

# From Page to Pop-Up: A Visual Rhetorical Analysis of Alice's Adventures in Wonderland and its Three- Dimensional Adaptation

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## Abstract:

With the rise of some innovative means of storytelling, it becomes necessary to visit storytelling beyond its traditional formats. Examining the visual rhetoric of classic literature and its modern adaptations offers rich insights. The current study analyzes Lewis Carroll's Alice's Adventures in Wonderland alongside Robert Sabuda's pop-up adaptation, integrating elements from Sonja Foss's (2004) model of visual rhetoric in addition to William Labov's (1972) narrative structure into a framework that addresses the concept of visual rhetoric in addition to aspects of discourse analysis. The analysis reveals some points: first, Sabuda's physical storytelling strategy can enhance the reader's immersion within the story. Secondly, the pop-up adaptation's elements have the effect of adding another layer of interpretation for the original story. Lastly, despite its amusing and immersive aspects, the pop-up adaptation misses the narrative richness found in the original work.

**Key Words:** Visual Rhetoric, Narrative Structure, Storytelling, Alice's Adventures in Wonderland, Pop-Up Adaptation.

## من المكتوب الى القصص الصوري المنبثق: تحليل بلاغي بصري لمغامرات أليس في بلاد العجائب وتكييفها ثلاثي الابعاد

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## الملخص:

مع انتشار وسائل سردية جديدة مبتكرة، أصبح ضرورياً إعادة النظر في السرد القصصي بما يتجاوز صيغته التقليدية. ان تحليل البلاغة البصرية للادب الكلاسيكي وتكييفاته الحديثة يقدم وجهات نظر غنية. تحلل هذه الدراسة رواية "مغامرات أليس في بلاد العجائب" للكاتب لويس كارول جنباً الى جنب مع تكييفها على شكل قصة صورية منبثقة بواسطة روبرت سابودا، من خلال دمج عناصر من نموذج سونيا فوس (٢٠٠٤) للبلاغة البصرية مع نموذج بنية السرد لوليام لابوف (١٩٧٢) في اطار تحليلي يستهدف مفهوم البلاغة البصرية بالاضافة الى جوانب تحليل الخطاب. كشف التحليل عن عدة نتائج: ان استراتيجيات سابودا السردية الملموسة يمكن ان تعزز اندماج القارئ مع القصة؛ ان عناصر القصة الصورية المنبثقة يمكن ان تضيف مستوى اخر من الفهم للقصة الاصلية؛ وأخيراً، على الرغم من الجوانب المسلية والجاذبة في القصة الصورية المنبثقة الا انها تفتقر للثراء السردى الموجود في العمل الاصلى.

**الكلمات المفتاحية:** البلاغة البصرية، بنية السرد، السرد القصصي، مغامرات أليس في بلاد العجائب، تكييف قصصي-صوري منبثق.

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## 1. Introduction

Some well-founded assumptions can be made about the evolution of communication and storytelling as well as the origins of fairy tales. Yet, it is impossible to locate and study the history of stories and the evolution of genres because people started speaking and telling stories thousands of years before they learned to read, write, and keep records, and then only a small minority of humans could read and write. These elite groups were preoccupied with their own interests, which had little bearing on the general or popular modes of communication. It is also impossible to show how all stories are connected and yet distinct in their personal and social functions (Zipes, 2012, p. 5).

Storybooks, or their equivalent in ancient civilizations, are one of those mediums for conveying a variety of topics and morals. Pearsall (1998) defines the term 'storybook' as "... a book containing a story or collection of stories intended for children" (p. 1834). According to Poe (2011), culture, communication networks, and the media all have type-specific characteristics that are connected to one another. If the medium was seen of as a tool for information transmission, reception, storage, and retrieval. Speech, manuscripts, prints, audiovisuals, Internet, and digitals are the six historical periods that Poe separates the history of communication into, starting roughly 300,000 years ago. The speech was and continues to be the main constant in the evolution of communication over the span of these about 300,000 years (p. 35).

Original-storybook approach and its pop-up adaptation are the two forms of storytelling that are covered in this study. Before starting this study, it is important to define what the term 'adapt' means. Adaptation as a process or an action is defined by Oxford English Dictionary as making "... one thing to fit with another, or suit specified conditions, esp. [especially] a new or changed environment, etc. ..." (Pearsall, 1998, p. 19).

Additionally, Encyclopedia Britannica Online (2023) defines adaptation as "something that is adapted *especially*: a movie, book, play, etc., that is changed so that it can be presented in another form" and as "the process of changing to fit some purpose or situation". Thus, "adapt foregrounds create something for a new use; application foregrounds use it.

With regard to pop-up adaptation, particular "figures or scenes pop-up from the page as the book is opened to 180 or 90 degrees. Unlike other movable books, a pop-up book achieves 3D effects using 2-D forms. Flat pieces of paper constructed by bending, folding, and pulling are uniquely crafted to appear three-dimensional." (Phing, Izani, Razak, 2004, p. 2). However, the circulation and popularity of pop-ups could be due to its form novelty; "...central to that novelty is a desire to engage readers more actively in reading." (Newell, 2017, p. 143)

Lewis Carroll's (1865) novel book *Alice's Adventures in Wonderland*, published in the middle of the 19th century, is the subject of the current study. The narrative centers on a little girl named Alice who, while sitting by a riverbank feeling bored and drowsy, meets a White Rabbit and chases it down a rabbit hole, entering a magical realm full of curiosities and colorful experiences. The book begins with Alice daydreaming about her surroundings before spotting the White Rabbit, who is both agitated and calm. Being fascinated, Alice follows the rabbit and ends up falling down a deep rabbit hole that leads to an odd hallway with closed doors. She starts exploring this new world after undergoing a series of strange size shifts brought on by eating and drinking enigmatic substances. At first, she is annoyed by the difficulties she is facing, navigating her size, and the odd people she encounters. The story establishes the tone for Alice's fanciful and frequently absurd adventures, which run the course of the entire story (Carroll, 1865).

