

# Issues that Matter: Intersemiotic Transfer of Roald Dahl's *Charlie and the Chocolate Factory*

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## Abstract

Film adaptations are challenging and tricky for filmmakers in many ways. Good films based on famous and popular literary works provide the filmmakers with much fame and profit whereas a poor adaptation can result in loss in both monetary form and fame. Despite knowing this, filmmakers continue to produce films based on literary pieces, and with the passage of time and with advancement in technologies, film adaptations have improved to a great extent. British novelist Roald Dahl's novel *Charlie and the Chocolate Factory* has two film adaptations which are *Willy Wonka and the Chocolate Factory* (1971) directed by Mel Stuart and *Charlie and the Chocolate Factory* (2005) directed by Tim Burton. These two films are adapted in two different ways incorporating sociopolitical, psychological and, to some extent, technological issues. The paper investigates these issues that have been given new meaning departing from the textual dimension of the novel using the semiotics of film.

**Keywords:** Adaptation, intersemiotic transfer, film technology, equivalence, sociopolitical reality, transfer.

## Introduction

Heloise Wood informs in an article in *The Bookseller* that film adaptations of books earn gross 44% more at the UK box office and a full 53% more worldwide than films made from original screenplays. It is said that 43% of the top 20 box office-grossing films in the UK between 2007 and 2016 were based on books and 9% on comic books. This clearly shows that adaptations of texts into films are profitable. However, the challenges are also high in these as a director's reputation and the monetary involvement of the production house depend on such ventures. *Charlie and the Chocolate Factory*, the novel (1964, a later version published in 1973), is obviously an asset in that sense, as it yielded gross 1 million USD profit in 1971 through its first film and around 56 million USD profit from its second film version in 2005. Apart from the monetary gain, the films were nominated for several awards in the respective years. This paper does not investigate into intricacies of a film's being a box office hit or being nominated for awards, but it surely looks into the issues why these films were received enthusiastically by their respective audiences at two totally different times when the world was witnessing socio-political realities of, if not dramatically different, an altered global atmosphere.

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*Charlie and the Chocolate Factory* was first published in 1964 and then a second version was published in 1973. However, there is not much difference in the two editions. The story is of a poor child named Charlie Bucket who gets a golden ticket to enter a chocolate factory owned by a world-famous chocolatier called Willy Wonka, and gradually proving his sincerity, he inherits it from its owner. Charlie Bucket lives with his father Mr. Bucket, his mother Mrs. Bucket, parents of Mr. Bucket who are Grandpa Joe and Grandma Josephine, and parents of Mrs. Bucket who are Grandpa George and Grandma Georgina. Mr. Bucket is the only person with job in this family. They live in a small wooden house situated at the edge of a big town. An enormous chocolate factory stands within sight of their house owned by Willy Wonka. There are other characters in the novel who are children from other families coming from different countries who also get the golden tickets to enter Wonka's chocolate factory with their parents. Augustus Gloop, Veruca Salt, Violet Beauregarde and Mike Teavee are peculiarly selfish children of their egotist and rich parents. Above all, there are strange little humans called Oompa-Loompas who are brought from a faraway Loompaland to work in Wonka's factory. These characters, except for Charlie's father, are present in both films. In Stuart's film, Charlie's father, Mr. Bucket, is not present at all. Conversely, an addition in Burton's film is Willy Wonka's father, Mr Wilbur Wonka. The storyline, however, is faithful to the original text, and is almost the same in both films.

