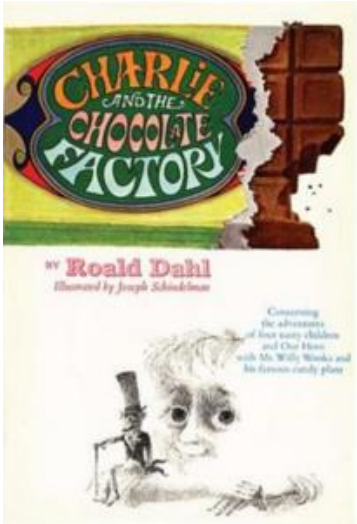
“The Most Important Thing We’ve Learned”

Didacticism in *Charlie and the Chocolate Factory* and its Film Adaptations


Charlie and the Chocolate Factory
by Roald Dahl
Illustrated by Joseph Schindelman

40 YEARS OF EVERLASTING FUN
Willy Wonka & the Chocolate Factory

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Charlie and the Chocolate Factory

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Abstract

Through a comparative analysis of Roald Dahl’s *Charlie and the Chocolate Factory* and its adaptations by Mel Stuart and Richard Burton, this paper explores to which extent the films copy the didactic elements of the novel through narration, description, imagery and character voices. While the popularity of didacticism appears to have decreased after the nineteenth century, passive didacticism remains influential, as narration, description, imagery and character voices as a form of didactic control are still effectively present in Dahl’s novel and its adaptations, perhaps most strongly in Burton’s film. Additionally, the didactic message of Burton’s adaptation differs from the moral lessons of Dahl’s novel and Stuart’s film. The continuing presence of didacticism in children’s entertainment and the changed didactic message may be a response to the growth of concern about child welfare and family values in the twentieth, and especially in the twenty-first century.

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Introduction

Over the last century, many critics have commented on the influence of literature and films on children. According to Peter Hunt, much of the attention of earlier critics of children's literature has gone to "didacticism," which he describes as a focus that faded after the Second World War (*Children's* 2). Didactic writing comprises texts that have "instruction or teaching as a primary or ulterior purpose" ("Didacticism"), and the traditional definition of didacticism refers to the idea that literature should simultaneously be informative and provide entertainment ("Didacticism Definition"). Didacticism in children's literature and films will be further explored in the first chapter of this thesis.

Hunt's claim that didacticism no longer forms the focus for critics of children's literature is debatable, as critics have analysed even fairly recent children's novels, such as Roald Dahl's *Charlie and the Chocolate Factory*[1] (1964), for didactic elements. In Dahl's novel, the poor Charlie Bucket finds a Golden Ticket and is allowed to visit Willy Wonka's magical chocolate factory, along with four other children. The ulterior motive of this visit proves to be Wonka's search for an heir. All other children break the rules and are punished for their misbehaviour: Augustus Gloop falls into the Chocolate River, Violet Beauregarde swells up like a blueberry after chewing a piece of unperfected gum, Veruca Salt falls down the garbage chute after insisting she wants a trained squirrel, and Mike Teavee shrinks after transporting himself into a television. Meanwhile, the Oompa-Loompas, Wonka's workforce, offer commentary through their songs. Only Charlie obeys the rules, and wins ownership of the factory. Especially twenty-first-century criticism of the novel focuses on its didactic value. Nada Kujundžić, for example, argues that while the writing style of Dahl's novel is humorous and light-hearted, it is "explicitly didactic" (130). Hunt himself elaborates on the nature of Dahl's teaching, and claims that "Dahl's satire co-opts the child reader into a conservative ideology" ("Roald Dahl" 180). David Rees additionally argues that Dahl "has a habit of elevating personal prejudices, ordinary likes and dislikes, into matters of morality" (144). This demonstrates that contemporary criticism of children's literature still focuses on didacticism.

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[1] This novel will subsequently be referred to as *Charlie*.

While many critics have commented on Dahl's novel, little research focuses on its adaptations. *Charlie* has been adapted to several platforms, including films, games, musicals, radio adaptations and even an opera. Apart from Dahl's novel, this paper will focus on its two film adaptations, *Willy Wonka & the Chocolate Factory* (1971) and *Charlie and the Chocolate Factory* (2005), directed by Mel Stuart and Tim Burton, respectively. Dahl was originally meant to write the script of the 1971 adaptation; however, Stuart was discontent with his progress and hired David Seltzer to rewrite it without Dahl's knowledge (Treglown 189). While the other adaptations are no less interesting, the film adaptations are best-known and therefore most influential. Even though Stuart's adaptation is a musical, it has the form of a feature film and contains more dialogue than songs, and is thus closer in medium to Burton's film than to Sam Mendes's 2013 musical, as the latter constitutes a live performance, and is less accessible to a wider audience. As the film adaptations are closest to each other in form, they lend themselves well for comparison.

In adaptation studies, no extensive research has been done on didacticism, especially when it concerns adaptations of children's literature. In adaptation from novel to film, the change in medium requires a move from "telling to showing" (Hutcheon and O'Flynn 36). Furthermore, it is important to consider that adapting does not take place within a vacuum, and changes in setting or time period can influence the interpretation of a story (28). Dahl's *Charlie*, for example, is British,[2] while Stuart's adaptation is American and Burton's adaptation American-British, which may have inspired some of the changes between the novel and the films. More importantly, however, the time periods during which the novel and the films were created differ. While the novel and Stuart's adaptation are only seven years apart, Burton's adaptation appeared more than forty years after the novel. Due to changes in society, the didactic message of the novel and its adaptations may have evolved.

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[2] Though Dahl himself is British, *Charlie* was first published in the United States, and three years later in the United Kingdom.

While some research has been done on the film adaptations of *Charlie* (Beck; Billsberry & Gilbert; McMahan; Parsons; Pulliam; Schultz), few critics have looked at the manner in which the novel's didactic elements have been adapted to the screen. Bernard Beck claims that *Charlie* and its adaptations are used as "a science of controlling and defeating […] naughty children" (26). Beck, however, largely downplays the didactic value of Dahl's story, as he claims that the punished children "are all right in the end" (27), which is inaccurate, since Mike, for example, ends up "about ten feet tall and thin as a wire" in the novel (Dahl 183) and in Burton's adaptation (1:36:32). June Pulliam adopts a more detailed approach to the moral values portrayed in the films, and she argues that Stuart's adaptation "remains extremely faithful to the original story" and "emphasizes morality, even more than Dahl's novel" (Pulliam 103). Even though the 2005 adaptation is "faithful" and "emphasizes this theme [of morality] as well," it is more "aware of its adult audience" (103). Pulliam briefly discusses the power of "the physical appearance of the characters" (107) as particularly useful to express moral judgement and examines the manner in which the films portray "Charlie as morally superior" (113). Wonka, however, remains the main focus of this reading, and while Pulliam comments on morality, she does not refer to didacticism explicitly.