Although a great deal has been written about *Alice's Adventures in Wonderland* and its adaptations, the idea of pop-up adaptation has not yet been examined via the prism of visual rhetoric, as the present study recognizes. This study seeks to provide answers to the following

questions: 1. How might certain physical storytelling aspects improve the reading experience and help the reader understand and experience it? 2. Which adaptation—the pop-up or the textual one—best introduces the novel? This study aims to analyze three main events from the aforementioned book and its pop-up adaptation by integrating the model of visual rhetoric proposed by Foss (2004) with that model of Labov's (1972) narrative structure.

## **2. Literature Review**

This also offers an analysis of the related literature and some connected subjects. This study examines both Lewis Carroll (1865) original and Robert Sabuda's (2005) pop-up remake.

The history of movables and pop-ups is surprisingly extensive. In the thirteenth century, pop-ups, which were essentially basic calendars made of revolving paper disks, were among the first movables. Another early invention that was frequently used in anatomical graphics were flaps that were affixed to a page and could be lifted to expose something underneath. A wide range of mechanisms, including shaped parts that drew out of pockets and hinged flaps that folded out of the page, soon began to appear on book pages, giving them life. Originally roving peep displays were frequently carried on the backs of showmen, tunnel books first appeared in the seventeenth century. Up until this point, adult-oriented, instructional moveable books were nearly universal. Companies in England and other European countries established dedicated sections for hand assembling when children's pop-up books gained popularity in the eighteenth century. Notable figures from the early days include Ernest Nister, a German publisher from the nineteenth century who, among other things, created movables with dissolving images, which allow one set of images to slide over another using a pull tab (Hiebert, 2014, p. 10).

Pop-ups are characterized as creases or folds in paper that appear when a page is unfolded by the viewer. Pop-ups are enchanted. There is a 'wow' effect when you open a page and something moves, according to

children's book author Robert Sabuda. Such pop-ups are described as "It is surprising . . . exciting . . . it's magic!" Watching a scene literally come to life—a dragon emerging from a page, a tower rising from the surface of the paper, or a word emerging from between the folds—enchants both adults and children (Hiebert, 2014, p. 10).

What is unique about pop-ups is that they represent the essence of what storytelling and stories are about, building a bridge between the textual material and the physical representations of the characters of the story. According to Harvey (2013), stories are not found on paper but rather in the words and pictures that people can visualize. The main goal of oral storytelling is to share with the audience the pictures that are in the teller's head. The emphasis of storytelling is on narrative and imagery rather than memorizing textual phrases (pp.12–13).

The present study addresses the novel book of *Alice's Adventures in Wonderland* and its pop-up adaptation through the lens of visual rhetoric and narrative. The concept of visual rhetoric will be explored and more understood in the paragraphs that follow, culminating with the visual rhetoric approach that will serve as the study's framework.

The field of visual rhetoric is relatively new in this ancient field. It was not until 1970 that the first formal request was made to include visual representations in the study of rhetoric, which was previously assumed to be limited to verbal conversation. That year, the Speech Communication Association hosted the National Conference on Rhetoric, and the participants drafted a recommendation that called for the study of rhetoric to be broadened "to include subjects which have not traditionally fallen within the critic's purview: the non-discursive as well as the discursive, the non-verbal as well as the verbal" (Sloan, 1971, p. 221). The participants stated that a rhetorical perspective "may be applied to any human act, process, product, or artifact" and "may formulate, sustain, or modify attention, perceptions, attitudes, or behavior" (p. 220).

According to Smith, Moriarty, Barbatsis, and Kenney (2005), a number of factors invite the presence of visual rhetoric into the field of study, starting with the fact that human experiences are spatially oriented,

non-linear, multidimensional, and dynamic, often only being able to be expressed through visual imagery or other non-discursive symbols. Understanding and expressing such sensations requires paying attention to these kinds of symbols. Another reason for the rhetorical study of visual imagery is the need for a more comprehensive and wide-ranging rhetorical theory (p. 143).

Visual rhetoric may also be defined as a communication style that uses graphics to support a point or convey meaning. As a result, a study of visual rhetoric considers how images work both independently and in combination with other elements to create an argument meant to arouse strong emotions in a specific audience (Bulmer & Oliver 2006, p. 55).

According to Olson (2010), visual rhetoric is "the practice of using visual images to communicate persuasive messages." He claims that visual rhetoric is a potent tool for communication that has the ability to influence attitudes, behavior, and beliefs. Olson stresses how critical it is to examine visual texts and comprehend the role that visuals play in persuasion. Assessing visual texts, according to Olson, entails looking at how ideas are communicated through color, composition, and symbolism. People can develop their ability to create and use visual communication more intelligently by learning the techniques used in visual rhetoric (p. 573).

The present study proclaims that the original novel book or its pop-up adaptation are considered to be narrative that can be subject to visual rhetoric analysis and also a discursive analysis. Labov (1972) defines a narrative as one way of reviewing past experience by corresponding a verbal arrangement of clauses to the arrangement of events which, though it is inferred, actually occurred (pp. 359-360).