### **Theoretical Framework**

Intersemiotic translation proposed by Roman Jakobson is a theoretical basis for this work. Jakobson's paper "On Linguistic Aspects of Translation" addresses Bertrand Russell's argument that one must have a nonlinguistic acquaintance with a word in order to know its meaning. According to him, the meaning of the word is a "semiotic fact" (139). Jakobson writes about 3 types of translation: intralingual, interlingual and intersemiotic. According to Jakobson, intersemiotic translation is "an interpretation of verbal signs by means of signs of nonverbal sign systems" (139). Jakobson also refers to intersemiotic translation as 'transmutation'. Transmutation means change in form. Therefore, it implies that intersemiotic translation means to transfer the meaning from one form to another. According to this, a film based on a novel is intersemiotic transfer as it changes a text written in verbal sign system into a text composed of moving images. The concept of equivalence between two sign systems is explained by Jakobson in detail. He is in favour of using cognitive experience to transfer the meaning of words from one language to another when there is a deficiency of words. He also recommends using "loan-words" if necessary. Jakobson comments, "All cognitive experience and its classification is conveyable in any existing language. Whenever there is deficiency, terminology may be qualified and amplified by loan-words or loan-translations, neologisms or semantic shifts, and finally, by circumlocutions" (140). Thus, if one sign system does not have the adequate opportunity to translate a sign, cognitive experiences may be used to convey the meaning in the other sign system.

'Adaptation' is a relevant term here. According to Linda Hutcheon's *A Theory of Adaptation*, adaptation is both a product and a process. She writes, "adaptation is a transposition of a particular work or works" (7) and "adaptation involves

(re-)interpretation and then (re-)creation” (8). Alongside explaining what adaptation is, Hutcheon tries to establish that film adaptations are not secondary to the original works. She comments, “an adaptation is a derivation that is not derivative—a work that is second without being secondary” (9). Hutcheon believes that if an adaptation is perceived as a lower category than a story (referring to some fawning admirers of the “imagined hierarchy” of medium or genre), responses to adaptations must be negative (3). She observes that adaptations do not lose the Benjaminian “aura” or their presence in time and space, but they carry that aura with them (4). The aura of a work of art is its uniqueness or experience at a particular time and space that cannot be reproduced since it is different for every work of art. The original and the reproduced do not share the exact aura. However, it can be carried from one form to another to a great extent. Benjamin further comments that the present-day mass (read readers and viewers) expect an object as something close in time and space, and also as something reproduced that can be assimilated with something already experienced (Benjamin 399). Thus, a semiotic transfer or an adaptation is a reproduced object that appeals to the consumer in terms of time and space. In this regard, Julie Sanders’ comments in *Adaptation and Appropriation* are also considerable, as she refers to proximation and updating (19) through which an adaptation can make texts ‘relevant’ or easily comprehensible to new audiences and readers. Hutcheon’s point that an adaptation is always framed in a context—a time and a place, a society and a culture – is also important. She adds that change is inevitable in adaptation, and also that there will be multiple possible causes of change in the process of adapting, some causes might be the demands of form, the individual adapter, the particular audience, and sometimes the contexts of reception and creation (142). Considering this, the paper analyses the films’ contemporary sociopolitical realities through its semiotic departures, and argues that the films that are intersemiotic transfers or adaptations of the Dahl text evidence that each society in each era interprets a text in its own way incorporating its sociopolitical realities and newest inventions.

### **Major Changes**

In order to describe the process of intersemiotic transfer of the novel into the films, some sections from the novel and their respective visualisation in the films have been chosen. Firstly, the portrayal of Willy Wonka. In the book, he is described as a little man and there is an elaborate description of his strange clothes. It is also mentioned that he is filled with fun and laughter. In the first film, Gene Wilder (playing the role of Wonka) looks more child-friendly. It is seen that he is jolly and not a cold person. He likes to sing, and he introduces his chocolate factory to others while singing. On the contrary, in the second film, Johnny Depp looks somewhat a gothic person. His face is pale and he hardly smiles or talks in a friendly manner. However, his clothes are close to the description in the novel. Thus, it is presupposed that intersemiotic translation depends on the translators, and in this case the filmmakers/ directors have different ideas about the character Willy Wonka.

Inside the Wonka factory there is a huge chocolate lake in which the children take a boat journey. In the novel it is mentioned that the boat is pink and looks as if it were made of glass. It is also mentioned that there were hundred Oompa-Loompas to row the boat. In

*Willy Wonka and the Chocolate Factory* there is the boat but it is small and around ten Oompa-Loompas row it. The boat is blue and white in colour. On the other hand, in Burton's film, the scene is almost the same as in the novel. It is argued in the paper that intersemiotic transfer depends on budget and advanced technologies.