The proposed research will explore the extent to which film adaptations copy the didactic elements of the novel. Through a comparative analysis of close readings of Dahl's *Charlie and the Chocolate Factory* and examinations of its film adaptations by Stuart and Burton, it will be demonstrated that while it appears that didacticism in children's literature diminished in popularity during the twentieth century, didacticism was and remains part of children’s entertainment in the twentieth and twenty-first century through the use of passively didactic narration, description, imagery and character voices. Firstly, this paper will provide background information on didacticism and critical attitudes towards didacticism in both literature and film studies. The second, third and fourth chapter will examine to what extent the didactic elements of the novel are copied, emphasised or eliminated in the adaptations with regard to narration and description, adult voices, and child voices, respectively.

Chapter 1: Didacticism in Children's Literature and Films

Children's literature and didacticism have been a topic of discussion since the eighteenth century. The term *children's literature* is problematic, since the concept of childhood is defined by adults and is not static (Lesnik-Oberstein 16-7), the terms *literature* and *child* may not be easily reconcilable (22), and children's literature has a dual child-adult readership (Alvstad 24). Children are not the only consumers of children's books, as adults also read, and most importantly, publish and buy them (24). Some of the content of children's books is therefore aimed at adults rather than children. An even larger problem, however, emerges when the purpose of children's literature is discussed. In 1999, Karín Lesnik-Oberstein claimed that the "fundamental" definition of children's literature is "books which are good for children […] in terms of emotional and moral values" (15-6). This definition presupposes that children's literature naturally has an educational, didactic purpose. Apart from the issues around defining "good […] moral values" (16), the idea that children's books should be didactic is widely contested, and attitudes to didacticism and theories about what it encompasses have changed over the course of the last centuries.

Literature for children is a fairly recent concept. While children read before the eighteenth century, they were only targeted as a specific literary audience from 1700 onwards (Hunt, *Children's* 15). Children's literature from both the eighteenth and the nineteenth century tended to promote certain values through an "overt form of direct preaching" (Hunt, *Understanding* 5; Sarland 41). Some debate on such didacticism already occurred during the nineteenth century, as Elizabeth Rigby[3] for example argued as early as 1844 that while no one would provide a child with "offensive" books, it is not dangerous for younger readers to digest less moral material (21). Children's literature, however, only attracted a widespread negative connotation during the twentieth century. In 1932, for example, Harvey Darton defined children’s literature as “produced ostensibly to give children spontaneous pleasure, and not primarily to teach them, nor solely to make them good, nor to keep them profitably quiet” (1). According to Darton, children’s literature should appeal to its readership through entertainment, and not through “primary didactic messages, which are described as being merely instructive, coercive, intrusive, or dull to the reading child” (Lesnik-Oberstein 21). While this does not necessarily mean that children’s literature no longer contained any didactic elements, didacticism clearly lost its popularity during the twentieth century.

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[3] With this article in *The Quarterly Review*, a prominent political and literary journal, Rigby was the first critic to publish a literary article on children's books (Hunt, *Children's* 18).

Nevertheless, the debate about moral values in children’s books found new ground in the 1970s, when critics started to recognise ideological issues related to class, gender and ethnicity (Sarland 40-1). This surge of interest resulted in a “rerecognition of the moral/didactic role of children’s fiction, now recoded as its ideological role” (52). In 1988, Peter Hollindale proposed a possible method for analysing ideology in children’s literature by distinguishing three levels of ideology in children’s literature. Firstly, there can be “explicit social, political or moral beliefs” (10) which are deliberately embedded in the story (11). Even though Hollindale argues that this level is “the easiest to detect” (11), he fails to elucidate which methods are employed to convey these explicit ideas. Charles Sarland redefines this level as “overt, often proselytising” (47), and associates it with the eighteenth and nineteenth century (41). The overt level can be connected to the narrative voice, which can distance itself from the story to judge characters’ behaviour, or even address the reader. On the second level, the story “may carry its ideological burden more covertly,” as it uses “literary organization rather than explicitly didactic guidelines” to teach the audience certain values (Hollindale 11). This level is denoted as the “passive” level (Hollindale 12; Sarland 47). While Hollindale does not provide examples of the types of literary organisation that may be employed on the passive level, Sarland explains that on this level “views of the world are put into characters [*sic*] mouths or otherwise incorporated into the narrative with no overt distancing" (47). The passive level thus contains any literary device used to convey moral messages that is not an overtly commenting narrator. Apart from character voices, passive didacticism can for example be found in a plot of poetic justice, or in character descriptions. Finally, the third level focuses on the underlying societal beliefs on which the story is unconsciously built (Hollindale 14), or the unintended influence of "the world [the] author lives in" (15). Such influences for *Charlie* could for example be the changes in childhood from the 1950s onwards. Child death rates and child labour were reduced (Stearns 114), and governments expanded their involvement in the organisation of childhood by introducing "new protective measures," as for example in American States children were now required to wear helmets while cycling (114). This third level, however, conflates with the passive level, as not all teaching on the passive level will necessarily be deliberate.

While both Sarland and Hollindale identify the role of children's literature as ideological rather than didactic, the precise difference between the definitions ideological and didactical role remains unclear, as Hollindale still refers to the purpose of the ideological role as teaching (11), which lies central to didacticism (c.f. "Didacticism"). This demonstrates that the critical focus on didacticism might not have diminished as much as Hunt has suggested. It is, however, possible that didacticism has shifted to a more passive form, which, while it expresses twentieth-century ideologies rather than conservative eighteenth-century moral teachings, is still inherently didactic.

As of yet, no critics appear to have commented on the role of didacticism in children's literature during the twenty-first century and it appears that the term *didactic* is currently mainly used to describe texts that are overly informative and lack pleasurable qualities ("Didacticism Definition"). Didacticism, however, is not only present in children's literature, as children's films can contain didactic messages as well, even though not much research has been done on the didactic implications of children’s cinema. While Ian Wojcik-Andrews argues that critics lost interest in moral perspectives during the 1950s (24), Frances Sayers still comments on the didactic values of Disney films in the 1960s, as she question the manner in which they eliminate moral contrasts (610) and add clichés (602). Furthermore, the interest in ideological issues in children’s films grew again during the 1970s (Wojcik-Andrews 37), and from the 1990s onwards Western children’s films “bombard kids with traditional images and mainstream values” (43). This suggests that, as in children’s fiction, some form of moral teaching is still present in children’s films.