### **3. The Framework of Analysis and Data Description**

For this study, the framework of analysis consists of the integration of Labov's (1972) narrative structure model into Foss's (2004) model of visual rhetoric aiming to achieve a robust framework to analyse elements

of visual rhetoric and discourse of both the novel book and the pop-up adaptation. To start with, Foss (2004) distinguishes between two types of visual rhetoric:

**a.** a communicative artifact is described as "a product individuals create as they use visual symbols for the purpose of communicating [...] such as the purposive production or arrangement of colors, forms, and other elements to communicate with an audience." Studying rhetoric; in particular visual symbols, paintings, advertisements, photographs, or structures are examples of physical examples or products of the creative process. Accordingly, the deliberate production or arrangement of colors, shapes, and other elements to communicate a message to an audience is referred to as visual rhetoric as an artifact (Foss, 2004, p.304).

**b.** a viewpoint, which is described as "it constitutes a theoretical perspective" and includes the symbolic process through which images convey meaning, including the "colors, lines, textures, and rhythms in an artifact, [which] provide a basis for the audience to infer the existence of images, emotions, and ideas." Foss goes on to propose that "A rhetorical perspective on visual artifacts constitutes a particular way of viewing images—a set of conceptual lenses through which visual symbols become knowable as communicative or rhetorical phenomena." (pp.304-305).

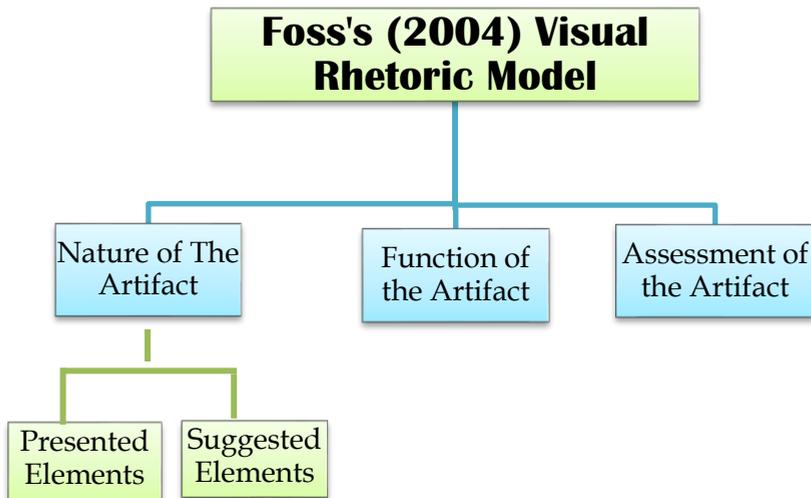
### **3.1 Foss's Model of Visual Rhetoric**

Foss' (2004) methodology is used for this study to analyze images as context- and purpose-driven artifacts. When preparing to study a visual object, a rhetorical researcher should concentrate on three areas, according to her. Among these are assessment, function, and nature. Nature refers to the elements, attributes, and features of visual artifacts; function refers to the communication impact of visual artifacts on audiences; and Assessment is the process of evaluating visual artifacts.



The paradigm for studying visual rhetoric is built upon these three elements taken together (p. 307). Figure 3.1 and the accompanying illustrations clarify each component of the analytical model based on Foss's assessment of the best research methodology.

Figure 3.1 : The model of analysis of Visual rhetoric.



Note: Adopted from Foss 2004

Below is a description of each component in the adopted model, informed by Foss's (2004) methodology for examining visual rhetoric in visual artifacts.

**a. Nature of the Artifact**

According to Foss (2004), examining the distinctive features of the visual artifact is a crucial part of visual rhetoric studies. Understanding the substantive and stylistic features of artifacts is the main focus of visual rhetoric studies since it is crucial to their interpretation and assessment. The two primary components of visual rhetoric are:



suggested and presented/shown elements. Identifying the aspects of an item means defining its main physical attributes, such as color, space, and media. Finding the concepts, ideas, themes, and allusions that a viewer is likely to deduce from the elements that are provided is the first step in identifying the recommended elements (p. 307).

Foss (2004, p. 307) continues to state that "An understanding of the main communicative elements of an image and, consequently, of the meanings an image is likely to have for audiences is generated by an analysis of the presented and suggested elements." By rethinking the fundamental components of rhetoric, studies of visual rhetoric that concentrate on the nature of the visual symbol are essential to the development or modification of discourse-based rhetorical theory. Rhetorical researchers are encouraged by these studies to investigate the ways in which conventional rhetorical elements—such as metaphor, argument, enthymeme, ethos, evidence, narrative, and stasis—can be adapted to visual rhetoric. In addition, these studies urge rhetorical theory to address a completely new set of visual constructs, including color, space, and texture. Thus, when visual units of meaning are taken into consideration, rhetorical theory, which was previously limited to linear language symbols, erupts into one that is multidimensional, dynamic, and complex. Regarding the present study, data analysis based on this component has to look at the visual components of the pop-up adaption and the book texts, contrasting the ways that the original text and its three-dimensional organized adaption conveyed meaning.

### **b. Function of the Artifact**

According to Foss (2004), a secondary emphasis for scholars employing a rhetorical perspective on visual symbols is the function or functions that visual rhetoric fulfills for an audience. A visual artifact's function is defined by the action it conveys. Visual artifacts serve various functions, including memorializing individuals, evoking warmth and coziness, and prompting viewers to examine their self-imposed limitations. Scholars adopting a rhetorical perspective on visual artifacts do not regard the creator's intentions as definitive for the correct interpretation of a work.



The scholar may lack access to evidence regarding the intentions of artifact creators. Furthermore, prioritizing creators' interpretations over those of viewers restricts opportunities for alternative experiences of the artifact. Foss also mentions that Scholars proclaim "once an artifact is created, it exists independently of the creator's intention" (p.308).