In chapter 24 of the novel there is a room in the chocolate factory where squirrels are engaged in testing nuts to be used in chocolates. When the daughter of the billionaire, Veruca Salt, goes to grab a squirrel, the squirrels test her and decide she is a bad nut, and they forcibly push her down the rubbish chute. In Stuart's film this episode is replaced by the idea of the goose that lay golden eggs. When Veruca is adamant about getting a goose to fulfil her whimsical demand, she is considered a bad egg by the geese and is thrown down the rubbish. This is an example of how equivalence is maintained through intersemiotic translation. The message is that a spoilt child like Veruca Salt is to get punishment. Equivalence prioritises the message of the source text, and it is conveyed through the target text.

Finally, the songs used in Burton's film are the songs written in the novel. Burton adapts each song in a different way. The songs and the music added are all works of the filmmakers' imagination. The songs could have been read as poems or chorus.

### **Possible Reasons behind the Changes**

In any adaptation, changes ensue, and in intersemiotic transfers the changes are more visible because changes occur in the sign systems. In the two films under discussion the story has been transferred from the verbal sign system of the Dahl text into the sign system of cinematography. The first change, the title-change in the first film directed by Stuart, however, is apparently beyond the concern of the sign systems: *Willy Wonka and the Chocolate Factory*. Interestingly, this change is connected to the context. In changing the title, the story's focus is shifted to Willy Wonka from Charlie Bucket. In an article in *Screen Rant* it is informed that there are mainly two reasons behind the title change. The first reason is that National Association for the Advancement of Coloured People (NAACP) made the accusation that Dahl's portrayal of Oompa-Loompas seemed to be racist and therefore, it did not want to promote the book. As if, the changed title would change the fact that the film is based on the same Dahl novel. Another reason is that, the movie was financed by Quaker Oats, and they were about to produce a new line of chocolate bars called Wonka Bar. Thus, revising the film's title after Willy Wonka was part of their promotional campaign for their bars (Taylor). The second film retained the novel's original title. From an article in *Los Angeles Times* it is known that the producer Licky Dahl, wife of Roald Dahl, wanted to protect her late husband's literary legacy. She bargained for explicit approval rights with Warner Bros and personally selected Tim Burton to make the second adaptation. Burton did not like the first film, and he wanted to be as faithful as possible to the novel. Johnny Depp, the lead actor, said that they wanted the film to be like what Dahl would have had in mind (Horn). Therefore, it is understood that the first film was not satisfactorily close to the original and did not meet the demands of a changed socio-cultural atmosphere, and hence necessitated the second film.

Apart from the wish to be faithful to the text, character development is an important factor in these films, and both directors have done excellent work in portraying the main

characters. In the first film, Gene Wilder and Peter Ostrum played the roles of Willy Wonka and Charlie Bucket respectively. In the second film, Johnny Depp and Freddie Highmore played the roles of Willy Wonka and Charlie Bucket respectively. In Stuart's film, unlike the novel, Charlie Bucket is not completely innocent. When Charlie finds a coin incidentally, he does not stop to investigate whether anyone is searching for it. Instead, he takes the coin and goes to the shop to buy chocolate. When Grandpa Joe suggests him to drink the Fizzy Lifting drink which Wonka forbade him to drink, he easily agrees and then they both fall in trouble. In Tim Burton's version, Charlie is shown as a small innocent looking boy who is quiet and calm. He is seen polishing Wonka's shoes in the street, which suggests that he contributes to his family's earnings. In this film Charlie is a very sensible boy as he is not frustrated when other children have already found the first four golden tickets. Even when he finds the last golden ticket, he decides to sell it to the highest bidder because his family needs money. Unlike Stuart's version, Charlie in this film does not get into any kind of trouble and simply enjoys his visit. He even refuses to take the factory from Wonka because he is asked to leave his family and come to the factory alone, but later he agrees to accept it when his family joins him. In this film, he also helps Willy Wonka reunite with his father after years of separation. Thus, the decline of morality in the new millennium film could have been a serious consideration. This means that the intersemiotic transfer was conjoined with the changes happening in the social and moral atmosphere of the context.