Chapter 2: Didacticism in Narration, Description and Imagery

Narration, description and imagery can be employed to control an audience's response to characters and situations in both novels and films. Description can be defined as "[a] statement or account which describes something or someone by listing characteristic features, significant details, etc." ("Description"). In the transition from novel to film, character descriptions are necessarily transposed from telling to showing due to the difference in medium (Hutcheon and O'Flynn 36). While telling may be a more controlling form of presenting a story than showing (Hunt, *Criticism* 110), since telling can allow overt didacticism through the narrative voice, showing remains a method of control, especially on the passive level. Because of the contrast between the poor Charlie Bucket and the gluttonous Augustus Gloop, this chapter will explore the difference between the manner in which the novel and the adaptations present these two characters through narration, description and imagery, and to what extent this is a method of control used to evoke initial didactic judgements.

Through its narrative voice, *Charlie* overtly judges the characters, which is emphasised on the passive level through narration and description. The novel starts with a list of the characters, in which Augustus is called "greedy" and Charlie "[t]he hero" (Dahl 9). By overtly presenting Charlie as the hero, this introduction immediately distinguishes between Charlie and Augustus, as they are defined in respectively positive and negative terms. By defining the children in such clear terms, they almost become personifications, which is particularly evident with regard to their names. While Charlie Bucket is named after a simple household item, representing the idea of ordinariness, Augustus Gloop becomes a personification of gluttony, as his surname is connected to an informal term with the meaning "[s]loppy or sticky semi-fluid matter, typically something unpleasant" ("Gloop"), which evokes a more negative response. Throughout the novel, this binary opposition is further developed. Charlie is presented by the words: “This is Charlie. How d’you do? […] He is pleased to meet you” (Dahl 13).[4] Charlie’s words, which demonstrate his good manners, are reported by the narrator. This demonstrates the strong tendency towards telling rather than showing. Augustus’s introduction receives far more narrative attention, as he is described as having a face “like a monstrous ball of dough with two small greedy curranty eyes peering out upon the world” (36). The choice of vocabulary, for example “monstrous” and “greedy” (36), constitutes an attempt to control the reader’s perception of Augustus as it presents his overweight state as repulsive, rather than allowing the readers to judge for themselves. While, unlike in the list of characters, there is not necessarily any overt judgement in the description of Charlie and Augustus throughout, Augustus is presented in more negative terms through the description of his appearance. This becomes a form of control on the passive level, as this view is incorporated in the narrative without “overt ironic distancing” (Sarland 47). Since Augustus has already been overtly connected to greed, this passive level is employed to evoke a negative appreciation of greed. Dahl’s novel thus uses control on an overt and a passive level to influence the readers’ response to certain behaviour.

While Stuart’s adaptation foregoes the narrator, as there are no voice-overs or intertitles, the controlling descriptions are captured in the physical appearance of the children. Charlie is first seen through the window of the candy store, separated by the glass from the colourful candy, standing in a dull-coloured background (see Figure 1). As in the novel, this evokes the idea of an ordinary boy who is, moreover, poor, since he cannot have the candy he desires. Augustus forms the antithesis of this appearance, as he is first shown in a restaurant

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[4] In Dahl’s novel, this description is, like many others, accompanied by an illustration. While illustrations play a significant role in children’s literature (Nodelman 71), the illustration history of *Charlie* is rather complex. Before the hallmark illustrations by Quentin Blake from 1995, the various editions of the novel have been illustrated by Joseph Schindelman, Faith Jaques and Michael Foreman. Due to the limited scope of the current paper, the illustrations will not be taken into account.

(see Figure 2). He receives the delicacies he desires, as he is eating while a waiter carries another enormous cake (Stuart 13:40), and is evidently "a glutton in a family of gluttons who can't stop eating long enough for the press conference" (McMahan 183). His father, for example, takes a bite of a microphone (Stuart 14:13). This adaptation clearly maintains the binary opposition between the ordinary, poor Charlie, and the gluttonous, rich Augustus and his family. One difference between the introductions in the novel and the adaptation is that the medium of film requires a setting during the introduction of the characters, whereas the novel does not. This adds to the contrast between the characters, as Charlie is positioned in a rather empty background, and Augustus is sitting at a table overloaded with food (14:17). Although Stuart's film eliminates the narrator, and thereby overt control, settings and character appearances emphasise the contrast between Charlie and Augustus on a passive level, which places Augustus and his eating habits in a negative light to teach the audience that Augustus's behaviour is unacceptable. Stuart's adaptation therefore employs a similar level of didacticism as the novel when description and imagery are concerned, even though it uses different methods of control.

Burton's adaptation displays stronger didactic control than both the novel and Stuart's adaptation. Unlike Stuart's adaptation, Burton's film includes a narrator, who introduces Charlie with the following words: "This is a story of an ordinary little boy named Charlie Bucket. He was not faster, or stronger, or more clever than other children. […] Charlie Bucket was the luckiest boy in the entire world. He just didn't know it yet" (Burton 4:17-46). These opening words imply that Charlie is an ordinary boy who will receive a happy ending because of this ordinariness. The description matches his appearance, as he is shown to be a thin boy standing in a glum, snowy environment (see Figure 3), while Augustus, who is rounder in this adaptation than in Stuart's film, appears in a more colourful setting with food in the background (see Figure 4). During Augustus's introduction, the idea of dirtiness is emphasised, as the camera focuses on his round face with chocolate around his mouth (see Figure 4), still dirtying himself further by eating chocolate (Burton 17:30). Appearance, and especially cleanliness, is particularly relevant to discourses on morality. During the eighteenth century, cleanliness became a marker of social and moral status (Bushman and Bushman 1217-8) that developed into the contemporary American "culture of cleanliness," in which people feel revolted by dirt (1238). Cleanliness consequently found its way into didactic texts as a "marker […] of moral worth" during the nineteenth century (Atkinson 237), and a distinction between cleanliness and dirtiness can be discerned in Burton's British-American adaptation as well. Augustus's mouth, for example, remains stained with chocolate during most of the film (e.g. Burton 39:02; 42:43). Once they are in the Chocolate Room, he drinks from the Chocolate River (48:27), smears chocolate all over his face (48:30), and is completely dirtied as he falls in (48:41). At the end of the film, he is still covered in chocolate (1:35:37), while Charlie is not dirty during any part of the film. This adaptation thus employs the idea that physical cleanliness denotes the moral cleanliness of the children, and adds a strong passive didactic layer of judgement to the already overtly controlling narrative voice. The didactic control related to narration, description and imagery in Burton's adaptation is therefore stronger than in the novel and in Stuart's adaptation.