Going forward, Foss (2004) states that while discursive rhetoric can be used for countless purposes, the purposes that rhetorical theory examines are often persuasive, using symbols that are intended to influence listeners in certain ways. Many visual symbols have more ambiguity than spoken language, making it considerably harder to assign them a single function. There are many different ways to understand an artifact's message, which limits its ability to persuade while increasing its capacity to convey functions that may be less dominant and more inviting, eclectic, and fragmented. Thus, studying the visual may aid in shifting rhetorical theory from emphasizing altering others to a far wider range of symbolic functions and, consequently, a deeper comprehension of the incredibly diverse actions that symbols may and do perform for audiences.

For this study, the analysis identifies the function of each difference between the two literary works in the selected event.

### **c. Assessment of the Artifact**

Assessment, as preferably called by Foss (2004), is the third pillar or emphasis area for academics studying visual rhetoric. Some researchers choose to evaluate an artifact according to how well it serves its purpose. An examination of the media, colors, shapes, and content of an artifact is necessary to assess if it serves as a memorial for a particular person. Some scholars assess visual symbols by looking at the purposes they fulfill, and the significance and outcomes of these purposes have a big impact on how legitimate the symbols are judged to be (p. 309). For example, they might investigate if an item is consistent with a particular moral code or has the potential to liberate people.

Foss (2004) maintains that similar to an emphasis on nature and function, an emphasis on Assessment has the ability to change rhetorical theory.



Such an emphasis, in particular, promotes challenging the conventional understanding of effectiveness. Interpersonal or small-group discourse is usually assessed based on whether or not the audience has shifted in the direction the rhetor intended after hearing the rhetor's message. It is unclear how such a criterion might be used to non-representational visual rhetoric that might be confusing to viewers. Standard rhetorical criteria, such as thesis clarity, supporting material relevance, metaphor vividness, organizational pattern appropriateness, style dynamism, and rhetor credibility, are undoubtedly largely irrelevant when evaluating a message's capacity to effect change (p. 309).

This component of the analysis dives deep into the overall Assessment of element of differences between the novel book and its pop-up adaptation in the selected event

### **3.2 Labov's Model of Narrative Structure**

For Labov (1972), a fully-formed narrative should exhibit an abstract, orientation, complicating action, evaluations, resolution, and coda (p. 361). The next sketches uncover each of these six elements.

**a. Abstract.** The first element of the Labovian structure is the abstract, which is made up of a couple of sentences that summarize the entire story and express its meaning (Labov, 1973). The abstract serves as the narrative's introduction. The first sentence that summarizes the entire story's flow of events is called an abstract (Labov, pp. 4-5). Some linguists believe that titles can serve as a simple summary of the abstract in written tales (Toprak 1997). The abstract can be a free sentence that is placed anywhere in the story without changing its meaning, or it can include the entire idea of the story.

**b. Orientation.** Character names, time, location, and starting behavior are all revealed in an orientation sentences (Labov, 1997, p. 5). Usually, the orientation provides information about the time, tale players, activity location, and context in which the story takes place. When describing the orientation, the past progressive is typically used to indicate what transpired prior to the event being recounted (Afsar, 2006, p. 504). Labov

(1972) asserts that free clauses typically appear at the start of the complexity in the orienting section (p. 364). The participants' identities and early behaviors are displayed in this section. Conversely, it also serves as a guide for the upcoming events.

**c. Complicating Action.** The story's actual events, which drive the plot and maintain spectator interest, are referred to as the complicated action. To answer the question, "And then what happened?" the story's core consists of a sequence of narrative sentences that explain the subsequent events. (Labov, 1997). This is typically the longest section of a story and includes both assessment and orientation (Afsar, 2006, p. 498). According to Johnstone (2001, p. 639), the suspense created by the intricate action keeps the audience engaged with the story. This section explains the novel's eventual events in the correct sequence.

**d. Evaluation.** Labov (1972) describes evaluation as "that part of the narrative which reveals the narrator's attitude towards the narrative by emphasizing the relative importance of some narrative units compared to others." The markers that demonstrate the Story's relevance are the evaluation aspects (p. 367).

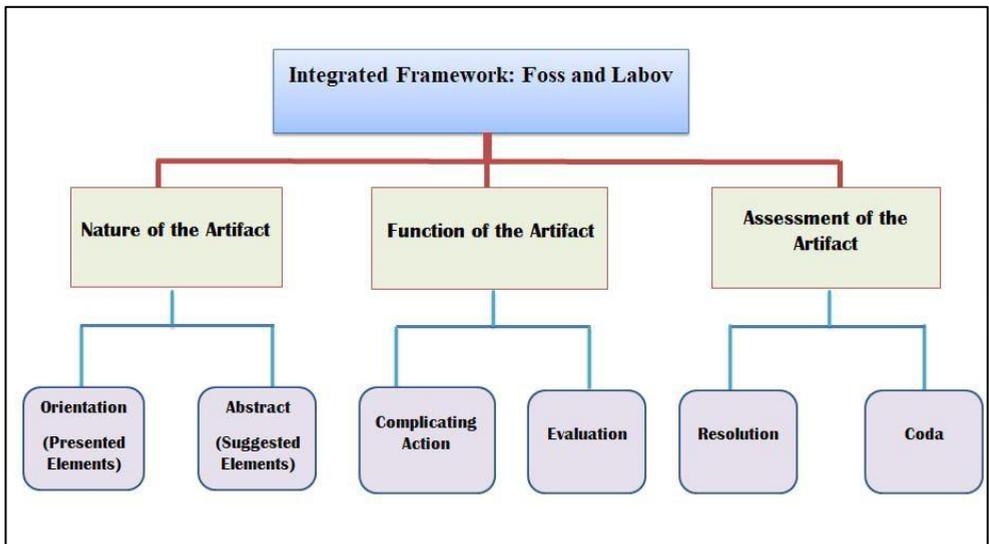
**e. Resolution.** Labov claims that "The resolution of a personal narrative is the collection of complicating actions that follow the most reportable incident," (1997, p. 12). This outcome or conclusion reduces tension and answers the question, "What finally happened?" (Johnstone, 2001, p. 640). The final narrative sentence of the complicated action, explaining how it was resolved, usually starts it. This part brings the narrative to its conclusion, allowing the dilemma to yield its solution.