Willy Wonka is also portrayed differently in the films. In the novel he is a jolly fellow with mysterious existence. In Stuart's film, Wonka is known as the Candy Man. He welcomes the children warmly and he sings and dances for them in the factory. He warns the children about the prospective dangers in different parts of his factory, but when the children are in trouble he does not react much. The structure of Wonka's half room where everything is cut into half—the clock, the table and chairs—is symbolic and represents his state of mind because he feels incomplete and lonely. He is searching for a child who would complete his existence and would be able to run his factory after him. On the other hand, in Burton's film Willy Wonka is unfriendly. He does an abrupt greeting at the chocolate factory and does not even bother to know the names of the children. He behaves with the children in a way as if they were his competitors because at one point he compares his height with theirs. He cannot utter the word 'parent' and seems to feel traumatised by family relationships. Charlie's questions to Wonka regarding his family create flashbacks and from these the spectators realise why he is so awkward. His bitter childhood and his relationship with his father explain his hatred for children and family. His relationship with his dentist father deteriorated because he was never allowed to eat chocolates as he might harm his teeth or be allergic to it. He cannot believe his ears when Charlie refuses to accept his offer and decides to stay with his family. With Charlie's help, Wonka's perception of family and parenting is changed, and he is able to reunite with his father. It is an important change. In the context of a more advanced but disintegrated world in the later film, the broken family issue or child-parent relationship could have influenced the director to deal with the issues seriously. Here, the changes necessitated by the semiotics of cinema are again tied with the needs of a socially changed world.

The other characters are also slightly altered in the films. A big change happens in Stuart's film in which Charlie's father, Mr. Bucket, is shown as deceased. In Burton's version, Mr. Bucket is shown to be working in a toothpaste factory. He is a caring family member and loving father and is used to bring spare toothpaste caps which Charlie uses to build a miniature of Willy Wonka's chocolate factory. He is shown to be dismissed from his job when his company profits and uses machines to replace the workers. However, in the book, he loses his job because the company becomes broke and finally Mr. Bucket gets a better job at the toothpaste factory that has to repair the machines that replaced him. This enables him to earn more and the family is able to eat better. Burton changes his fate in the film perhaps to show that the reality of the present time is that once one is replaced by a machine, it is permanent. It can be a soft criticism of the capitalist world.

In Stuart's film, Charlie's mother, Mrs. Bucket earns for the family. She is a supportive person. When Grandpa Joe was very sure about the golden ticket to be in Charlie's birthday gift's chocolate, she asked if Charlie felt frustrated about not getting any golden ticket in it and she comforted him. In Burton's version, Mrs. Bucket is a homemaker, a loving mother and a supportive wife.

Among the other children Veruca Salt is shown in Stuart's film as a very rude girl. Her father made his factory workers unwrap Wonka Bars to find a Golden Ticket and she seemed to be very annoyed when they could not find one on the third day. Her consequence is similar to that described in the novel. In Burton's version Veruca is not as rude or angry but she manipulates to get what she wants. In Stuart's film, Violet is shown to be athletic and a tough competitor in addition to be a gum addict. She has won many trophies and her mother is a baton winner who is proud of her. In Stuart's film Mike Teavee is addicted to watching television. In Burton's version, he is addicted to video games. He is a genius and seems to know a lot about science and technology. After much calculation he has bought only one chocolate bar and got the golden ticket though he hates chocolates. It seems that Burton has added the video game addiction besides television addiction to Mike's character to relate him with the contemporary global situation in which children are addicted to video games.