Chapter 3: Didacticism through Adult Voices

Passive didacticism can alternatively be incorporated in a novel by placing “views of the world [in] characters [*sic*] mouths” (Sarland 47). Adult characters can be significant didactic voices in children’s literature, especially when they adopt a parental role. While the parental role can be adopted by parents, this is not necessarily the case in children’s literature. Parents have traditionally been absent from children’s novels (Bar-Yosef 7) to allow children the freedom “to explore as they want” (Rustin and Rustin 60). There can, however, be other adult or animal characters who adopt the parental role, as they teach the children moral lessons during their adventures.[5] In this chapter, the extent to which adult voices and the parental role in particular are employed to gain didactic control in *Charlie* and its adaptations will be analysed.

In the novel, the parental role is not used to its full extent to relay didactic messages to children. In *Charlie* eight parents, one grandparent and Wonka are present during the children’s journey through the factory, which potentially allows for strong didactic voices. According to Murray Knowles and Kirsten Malmkjær, however, “Dahl takes a very different view of the institution of *family* and of adults [than earlier writers]. The submission of children to the domination of the family as a right and necessary system of control is very definitely not part of this writer’s view of the world. Ready obedience is out; anarchy is in” (125). While it is debatable whether the novel is anarchistic, as Charlie wins the chocolate factory through his obedient, passive behaviour, the adults in the novel, and especially parents, are not morally authoritative figures, notably when it comes to their children’s behaviour. Mrs Gloop, for example, calls Wonka “a monster” (Dahl 101) when Augustus falls into the river, while she never reflects on her son’s misbehaviour. Violet’s parents, moreover, encourage their child’s disregard for Wonka’s warnings, as they consider her “a clever girl” and tell her to “[k]eep chewing” (123) when she takes the untested gum. Even Grandpa Joe, who still commented that “no good can come from spoiling a child” (41) when he was at home, refrains from criticising the children in the factory. Only Mr Teavee decides to act on his child’s behaviour, as he states that Mike should “[s]hut up” when Wonka is speaking (157) and later asserts that he is “throwing that television set right out of the window” (167). Most of the parents thus fail to adopt the parental role.

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[5] In Nesbitt’s *The Phoenix and the Carpet*, for example, the Phoenix guides the children through their adventures, and teaches them not to lie (63), while the children’s parents are present during the beginnings or endings of chapters.

Another logical contestant for the parental role is Wonka. While he teaches the children some lessons, such as not to be impatient (Dahl 133), he loses his credibility as a parental figure due to his lack of care for the well-being of the children. When Augustus falls into the Chocolate River, for instance, Wonka worries that the boy is “dirtying his chocolate” while Augustus is potentially drowning (97), and he responds “calmly” to the possibility that Veruca may be burned alive in the incinerator (143). While it is perhaps an exaggeration to compare Wonka to Satan (McMahan 188), he certainly presents the children with temptations that appear to be customised to their shortcomings. For example, Wonka describes the gum Violet is not supposed to test as “terrific” and spends more than a page glorifying his product (Dahl 121-2) before he rather meekly protests when she falls for his advertising: “‘Don’t!’ said Mr Wonka” (122). Since he is inconsistent at his best and cruel at his worst, Wonka disqualifies as a didactic parental figure.

As both the parents and Wonka fail to guide the children in their behaviour, the Oompa-Loompas become the main voices of morality. They sing, for instance, that Augustus has to be “altered” by boiling away “all the greed and all the gall” (Dahl 105), that they will “save” Violet from her gum-addiction (129) and have Veruca pay “the price” for her behaviour when her parents fail to reprimand her, and rather fuel her greedy behaviour, since “[a] girl can’t spoil herself” (148). The authority of the Oompa-Loompas is, however, undermined by other characters in the novel. This is illustrated by Wonka’s response to their song about Augustus: “you mustn’t believe a word they said. It’s all nonsense, every bit of it!” (105). While the Oompa-Loompas certainly exert didactic control, their didactic lessons are not successfully enforced by other parental figures. This demonstrates that although Dahl’s novel employs didactic adult voices, and mainly the Oompa-Loompas, to provide ideas about the expected behaviour of children, the children are not provided with parental guidance to comply with the adult standard and are subsequently punished for this. While adults thus fulfil a didactic role, they do not adopt the parental role, which places the responsibility for good behaviour on the child characters.

In Stuart’s adaptation the parental role is undermined even further. There is only one instance of a parent reprimanding a child, namely when Mike’s mother tells him to “[b]e quiet” after he has shrunk (Stuart 1:29:46). Throughout the film, Mike’s parents rather fuel his misbehaviour. As Mike is introduced, his mother happily admits that she “serve[s] all his TV dinners right [t]here. He’s never even been to the table” (25:39-43), which demonstrates that she normalises her son’s misbehaviour in the film, while she refrains from making such comments in the novel (Dahl 49-50). Veruca’s father also exemplifies the lack of parental control in this film. Veruca is first seen sitting in her father’s chair (Stuart 15:57), commanding him to “make [his staff] work nights” (16:18-9), which he immediately complies with (16:23), since “[h]appiness is what counts for children” (17:44-6). When her spoiled behaviour sends her down the garbage shute, her father still follows her down (1:23:05), while in the novel he and his wife are pushed down by the squirrels (Dahl 145-7). As in the novel, the parents in Stuart’s adaptation do not adopt a didactic parental role.

Wonka is not a credible adult moral voice in Stuart’s adaptation either. He encourages Veruca’s behaviour just as much as her parents, since, when Veruca signs her name under a contract without her father’s permission, he comments: “Nicely handled, Veruca” (Stuart

49:09-12). Furthermore, Wonka's aid for the children is half-hearted throughout the film. For example, when Augustus appears to be drowning, Wonka is eating candy bemusedly (59:02), and later says in a monotonous voice: "Help. Police. Murder" (58:45-6). While in the novel Wonka shouts lessons such as "Don't be so madly impatient" (Dahl 133) and hints that television is only "all right in small doses" (157), such commentary has been removed from the film. Wonka is therefore as unqualified as a parental figure as in the novel.

The Oompa-Loompas once again constitute vital voices of reason. While their songs remain similar in spirit, lines such as the following, which are not present in the novel, are added to their songs: "If you are wise you'll listen to me" (Stuart 1:00:22-4) and "If you're not greedy, you will go far" (1:00:44-7). These additions form a mantra that is repeated in every song. Repetition has a strong effect on memory, as it "improves retention" (Hintzman 47). Moreover, "children have a natural taste for music," which makes songs effective in teaching patterns (Ara 166). The changes in the songs and the addition of music to text due to the change in medium therefore result in a stronger didactic effect of the Oompa-Loompas than in the novel; however, as in the novel, their wisdom is provided too late for the film's child characters, as the songs follow rather than precede misbehaviour. As this adaptation emphasises the inability of the parents and Wonka to adopt a moral parental role, Stuart's film raises the unfair expectation that children should behave well without receiving proper adult guidance, as they are punished when they inevitably fail.