**f. Coda.** Stories often end with free clauses known as codas that signal the story's conclusion. One way to return the voice perspective to the story's timeframe is through the coda (Afsar, 2006, p. 497). The story's coda is the final part. It serves as both a signal that the story is over and, occasionally, a bridge connecting the story's history and present. Consequently, a coda is the last explanation at the end of a story.

### **3.3 Framework of Analysis**

This section showcases the framework of analysis and highlights the reasons behind the integration of the two models by Foss (2004) and Labov (1972).

Figure 3.2 The Integrated Framework



Note: Adapted from Foss 2004 and Labov 1972

The main reasons behind integrating Labov's (1972) elements within the three elements of visual-rhetoric analysis by Foss (2004) are stated below:

Firstly, according to the framework in (Figure 3.2) above, the Labov's elements of 'orientation' and 'abstract' are introduced under the element of 'nature of the artifact'. The reason of this integration is that these two elements can provide the basic groundwork of the visual narrative, where 'orientation' establishes the basic setting, stating who the characters are, where they are, and when the event occurred which in turn can showcase Foss's concentration on the inherited qualities. An 'abstract', alternatively, encompass the main themes and ideas, offering things that are not presented physically in the artifact.

Secondly, (Figure 3.2) also suggests combining Labov's 'complicating action' and 'evaluation' under the 'function of the artifact' element to address the dynamic aspects of storytelling whether textual or by three-dimensional figures. The 'complicating action' reflects the unfolding of important events that Foss's model considers as vital for linking the audience through written or pop-up figures. As for the 'evaluation', on the other hand, the significance and emotional weight of the events is communicated, resonating with Foss's focus on how visuals work to convey layered meanings.

Lastly, the framework also showcases an integration of the elements of 'resolution' and 'coda' under Foss's Assessment of the artifact' as these Labovian elements represent the closure points in both narrative adaptations. The main focus of 'resolution' is on the visual cues that the work might represent to indicate the end of the conflict, while 'coda' gives a reflective ending that brings the audience back to the present. These two aspects align well with Foss's Assessment component, considering the overall impact of the artifact.

### **3.4 Data Description and Selection**

#### **3.4.1 Data Description**

Most educated American and English people have read Lewis Carroll's Alice novel books, *Alice's Adventures in Wonderland* and *Through the Looking-Glass*. Additionally, these are books that are read around the globe. Alice's Adventures was one of the most translated books in the world by 1965, having been translated into 47 languages, including Latin. Furthermore, the Alice books are remembered rather than just read. The amount of people who refer to them on a daily basis—not just when referencing characters—can be used to gauge how memorable they are, such as the Mad Hatter or the Cheshire Cat, but also full dialogue passages and poems. It has been suggested that Carroll maybe is the most quoted author in the world, second only to Shakespeare. Furthermore, Carroll frequently draws inspiration from his fantasy world to give some facets of contemporary life a fittingly surreal



feel: witness books with titles *Malice in Blunderland* and *Alice in Hueyland*, as examples (Hoogstraten, 2017, p.3).

Hoogstraten (2017) asserts that since the first edition of *Alice's Adventures in Wonderland* was released in 1865, the book has been a never-ending source of adapters. The story's everlasting appeal has been shown by the numerous adaptations, which have asked for various interpretations of Wonderland's vibrant realm and its numerous creatures over the years. Video games, songs, comics, literary retellings, and many other forms of adaptations are available in addition to the movie. Because Carroll's (1865) original Alice defied a long-standing convention in Victorian fiction, she has become one of the most unforgettable characters in literature (p.4).

In addition to translation, Alice has been animated, annotated, musicalized, and aired, according to Philips (1971). She has been illustrated several times in printed copies. In the New York Public Library alone, there are editions with illustrations by fifteen different painters, including Carroll himself, Peter Newell, Arthur Rackham, Charles Robinson, Thomas Maybank, Harry Furniss, and Fritz Kredel. Salvador Dali tried to combine Carroll's absurd vision with his surrealist vision in 1970 (p. xx).

As Karlsson (2022) puts it, seven-year-old Alice is the main character of Lewis Carroll's (1865) book novel *Alice's Adventures in Wonderland*. After falling down a rabbit-hole while pursuing a White Rabbit wearing a waistcoat, she finds herself in Wonderland, a realm where animals can speak and reason is no longer relevant. We, as readers, accompany her on her travels and run-ins with ridiculous figures like the Mad Hatter, the Queen of Hearts, the Cheshire Cat, and the Caterpillar. Commonly, novels are divided into various genres in the literary world, including fantasy genre. The fantasy genre, which includes *Alice's Adventures in Wonderland*, is itself subdivided into other categories. The book can be categorized as mixed fantasy since it incorporates elements from multiple fantasy genres, such as "journey, transformation, talking animal [sic], and magic" (p.2).

### 3.4.2 Data Selection

It is to be noted that three events are selected as the data for analysis. The events were selected according to their compatibility with the study's aims and endeavor as well as their existence in the pop-up adaptation of the work by Robert Sabuda (2005).