The chocolate factory in Stuart's film does not have a professional finish. The objects and machinery seem toy-like. The workers wear usual clothes and not deer skins as described in the book. Except for the television room, all the workers wear the same outfit in the factory. Their skin colour is orange. On the other hand, the chocolate factory in Burton's film looks professional, automated and robotic. The workers in the factory wear suits that match the work they do. Burton actually shows the audience how the Oompa-Loompas were rescued from Loompaland by Wonka. Although Wonka does not physically torture the workers, they are treated as subhumans and possess little rights for themselves. Wonka has taught them English language and he provided them with food and clothing. He has taught them how to operate machines, but he has not taught them what salary is. This reveals to some extent that Oompa-Loompas are subjected to Wonka's colonization and capitalist endeavours. The title-change in the second film, as discussed earlier, occurs because preference was ideally for the innocent boy Charlie, not for the colonizer Wonka. Postcolonial and anti-racist responses to the portrayal of the Oompa-Loompas caused this

change. This shows that sometimes semiotic changes mark the moral developments in the human world.

There have been major and minor changes in plots and subplots. For example, a short subplot is added in Stuart's version where a woman buys the last carton of Wonka Bars left in the United Kingdom, and when her husband is kidnapped and she is asked to give that carton as a ransom, she wants to think over it. In Stuart's film, before Charlie finds the last golden ticket, the family watches a TV news report on the last ticket finder who is a multimillionaire gambler. The news turns out to be fake. The major subplot that is added in Stuart's film is that of Mr. Slugworth, Wonka's rival in chocolate making, who asks for an "everlasting gobstopper," a new invention of Wonka, from every child that won the golden ticket. It is a test of honesty and Charlie wins the factory because he passes the test as he does not give his everlasting gobstopper to Slugworth. These changes may have been incorporated to add to the discussion on decline of morality in an age of competition and corruption. As the source text is a children's book and the films are targeted for children, the success of the morally upright Charlie serves as a message for children that the good and honest always win over the evil and corrupt. Evidently, all these changes in the films suggest that semiotic transfer never happens in a vacuum; it always goes hand in hand with the developments in the socio-cultural world.

### **Technical Issues**

In intersemiotic transfer, technical issues are apparently more instrumental than the ideological issues. In these films, the changes in the visual world can be explained from the technicalities of cinema. In Tim Burton's version, a narrator plays a major role in unfolding different events by providing past stories that were not shown and it helped in understanding Charlie's life as well as Willy Wonka's life. Additionally, this gives the film a fairy tale-like impression. The animation effects and the presence of an omniscient narrator create an attractive atmosphere for the children's film. Additionally, Burton has tried to show most of the incidents and stories in the novel in the film. For example, he keeps the story of the Prince of Pondicherry and his chocolate palace. It is skipped in Stuart's version. Most of the dialogues have been kept the same as the novel. The film's location is not specified just as it is not specified in the novel. Flashbacks are used in Burton's film to show events that happened in the past. Due to flashbacks and narration, viewers are able to get a clear picture of what happened in Wonka's childhood and therefore understand Wonka's character better. The film has used the original songs from the book instead of creating new ones. This has made the film a more faithful adaptation of the book. By using Computer Generated Imagery (CGI) and having the access to better technology, it was easier for Burton to decipher Dahl's visions and descriptions onto the screen.

The first obstacle that was faced by the filmmakers of *Willy Wonka and the Chocolate Factory* was a tight budget. According to Clint Davis in an article in *The Delite*, this film's budget was only \$3 million which is adjusted due to inflation into \$19 million as of today, whereas *Charlie and the Chocolate Factory* had a budget of \$150 million. For this budget, the first film had to replace the scene of Veruca's demise by the squirrels with the scene of ducks laying golden eggs. Roald Dahl hated Stuart's film due to the changes

made in the film. He disliked it so much that he refused to grant rights for film adaptation of the sequel of the novel and also prohibited further film adaptations of *Charlie and the Chocolate Factory* during his lifetime (Davis).

The chocolate river in Stuart's film looks distasteful, according to the reviews. In *Ranker* the critics have written that the crew filled the river with 150,000 gallons of water mixed with chocolate powder and real cream to give it texture but over the course of time, the whole river started to stink and it did not look as chocolaty as that of Burton's film's chocolate river. Burton's chocolate river looks more chocolaty and has a great texture of chocolate because, according to the article in *The Delite*, in this film the crew used 192,000 gallons of chemicals that looked like thick liquid (McCann; Davis).