While Dahl's novel and Stuart's adaptation may not provide an unproblematic didactic lesson for their child audience, they do send a clear moral message to their adult audience. Children's entertainment has a dual audience (Alvstad 24), and Stuart's representation of the parental role appears to be designed specifically for the adult audience. As the children all fail to behave well without parental guidance, the underlying message for adult audiences becomes that they should take a more authoritative position regarding their children. During the twentieth century, Western parents were more than ever held responsible “for the emotional and psychological wellbeing of children, including the need to avoid anger” (Stearns 130). Especially Stuart’s film illustrates that this places the parent in a weak position, as for example Veruca’s father allows himself to be intimidated by his child for the sake of “harmony” (Stuart 17:47). Regarding the parental role, Dahl’s novel and Stuart’s adaptation are more focused on teaching the adult audience to take an authoritative stance against children’s misbehaviour as a response to trends in parental behaviour in the twentieth century than on teaching children.

In Burton’s adaptation, parental didacticism is more prominent. In addition to including the Oompa-Loompa songs, which are in Burton’s film more similar to the novel than to Stuart’s adaptation, there is a major position for the parental role. Initially, most parents fail to provide their children with correct examples of behaviour. Veruca’s father, for instance, “vowed [he] would keep up the search until [he] could give her what she wanted” (Burton 18:58-19:01), and while Violet’s mother claims that “[Violet]’s just a driven young woman, I don’t know where she gets it” (22:58-9), it is clear that Violet copies the behaviour of her mother. Violet’s mother had her “share of trophy” (23:13), encourages her child to tell the media that she is “a winner” (23:27). Violet also dresses identically to her mother (see Figure 5). In this adaptation, however, the parents realise their wrongs at the end of the film. Augustus’s mother, for example, reprimands her son when he attempts to eat from the chocolate that covers his body (Burton 1:35:37), and when Veruca says, “Daddy, I want a flying glass elevator” (1:36-19-21), her father finally refuses to spoil her any longer and asserts, “Veruca, the only thing you’re getting today is a bath, and that’s final” (1:36:23-25), while the parents do not have any dialogue during this scene in the novel (Dahl 181-3). This shows that the parental voice in this adaptation is stronger than in the novel and Stuart’s film. Burton’s film additionally assigns the role of moral guidance to the parents, releasing the children from the singular responsibility they seem to hold in the novel and in Stuart's adaptation. Simultaneously, this film expands the earlier criticism of weak parental response to children's misbehaviour by allowing the parents to learn from their mistakes, which does not happen in the novel or in Stuart's film.

The importance of the role of parents is further explored through the new addition of Wonka's father, rather than through Wonka himself, as he almost appears to be afraid of children (Burton 38:33; 38:50). Wonka and his father are estranged, and Wonka claims the following about parents: "They're always telling you what to do, what not to do, and it's not conducive to a creative atmosphere" (1:43:31-5). Charlie, however, contradicts Wonka by defending the authority of parents: "Usually they're just trying to protect you, because they love you" (1:43:36-8). Through this additional storyline, the film enforces the underlying message that parents should set clear boundaries to protect their children, and that children should acknowledge that adults, and especially parents, have the knowledge and the authority to decide what is best for them. Unlike the novel and Stuart's adaptation, Burton's film employs the parental role to teach both adult and child audiences about the desirable parent-child relationship, which demonstrates that while passive didacticism is still present, its aim has been altered.

Chapter 4: Didacticism through Child Voices

Apart from adult voices, child voices can also be used on the level of passive didacticism. In *Charlie*, Charlie is “the hero” (Dahl 9), and child readers are likely to identify with him rather than other characters. This chapter will therefore focus on Charlie’s representation as a voice of didacticism in contrast with the condemnation of Mike’s behaviour.

In the novel, Charlie is primarily passive and obedient. During the tour of the factory, Charlie is hardly more than “a small nervous voice” (Dahl 82). Of the eighteen sentences he utters in the factory (84; 90; 91; 92; 99; 103; 105; 109; 111; 127; 134; 139; 146; 149; 175; 177), none concern judgement of the behaviour of the other children or the adults, as Charlie rather provides commentary on the splendour of the factory. The novel is also rich with lines such as “Charlie nodded and smiled up at the old man” (109), and even when Charlie is the only child left, he merely “whisper[s]” (175). The sole instance in which he offers reflection on adult actions, namely when he observes the effect of the punishment of the other children and calls it “dreadful” for them, this is refuted as “[n]onsense” by Wonka (183). This demonstrates Charlie’s overall passiveness, which seems to lead to his victory over the other children. Charlie wins the chocolate factory purely by being “the *only* one left” (175), and thus by being the only child who has shown no misdemeanour and listens to the commands of the adult Wonka throughout the tour. Charlie then becomes the “profitably quiet” child Darton associates with didacticism (1), through which the novel conveys that children should passively obey adults.

Mike’s behaviour forms a sharp contrast with Charlie’s character. Mike is more prone to undermine adult judgements, as he unmasks Wonka’s illogical behaviour with ease, for example when he argues that Wonka’s analysis of the workings of television is inaccurate (158). Wonka responds that he is “a little deaf in [his] left ear” (Dahl 158) and asserts: “You’re a nice boy, […] but you talk too much” (159). The novel contains multiple more examples of Wonka dismissing Mike's commentary (117; 130). This illustrates that Mike's valid criticism of adult behaviour in the novel is ignored and to some extent judged as misbehaviour, while Charlie's passivism is rewarded. This is further demonstrated by the reason Wonka provides for choosing Charlie: "A grown-up won't listen to me; he won't learn. He will try to do things his own way and not mine. So I have to have a child" (185). This means that he has chosen Charlie because he is an impressionable child who will do exactly as Wonka teaches him. The novel is thus shown to prefer the passive, profitably quiet child over a child who engages in criticism of adult behaviour, through which its didactic message becomes that children should behave according to adult standards and take their words as the truth.