#### 1. First Event: 'Alice Fall into the Rabbit Hole'

This event is important and cannot be neglected, because it represents the point in the story where Alice is shifted from the real world into fantasy, marking the beginning of the adventure. The scene describes how Alice followed the rabbit, which led to her fall into the rabbit hole; the portal that will take her to Wonderland, the dreamlike, nonsensical world, and imaginary creatures. The pop-up adaptation of the story by Sabuda (2005) is viewed with large vertical three-dimensional images with more immersive details.

#### 2. Second Event: 'The Mad Hat's Tea Party'

This event is pivotal due to how it represents the world of Wonderland with its absurd, puzzle-like features. The story depicts Alice arriving at an ongoing tea party hosted by the Mad Hatter, March Hare, and Dormouse, where logic is constantly undercut and conversations devolve into insanity. The disorganized table setting, mismatched teacups, and never-ending tea time all contribute to Wonderland's chaotic atmosphere. Sabuda's (2005) pop-up rendition depicts the incident using detailed three-dimensional pieces, bringing the fanciful surroundings to life and accentuating the scene's bizarre and unsettling aspects.

#### 3. Third Event: 'Alice's Evidence in the Trial'

This event is pivotal to the story in the sense that it represents the climax of the events that Alice faces in Wonderland. It demonstrates the arbitrary nature of authority in Wonderland. The scenario depicts Alice on trial before the Queen of Hearts, where strange laws, irrational

verdicts, and the Queen's frequent "Off with her head!" outbursts highlight the silliness of authority. As Alice matures, both literally and metaphorically, she asserts her independence and questions the absurdity around her. Sabuda's (2005) pop-up rendition depicts Alice's transformation using layered paper constructs, emphasizing the drastic increase in scale and highlighting the scene's indictment of power and control.

## **4. Analysis**

### **4.1. Analysis of the First Event: 'Alice's Fall Down the Rabbit Hole'**

#### **4.1.1 Nature of the Artifact**

**4.1.1.1 Presented Elements.** Carroll's (1865) original novel depicts Alice's fall through long, winding descriptions that emphasize both curiosity and confusion. She falls slowly, allowing time for her thoughts to wander: "Either the well was very deep, or she fell very slowly, for she had plenty of time as she went down to look about her and to wonder what was going to happen next." Carroll (1865) utilizes wordplay and internal monologue to showcase Alice's change into Wonderland's logic (p. 3).

Sabuda's pop-up version, on the other hand, substitutes instant visual impact for text-driven reflection. The page opens into a tall, vertical, three-dimensional spring-like shape that represents a visual depiction of Alice's fall down into the rabbit hole into Wonderland. The reader feels Alice's fall immediately and viscerally rather than reading about it. The spring, in addition to the tree and Alice's sister, represents elements that have the capability to enrich the visual depiction of the event (see Figures 3.1, 3.2, 3.3).

**4.1.1.1.1 Orientation.** Alice's inner monologue serves as the Orientation in Carroll's narrative, preparing readers for the shift into Wonderland's strange logic. However, this Orientation is compressed into a single visual explosion in the pop-up adaption; the spring-like structure

produces an instantaneous shift, substituting a direct, immersive effect for the text's gradual building.

Figure 4.1 Alice Following the Rabbit Moving Away from her Sister



Note: Screenshot from Best Pop-Up Books, YouTube Channel 2017

Figure 4.2 The Spring-like Shape that represents the Rabbit Hole



Note: Screenshot from Best Pop-Up Books, YouTube Channel 2017

Figure 4.3 Alice's Realistic-like Fall Down in the Rabbit Hole



Note: Screenshot from Best Pop-Up Books, YouTube Channel 2017

**4.1.1.2 Suggested Elements.** Alice is still processing the transfer from reality to Wonderland, thus Alice's long, contemplative descent symbolizes a gradual psychological shift. Sabuda, on the other hand, shrinks time into a single, explosive visual event, highlighting the chaotic, surreal aspect of Wonderland.

**4.1.1.2.1 Abstract.** The change from an everyday world to an unpredictable one is the main idea (abstract) of Alice's descent. Sabuda depicts this by an exaggerated, dynamic spatial shift, whereas Carroll uses a gradual, reflective decline. The abrupt change from a flat book to a three-dimensional drop in the pop-up (becoming obvious in Figure 4.3) acts as an abstract that graphically conveys the heart of the narrative—a voyage into the unknown.

#### 4.1.2 Function of the Artifact

**4.1.2.1 Complicating Action.** The major event—in this example, Alice's fall—occurs in Labov's Complicating Action, which signifies the disturbance of normalcy. Sabuda graphically speeds up this

movement, while Carroll mirrors Alice's perplexity by extending it through contemplation. The pop-up's quick visual change instantly enacts the Complicating Action, making the changeover dramatic and sudden rather than thoughtful.

The novel functions as a tool to immerse the reader into the non-ordinary world of Wonderland. By means of elevated, descriptive, and imaginary language, Carroll (1865) shifts the reader's perception of reality, encouraging engagement with the beginning of Alice's out-worldly thoughts. This becomes clearer when the rabbit says, "Oh dear! Oh dear! I shall be too late!" (p. 2). The pop-up, on the other hand, has the same function of communicating the story, but instead it leverages different means. Sabuda's (2005) pop-up edition prioritizes visual storytelling, making spectacle and engagement the most important and introducing a different Wonderland with far more immediate and immersive means, such as the three-dimensional hole spring-like shape (see Figures 3.2 and 3.3).