In Stuart's film, the Oompa-Loompas are each a different person visibly coming from different countries, that does not match with Dahl's imagination. In Burton's film, the role of all the Oompa-Loompas was played by only one actor, Deep Roy. This was possible because of technological advancement in visual effects and Computer-Generated Imagery (CGI). A video on making the film *Charlie and the Chocolate Factory* that the filmmakers were making miniatures of the city and then used different visual effects to make them look real. In Burton's film, the filmmakers used junk parts from aeronautical industry and for this reason, the Inventing Room and other rooms in the chocolate factory looked more high-tech and mechanized. Each room was built on different sets and the decorations in each room provided an assumption of what the room was about ("Making of Charlie and the Chocolate Factory (3/5)"). The tunnel ride scene in this film was finalised using CGI. The scene of Violet blowing up and turning into a giant blueberry was also made by creating a CG body for the actor and animating the swelling process. These scenes were not present in Stuart's film probably because of lack of technological assistance ("Making of Charlie and the Chocolate Factory (5/5)").

The picture quality of Burton's film is probably better than Stuart's due to technological advancements over the years. According to an article in *Creative Planet Network*, Burton's film was shot with different high-grade cameras and also processed in high-tech applications. Many Digital Intermediate (DI) were shot for preproduction and the negatives were processed by Deluxe Lab and Cinesite. The film was produced in Super 1.85:1 format using the full aperture. The film was shot using Panavision Millennium XL camera mounted with Primo prime lenses. A second XL camera was occasionally used for stunt shots and additional coverage. Images were recorded on mainly Kodak Vision2 500T 5218 colour negative. Eastman EXR 100T 5248 film was used for recording daylight exteriors, and Kodak Vision2 200T 5217 for recording elements of greenscreen shots (Cpn\_admin). Such details of recording the older film *Willy Wonka and the Chocolate Factory* is unavailable and it is difficult to compare all technological issues of the two films. This, however, can be claimed that not much importance was given to keep a record of technological details in the past; and this may imply that films were mostly enjoyed as products, and less importance was given to the research side of it. Such details are given importance now-a-days since film studies have emerged as a new stream of knowledge.



### **Sociopolitical Issues**

The most important aspect of these films is their sociopolitical contexts. The films are produced with a gap of thirty-four years. In Stuart's film, the houses shown are contemporary to the time of their making. An important political aspect is that the picture of the fraud who claimed to have the fifth Golden Ticket is actually a picture of Martin Ludwig Bormann who was an important member of Nazi Germany (Harris). This can be considered as a political reality of the film's context. The film was shot in Germany in 1971. Although the Second World War had ended, the search for criminals was going on. The Oompa-Loompas were not allowed to go out of the factory and their wages are paid in cacao beans. This means that in return for their service, they are only paid in food. Wonka also talked about some Oompa-Loompas that were harmed during experiments. Emphasis on the "everlasting gobstopper" meant that after the War, the economy of people was not so stable. People like Charlie and his family had to starve. The chocolate was invented for children who could not afford to buy expensive chocolates. It changes colours and flavours when sucked on, and it never gets smaller or disappears in the mouth. Therefore, the "everlasting gobstopper" is a phenomenal invention that can change the economy of a country that depends much on the consumption of chocolates. The absence of Mr. Bucket in the film makes Charlie's connection with Wonka even closer. Charlie seems to find a father figure in Wonka. This also indicates that during the World War, many families lost some family members, though it is not clearly mentioned how Charlie's father died. Despite being a member of a poor and needy family, Charlie goes to school and does not succumb to child labour for the sake of his family. This means that although the family is striving and starving, they still send Charlie to school. The film also shows that students are taught chemistry and mathematics as development of science and business demanded that children study these fields for better job opportunities. Perhaps the director wanted to draw the audiences' attention towards this reality.