In Stuart's adaptation the didactic message that children are supposed to exhibit passive behaviour is not as strong as in the novel. While Mike's behaviour is largely similar, and again supressed by Wonka's comments, such as "I'm a trifle deaf in one ear" (Stuart 1:09:53-4), Charlie's behaviour is only to some extent passive. While Charlie behaves perfectly during the first part of the tour, he and his grandfather drink from the Fizzy Lifting Drinks after Wonka specifically forbade this, and are lifted into the air (1:15:48-55). Unlike the other children, Charlie and his grandfather avoid elimination at this stage, as they find a way to get down without Wonka's help (1:19:10). At the end of the film, however, Wonka confronts them with their misconduct (1:33:00-45). While this angers Grandpa Joe into calling Wonka "a cheat and a swindler" (1:33:52-3), Charlie merely appears saddened (see Figure 6), as he realises he is in the wrong. He returns the Everlasting Gobstopper instead of taking it to one of Wonka's rivals, who tempted the children to steal it in exchange for money (Stuart 1:34:44), a plotline which does not occur in the novel. Through this unselfish "good deed" (1:34:52), Charlie shows loyalty to Wonka and wins the factory (1:35:08). According to Richard Seiter, in the novel Charlie wins because he is "kind, quiet, observant, and *passive*"

(193), while in Stuart's adaptation "Charlie wins because of something he does" (Pulliam 113). Even though this action diminishes Charlie's passiveness, it has the potential to facilitate a didactic message of kindness and repentance. This message, however, becomes less effective due to the unfairness of Wonka's treatment of Charlie in comparison to the other children. As Charlie is not immediately punished for his rule-breaking in the factory while the other children are, he is the only child who is allowed the opportunity to show remorse and thus win the contest. While children "want a predictable, orderly world [and] unfairness […] make[s] a child feel anxious and unsafe" (Maslow 377), Wonka's unjust system is accepted as just by Charlie, the protagonist of the film, which emphasises the adaptation's didactic message that children should obey adults without questioning their authority.

In Burton's film too, the idea of passive behaviour in children may appear to be less strong than in the novel. The didactic role of children, however, is strengthened rather than weakened by this. While Charlie does not break the rules in the factory in this adaptation, he develops a personality as he dares to pose more questions than in the novel, for example when he asks Wonka why he decided to allow people into the factory (Burton 1:10:15). He also portrays a stronger sense of selflessness in this film than in the novel, as he asserts the following when he has found the ticket: "We're not going. A woman offered me five hundred dollars for the ticket" (32:04-11). As Charlie wishes to sell his chance at private happiness for the benefit of the family as a whole, the film emphasises the importance of family life and values. The central role of the family is further exemplified by the ending of this film, which differs markedly from the novel. When Charlie is offered a place in the factory, he refuses because his family cannot join him, and surprises Wonka by acknowledging that "[he] wouldn't give up [his] family for anything" (1:39:41-2). Rather than passively complying with implicit adult rules, as is the case in the novel, Charlie explicitly chooses to be loyal to his parents and family when he defies Wonka. Burton's adaptation emphasises family values, as Charlie asserts that his family makes him feel better when he feels terrible (1:43:16), and that “[parents are] just trying to protect [their children], because they love [them]” (1:43:36-8). Burton’s adaptation thus attempts to teach children respect for parental guidance and family values rather than passive obedience, as Charlie actively endorses the idea that children are to submit to the authority of the family, and thereby to the adult world, which also appear more palatable than in the other versions.

Mike, however, opposes the authority of adults even more strongly than in the novel and in Stuart’s adaptation. Wonka calls him “the little devil who cracked the system” (Burton 39:18-20), as, unlike in the novel, Mike found a Golden Ticket through logical thinking. According to Mike, “[a]ll you had to do is check the manufacture dates, offset by weather and derivative of the Nikkei Index” (23:57-24:07), which demonstrates his high level of intelligence. Mike’s ability to crack the system of the Golden Tickets functions as a metaphor for the manner in which Mike constantly uncovers the faults in adult behaviour, and forms a danger to adult authority through the manner in which he continues to crack Wonka’s systems. For example, when the Oompa-Loompas incorporate Augustus’s name in their song and Wonka explains that it is simply improvisation, Mike questions this (54:13). He further questions Wonka’s authority in the Television Room when he argues that Wonka does not “understand anything about science” (1:25:15-7). As Mike’s rebellion is stronger than in the novel, it is punished more severely. Apart from becoming disfigured, his time in the television appears to be torturous, as he is hit multiple times, cooked, and almost stabbed (1:30:38-32:05). This demonstrates that Mike’s attempt to defy adults is repressed, while Charlie’s insistence on supporting family values is rewarded with a happy ending. Even though, unlike in Dahl’s novel and Stuart’s adaptation, teaching ready obedience is not the aim of Burton’s adaptation, child voices are employed as methods of passive didacticism to emphasise the importance of respect for parental authority and family values.

Conclusion

While critics may not comment as avidly on didacticism after the nineteenth century, *Charlie* and its adaptations demonstrate that didacticism is still present in children's entertainment in the twentieth and twenty-first century through the use of passive rather than overt didactic methods, which were more prominent before the twentieth century. First of all, the use of narrative voice, description and imagery are most didactically controlling in the most recent adaptation, as Burton's film includes some overt narration while Stuart's adaptation omits the narrative voice. The appearance of the characters and didactic imagery is also embellished compared to the novel to demonstrate the binary opposition between Charlie and Augustus, more strongly so in Burton's adaptation than in Stuart's film.

Furthermore, the didactic parental role is most effectively used as a passive didactic method in Burton's film. The novel and Stuart's adaptation raise expectations for the way children ought to behave without providing them with adult guidance, and thereby implicitly criticise the role of parents in the twentieth century. Burton's film, however, enhances the importance of parental guidance, and extends a strong moral message to children and parents alike.

Finally, the didactic role of children is emphasised most in Burton's adaptation, and has changed significantly from the novel. While the novel and Stuart's adaptation favour quiet, compliant children, Burton's film allows Charlie to develop more of a personality and explicitly choose to submit to the authority of his parents. Moreover, this adaptation emphasises family values by including a backstory about Wonka's father. Even though the novel and both its adaptations employ passive didacticism, its moral message has changed over the years. Dahl's *Charlie and the Chocolate Factory* and its film adaptations by Stuart and Burton thus demonstrate that while it appears that didacticism diminished in popularity, didacticism remains part of children's literature and films in the twentieth and twenty-first century through the use of mainly passively rather than overtly didactic description, imagery and character voices.