**4.1.2.2 Evaluation.** The significance of Alice's fall in each edition is explained by evaluation. The gradual fall in Carroll's work highlights Alice's mental transformation and challenges readers to examine Wonderland's odd logic. Sabuda, on the other hand, makes the fall seem confusing rather than contemplative by the use of height, depth, and instantaneous movement. Instead of merely reading about Wonderland's peculiarity, the three-dimensional approach guarantees that the spectator actually experiences it.

#### 4.1.3 Assessment of the Artifact

**4.1.3.1 Resolution.** When Alice gets to the bottom of the rabbit hole, Labov's Resolution takes place. The landing is delicate in Carroll's adaptation, as Alice moves fluidly into her subsequent stage of discovery. As the coiled spring structure hits its limit, Sabuda's pop-up, on the other hand, visually implies a moment of stability (see Figure 4.3) following the turmoil, suggesting resolution through visual signals.

Both the textual and pop-up editions could effectively capture the oddness of Alice's fall, yet the pop-up adaptation added more into the equation with a more appealing visual experience that can establish an elevated sense of curiosity among the readers. The difference between the depictions of the event can also vary based on the attributes that they offer. Carroll's text relies on the reader's introspection and imagination, while the pop-up adaptation favors introducing the event based on the sensory elements through watching and sensing the shape, bringing a more modern, visually driven experience to the readers.

**4.1.3.2 Coda.** The coda in Labov's approach helps the reader understand the relevance of the story. The book does this by keeping an introspective tone throughout the transition from the fall to Alice's subsequent observation. However, the reader is left with a vivid visual recall of the shift as the pop-up finishes the scene with a powerful, enduring image—Alice in midair or just arriving in figure (3.4) is Sabuda's statement of the beginning of the immersion into an amusing fantasy.

## **4.2 Analysis of the Second Event: "The Mad Hat's Tea Party"**

### **4.2.1 Nature of the Artifact**

**4.2.1.1 Presented Elements.** In Carroll's (1865) text novel, the tea party represents an absurd event, a proper representative of Wonderland. The initial description of the setting is an example of this absurdity: "The table was a large one, but the three were all crowded together at one corner of it: "No room! No room!" they cried out when they saw Alice coming and saying, There's plenty of room!". The setting is also imbued with signs of illogical behavior and funny wordplay, like when the March Hare tells Alice, "Have some wine," though it was only a tea party. Moving forward, the Mad Hatter plays a part in the absurdity of the event when saying, "Why is a raven like a writing desk?" (pp. 95-97).

Alternatively, Sabuda's adaptation conveys the event's oddness and chaos through an accurate visual composition. The pop-up table (see Figure 3.4) gushes with details that represent layered elements, which in turn can create a sense of depth and also disorder. An additional element in the pop-up edition is the rich visual depiction of the event, which provides the reader with a unique immersive experience.

**4.2.1.1.1 Orientation.** Alice, the main character, meets three strange characters—the Mad Hatter, the March Hare, and the Dormouse—whose behaviors defy common sense in this scenario set in a fantastical endless tea party.

**Figure 4.4 the Mad Hatter Tea Party**



**Note:** Screenshot from Best Pop-Up Books, YouTube Channel 2017

**4.2.1.2 Suggested Elements.** Carroll's (1865) version depiction of the event ensures verbal confusion, illogical features like the human-like behavior with the tradition of tea party, a social ritual held by the British people. Therefore, the tea party functions as a symbol of Victorian manners, and a representative of the novel and Carroll's

belonging to that era. While in Sabuda (2005) The reader is forced to traverse the chaos as a result of the physical action needed to turn the page and interact with the pop-up structure (see Figure 3.4).

**4.2.1.2.1 Abstract.** Wonderland's irrational interactions are introduced in the tea party scene. Wonderland's intrinsic ridiculousness is shown to Alice through a setting that mimics but warps British social conventions.

## 4.2.2 Function of the Artifact

**4.2.2.1 Complicating Action.** As Alice tries to join in the conversation but is met with absurd responses from the characters around the table, the situation gets more chaotic. Her confusion and annoyance are exacerbated by Wonderland's twisted logic, which contradicts her expectations of a civil tea party. The reader is forced to negotiate the incident geographically rather than linguistically in Sabuda's rendition since this confusion is depicted through layers of overlapping pictures (see Figure 4.5).

In the novel, the function of the event is to showcase Alice's frustration with Wonderland's lack of order and logic, something that can be clear in sentences like "Have some wine" and the Mad Hatter linguistic puzzle "Why is a raven like a writing-desk?" (pp. 96-97). The event's function in Sabuda's version is to represent Alice's frustration and the event's absurdity with three-dimensional images, focusing less on conversations and more on visual confusion.

**4.2.2.2 Evaluation.** The interaction serves to highlight Alice's dissatisfaction with Wonderland's disorder and illogical reasoning throughout the book. This is seen in phrases like "Have some wine" and the Mad Hatter linguistic riddle, "Why is a raven like a writing-desk?" (pp. 96-97). In Sabuda's rendition, the occurrence serves to illustrate Alice's annoyance and the ridiculousness of the situation using three-dimensional visuals, emphasizing visual perplexity over dialogue.

### 4.2.3 Assessment of the Artifact

**4.2.3.1 Resolution.** Alice eventually loses patience and leaves the tea party in both instances. Her vocal exchanges in Carroll's text reveal her increasing irritation, but in Sabuda's rendition, the reader is able to move past the scenario as the page turns, reflecting Alice's choice to end the nonsensical chat.

A pop-up adaptation cannot fully reproduce the dialogue-based humor that Carroll's (1865) tea party event relies on. Sabuda's adaptation does not adequately convey the extent of the event's illogicalness, despite its clever use of graphic layering to reflect the scene's frantic intensity (see Figure 3.4).