In Burton's film all the family members of Charlie are present, and his father earns for the family. When Mr. Bucket loses his job due to replacement by machines the film addresses a social reality. Capitalism and advancement in technology can actually make people lose their jobs to machines. The capitalists of the society become richer by making profit and buying machines to increase the speed of the work whereas the poor people become poorer by losing their jobs. Burton made Grandpa Joe a former worker in Wonka's factory so that when he talks about losing his job with all other workers in the chocolate factory, the audience may feel the pulse and understand the sociopolitical reality of that film. One thing that can be noticed about Oompa-Loompas is that they wore different kinds of suits for different work and purposes. This shows that precautionary measurements are taken for the workers unlike in Stuart's film or even in Dahl's novel where the workers wear deer skins. These changes brought to the two films mark the important sociopolitical changes happening in the contemporary world.

The subplot of Wonka's father gives insight into how childhood incidences affect a person's psychology and, therefore, gives more in-depth knowledge about his behaviour. In this film, Charlie has a loving family and therefore he has learned about family values and importance of family. Wonka's bitter experience leads him to behave abruptly as a

grown up and he hates parents and family. This proves that a person's behaviour and actions have a lot to do with how they are brought up in childhood. Dahl, Stuart and Burton have all tried to show that parents are responsible for their children's behaviour. The four other children's parents were equally guilty for their children's acts. Augustus's habit of excessive eating was easily accepted and approved by his parents. Instead of controlling Veruca's rude behaviour and continuous demands for new things, her father gave in to those and used all his resources to pursue whatever she demanded. Anything excess is not good and yet Violet's parents did not see any harm in letting their child become a gum addict. In Burton's film, Violet is an excessively competitive girl and this behaviour is also accepted by her equally competitive mother. Mike's fault is his addiction to television. In Burton's film, he is a gaming addict. He is so addicted to gaming that he does not even talk to interviewers properly. This depicts his unsociable behaviour. His parents also do not play any role to rectify him. On the other hand, Charlie's family is a contrast to the other children's family. Charlie is as kind and loving as his family members. This shows that parental upbringing plays a major role in children's psychology and cognitive functions. In Burton's film, Wonka's childhood has a tremendous effect on his adult life. It is shown that Wonka was not antisocial or unfriendly when he was a child. He used to play with friends and collected chocolates during Halloween. However, his overly strict father, dentist Wilbur Wonka, did not allow him to eat a single chocolate and burnt all of them in Willy's presence. Willy was also made to wear peculiar dentures all the time. Wilbur Wonka's over-strictness has ruined his relationship with his son and this also proves that too much strictness of the parents can result in psychological problems. Because of bad parenting, Willy Wonka has grown extremely narcissistic, asocial, and is also considered crazy by some people. He has an addiction with creating new types of chocolates. Burton has tried to emphasise negative psychological effects as these complications are frequently addressed in recent times. This intersemiotic transfer has majorly occurred due to the development in the psychological studies of the contemporary time.

### **Conclusion**

Technological advancement is undoubtedly an important factor in the changes visualised in the films. Whatever has been created by the author's imagination and put together in the text's verbal sign system, the directors have tried to visualise through images in the films. Some of those images seem to be real, some have remained unreal, but whatever changes are brought into the films are either to negotiate with camera technology or to adjust with the contemporary social and moral states. The main themes or messages such as love for family, one's will to sacrifice things for family, morality or values, effects of industrialisation and capitalism on common people's lives and psychological issues of growing children are present in both films. Stuart has added the spy Slugworth's sub plot to emphasise Charlie's honesty as the film is set against the financially devastated post-World War society in which there is lack of morality. Burton has added the character of Wonka's father to emphasise family relationships and values because the film is set against the new millennial society that is full of broken families. Most of the changes have been necessary to convey the meaning of the text to the respective audiences of the time.

To conclude, it can be commented that film adaptations of Roald Dahl's novel *Charlie and the Chocolate Factory* are considered intersemiotic translations that have transferred the children's fiction from text to screen. Through close investigation it is evidenced that these films have captured their sociopolitical contexts. Although each director has made his additions or deletions in the films, each is able to stick to the original story of the text. Stuart's film has focused on conveying to readers the value of honesty, which is a major factor in Dahl's novel and Burton's film has focused on showing readers the value of family relations and bonding which is an important issue in the novel. Each film is a retelling of the same story but each has something unique to offer.

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