The persistence of didacticism in its passive form, and perhaps even a slight increase regarding didactic imagery, can possibly be explained as a response to the growth of concern about child welfare and family values from the 1950s onwards, since "[e]ducation and children's literature must always respond to the tenor of the time" (Wu, Mallan and McGillis xii). As mentioned earlier, Western governments started to introduce protective measures for children after the Second World War. Paradoxically, protectiveness on the part of parents faded somewhat too (Stearns 115), as for example sexual permissiveness increased (116). The message of the novel and Stuart's adaptation, which call for more parental authority and child obedience, may have been a response to such changes. In the twenty-first century, governmental control increased steadily in Western countries, as is demonstrated by for example measures against child obesity, which could even result in children being taken from their parents (114-5). This may explain the slight increase in passive didactic imagery concerning the binary opposition between Charlie and Augustus, as Augustus in Burton's film represents the danger of obesity. Furthermore, in the twenty-first century a call for parental protectiveness and traditional family values emerged (115), as a poll among American parents showed that they considered childhood "too disrespectful, too removed from family obligation" and wished for "more traditional standards of family life" (169). This change between the twentieth and the twenty-first century could explain the difference between the didactic message of Burton's adaptations and the earlier versions of *Charlie*.

One of the main limitations of this paper is its small scope. While it has been demonstrated that passive didacticism is present in *Charlie* and its adaptations, future research should analyse more children's literature and their recent adaptations to confirm that this is a trend in the twentieth and twenty-first century rather than an exception. Furthermore, the possible influence of the move from Dahl's British novel to American films was not taken into account, nor the illustrations by Blake and other artists. Further research should focus on these aspects of *Charlie* and its adaptations as well. Finally, this paper lacked the scope for empirical research that can illuminate the extent to which children notice and are influenced by these didactic elements. While attempts to control the response of the reader are present in *Charlie* and its adaptations, additional research is needed to explore the effectiveness of such didactic methods.

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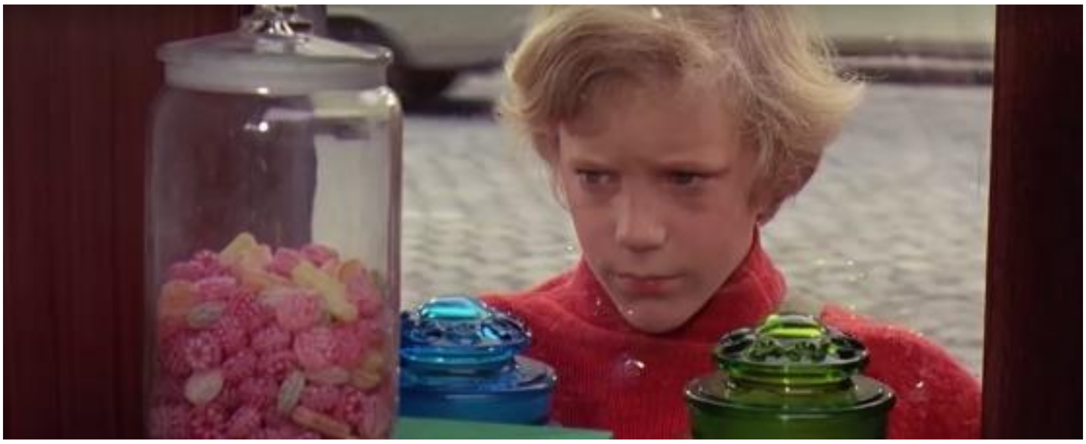
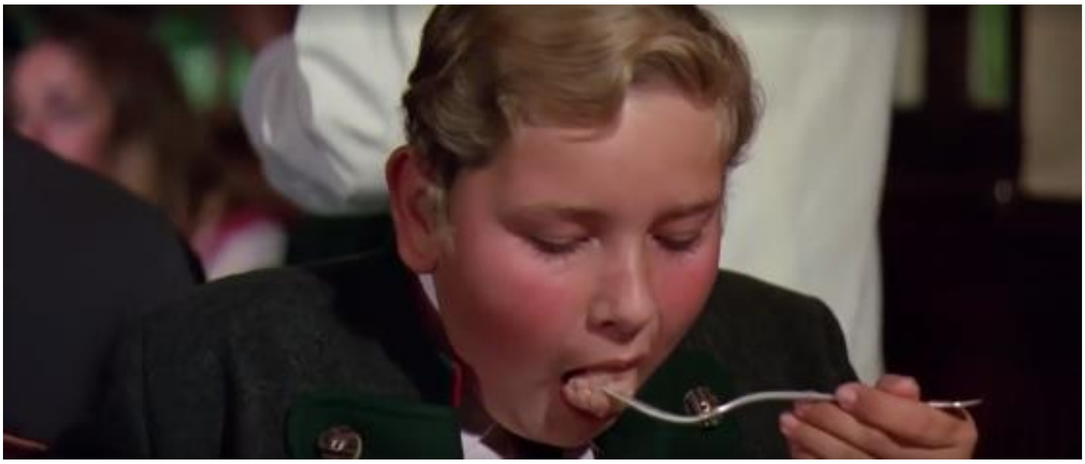
Appendix

Figure 1



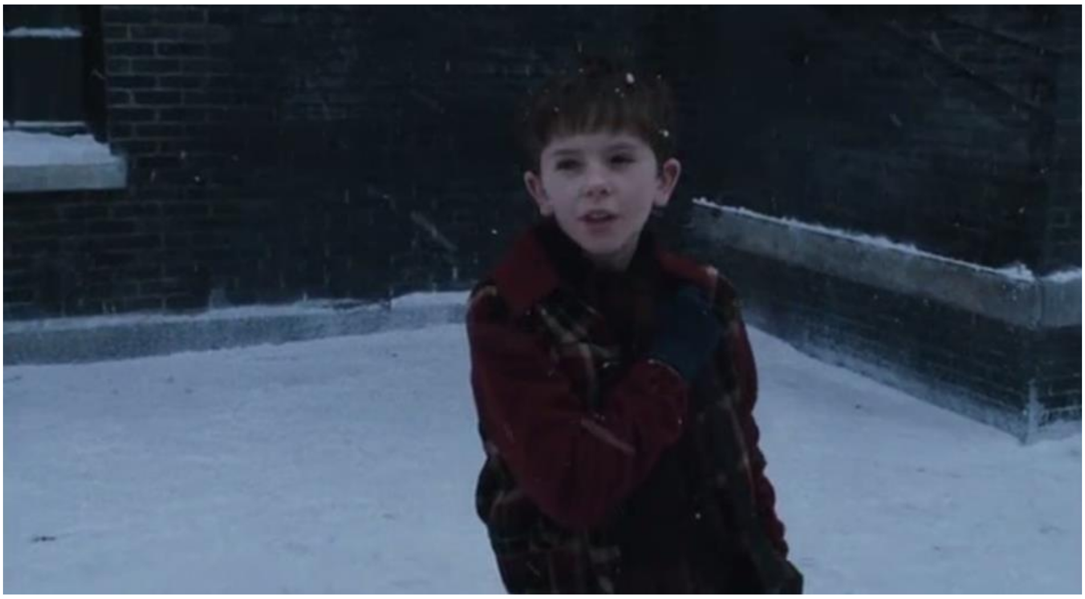
Charlie Bucket (Stuart 5:23)