**4.2.3.2 Coda.** Although Sabuda's rendition successfully captures the humorous spirit of the moment, it moves the emphasis from absurdity driven by language to a tactile, visual experience. The linguistic complexity that characterizes Carroll's writing is simplified by this alteration, which may also make Wonderland's strangeness more approachable for younger readers.

Carroll's (1865) tea party event depends on the dialogue-based humor something that cannot entirely replicated in a pop-up adaptation. Although Sabuda's adaptation smartly captures the scene's chaotic energy utilising visual layering (see Figure 3.4), it does not fully represent the depth of the event's illogicality.

## 4.3 Analysis of the Third Event: "Alice's Evidence in the Trial"

### 4.3.1 Nature of the Artifact

#### 4.3.1.1 Presented Elements

**4.3.1.1.1 Orientation.** Alice, who is now getting bigger, is put on trial by the King and Queen of Hearts in a chaotic courtroom. Alice's patience and understanding of Wonderland's reasoning are put to the test during the trial, which is made more absurd by arbitrary regulations and baseless charges.

Carroll's (1865) novel showcases the king's characteristics, starting with how loud, terrifying, and irrational he appears. Alice who

was increasing in size felt the ridiculousness of the legal system of Wonderland especially when the king said addressing Alice "Rule Forty-two. All persons more than a mile high to leave the court" (p. 182) and when the Queen shouted her famous line "Off with her heads!" (p. 187). This event represents the peak of the story, a case where everything is tangled without a sign of solution, a scene where the courtroom shows only odd characters which symbolizes the fragility of the authority in Wonderland.

Sabuda's pop-up adaptation exaggerates the event's telling through the visual exhibition. The pop-up features the queen's punishment of Alice presenting the event. The flying cards circling Alice are fascinating visual elements that can bring the reader into an interesting, immersive, and unique visual experience. The layering of the other events and characters on the three-dimensional page reinforces the fragility of Alice at this moment, especially when the story turns into an end (see Figure 4.5).

Figure 4.5 Alice surrounded by the cards



Note: Screenshot from Best Pop-Up Books, YouTube Channel 2017

### 4.3.1.2 Suggested Elements

**4.3.1.2.1 Abstract.** As the climax of *Alice's adventures in Wonderland*, the trial scene confronts her with the utter ridiculousness of its legal system. Here, she acknowledges her own agency and challenges the delusion of power.

In Carroll's (1865) novel, the sense of power in this event is only an illusion; although Alice felt a sense of power because of her increasing in size, she still was faced by the king's and queen's strong authority: "Off with her head!" (p. 187). In Sabuda's pop-up, the reader can sense the fear and loss in Alice more clearly. The pop-up adaptation of the event intensifies Alice's control and power, viewed through her size, yet it also affirms her fear.

### 4.3.2 Function of the Artifact

**4.3.2.1 Complicating Action.** The trial gets more chaotic as Alice tries to make her voice heard. She is irritated by Wonderland's capricious legal system, and the King's notorious demand for execution intensifies the dispute. The movement of pop-up pieces in Sabuda's adaption intensifies this chaotic energy, highlighting Alice's conflict between terror, dominance and helplessness especially in the flying cards scene (see figure 4.5).

**4.3.2.2 Evaluation.** Carroll's (1865) original depiction of the trial event functions as Alice's final adventure in Wonderland, a moment of power that turns into fear and loss. This becomes clearer in the novel's realization of Alice's reflection on herself: "She had grown so large in the last few minutes that she wasn't a bit afraid of interrupting him" (p.184). The pop-up edition, on the other hand, shifts into revealing the visual spectacle behind this exciting event; every item in the novel is reinforced in this version.

### 4.3.3 Assessment of the Artifact

**4.3.3.1 Resolution.** Alice's final act of rebellion results from her realisation that Wonderland's authority figures have no true control over

her. The world falls apart as a result of her rejecting Wonderland's ridiculousness and the Queen's threats. This moment is artistically captured in Sabuda's version by the pop-up structure (see Figure 4.5), which reinforces Alice's rejection of the trial's irrational rules by making the flying cards around her seem to be shattering.

Sabuda's version transforms Alice into a dominating figure in the way that the reader can understand her position of power through the clever visual layering of the events and characters. Yet, not all psychological aspects and sub-events were covered in this version. Thus, the novel maintains a better method of conveying the internal monologues and self-reflections.

**4.3.3.2 Coda.** The spectacle and visual intensity of Alice's trial are successfully captured in Sabuda's adaption (see Figure 4.5), but the depth of Alice's internal metamorphosis is lost. The pop-up style, where spectacle trumps reflection, does not completely capture the novel's capacity to portray her developing self-awareness and rejection of Wonderland's power.

## 5. Conclusions

There are several conclusions related to the analysis of events through the lens of the framework of the study:

1. Sabuda's physical storytelling strategy enhances the reader's immersion by deepening the engagement, transforming reading into an interactive experience, and allowing the reader to grasp and live the story through the three-dimensional design.
2. The pop-up adaptation's elements add another layer of interpretation; the reader is introduced to characteristics like movement and interactive figures, which can create a difference in meaning, offering a more visually attractive substance than the textual version.
3. The text offers linguistic richness and deeper engagement with the world of Wonderland, while the pop-up version excels in visual

accessibility. Hence, the best adaptation is dependent on the reader's goal.

4. Although it appears amusing and immersive, the pop-up adaptation misses the narrative richness, reducing its linguistic and thematic depth compared to Carroll's work.

The selected framework has shown the creativity of the three-dimensional pop-up method, that rests upon a two-dimensional medium, of storytelling. Such pop-ups draw attention to the vital role of integrating narrative with literary attraction.

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