different point of view.

These novels do not necessarily follow a pattern, and features the new authors decide to bring to their work, will be the ones that create the retelling which is why they are categorized in loose or intermediate depending on the number of characteristics in use. As it can be seen in the second and third novel, *Insane* and *Heartless*, to be a retelling does not

mean that the novel is excluded from any other category. In the case of Cameron Jace's work it is a retelling and biography and Marissa Meyer's story is a retelling and a prequel.

In this day and age almost everything is done in literature, there less and less forms to be completely original as an author. Consequently, adaptations are taking an important role in different artistic areas, literature being one of them. The retelling appears as an adaptation from a literary work to another literary work. As a result, a percentage of originality is given to classic fairy tales that practically everybody appreciates reading.

Bibliography

“About NaNoWriMo” *National Novel Writing Month*. Web. 14 June 2017.

Bacchilega, Cristina. *Postmodern Fairy Tales: Gender and Narrative Strategies*. Pennsylvania: University of Pennsylvania Press, 2010.

Bettelheim, Bruno. *The Uses of Enchantment: The Meaning and Importance of Fairy Tales*. New York: Knopf Doubleday Publishing Group, 2010.

Cameron, Jace. “Insanity: A Modern Alice in Wonderland.” *Cameron Jace*. 23 November 2013. Web. 15 June 2017.

Carroll, Lewis and Tenniel John. *The Complete Alice*. London: Macmillian’s Children Books, 2015.

Connor, Steven. *The Cambridge Companion to Postmodernism*. Cambridge: Cambridge University Press, 2010.

Desmond, John and Hawkes Peter. *Adaptation: Studying Film and Literature*. Boston, Mass: McGraw-Hill, 2006.

Fokkema, Aleid. *Postmodern Characters: A Study of Characterization in British and American Postmodern Fiction*. Amsterdam: Rodopi, 1991.

Herman, David. *Routledge Encyclopedia of Narrative Theory*. London: Routledge, 2010.

Hoesterey, Ingeborg. “Postmodern Pastiche: A Critical Aesthetic.” *The Centennial Review* 39.3 (1995): 493. *JSTOR*. Web. 13 May 2017.

Howard, A.G.” About A.G. Howard.” *A.G Howard*. Web. 5 June 2017.

Howard, A.G. *Splintered*. New York: Abrams Books, 2013.

Hudson, Derek. *Lewis Carroll*. London: Constable, 1995.

Hürlimann, Bettina. *Tres Siglos de Literatura Infantil Europea*. Barcelona: Juventud, 1982.

Hutcheon, Linda. *A Theory of Adaptation*. New York and London: Routledge, 2006.

Kroeber, Karl. *Retelling/Rereading: The Fate of Storytelling in Modern Times*. New Brunswick, N.J: Rutgers University Press, 1992.

Marissa, Meyer. "Marissa Meyer FAQ." *Marissa Meyer*. Web. 14 June 2017.

Meyer, Marissa. *Heartless*. New York: Feiwel & Friends, 2016.

Sanders, Julie. *Adaptation and Appropriation*. Milton Park, Abingdon: Routledge, 2005.

Weaver, Warren. "The First Edition of 'Alice's Adventures in Wonderland' A Census." *The Papers of the Bibliographical Society of America* 65.1 (1971): 1-40. *JSTOR*. Web. 17 May 2017.

Zipes, Jack. *Fairy Tales and the Art of Subversion*. Abingdon, United Kingdom: Psychology Press, 1991.

Zipes, Jack . *The Irresistible Fairy Tale: The Cultural and Social History of a Genre*. Princeton: Princeton University Press, 2012.