Figure 2



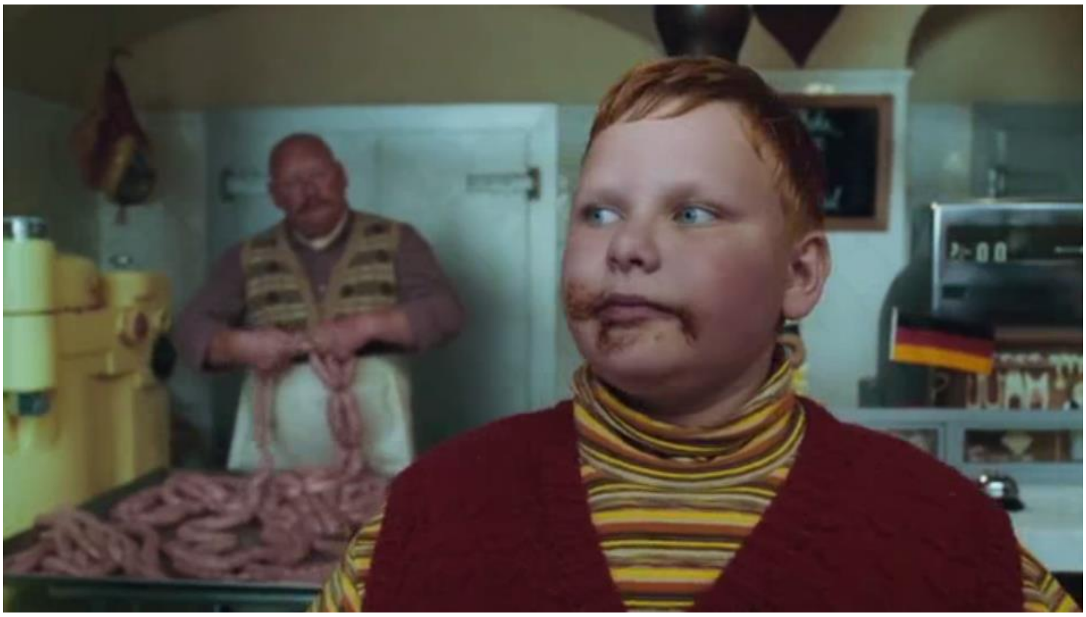
Augustus Gloop (Stuart 14:01)

Figure 3



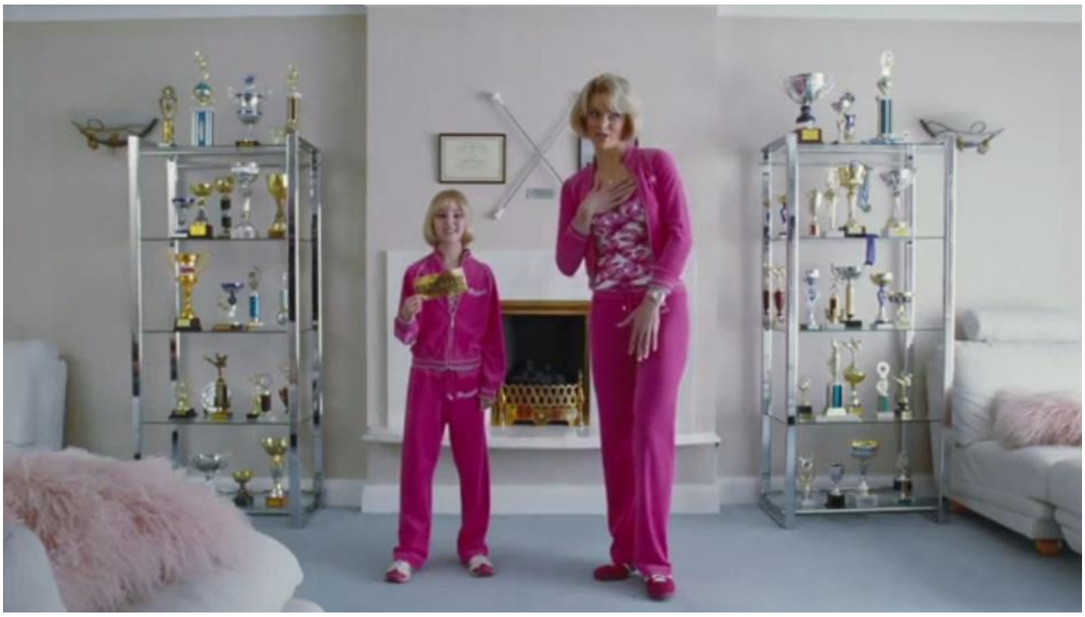
Charlie Bucket (Burton 4:26)

Figure 4



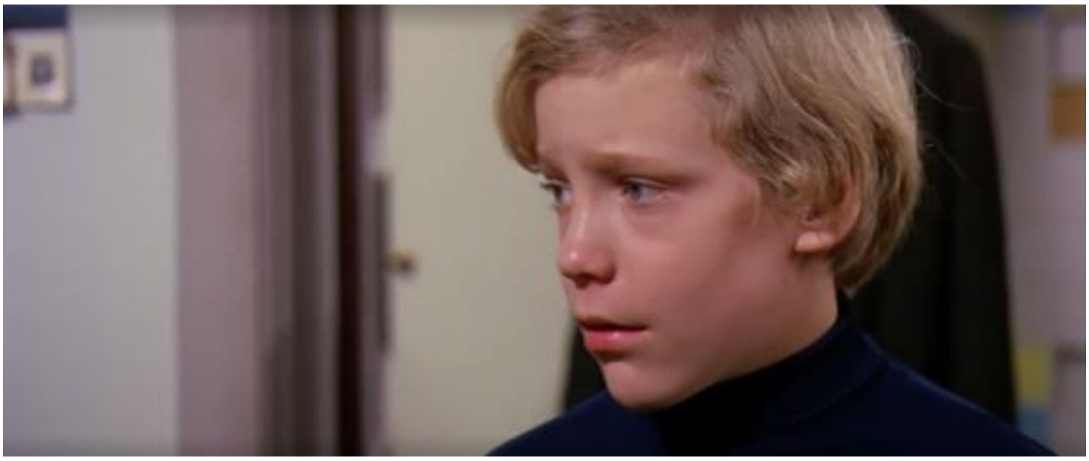
Augustus Gloop (Burton 16:47)

Figure 5



Violet and her mother with matching clothes and hairstyle (Burton 23:11)

Figure 6



Charlie is saddened by Wonka’s anger (Stuart 1:34:31)