Alice and Alisa: Different Aesthetics of Wonderland

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This article compares the aesthetics of Wonderland in two animated adaptations of Lewis Carroll's classic tale, examining Disney's 1951 rendition and Kievnauchfilm's 1981 adaptation. Through an analysis of animation techniques, art styles, and cultural influences, it explores how each production visually depicts Alice's adventures. Disney's approach is characterized by a grounded, simplified style, while Kievnauchfilm fully embraces the surrealism of Carroll's text. The essay discusses how Disney's use of photographic references results in a more realistic portrayal, albeit somewhat lacking the unrestrained nonsense of Carroll's world, and contrasts it with Kievnauchfilm's use of multiple art styles to capture Wonderland's absurdity. It also considers the influence of market demands and religious aesthetics on the American and the Soviet adaptation respectively, and it explores the social and ideological ramifications of Eisenstein's concept of "plasmaticness" in the animation of both films. Ultimately, this research provides insights into how cultural context shapes the aesthetics of visual storytelling.

Introduction

Lewis Carroll's *Alice in Wonderland* was first published in 1865, but it remains an influential text which can boast a substantial number of adaptations across all types of media. In this paper, I will compare two of its animated adaptations coming from very different cultural contexts. The first and most famous adaptation is an American classic: Disney's *Alice in Wonderland*, directed by Clyde Geronimi, Hamilton Luske, and Wilfred Jackson in 1951. The second, less known adaptation is from a film studio which was based in Kiev during the time of the Soviet Union: Kievnauchfilm's *Alice in Wonderland*, directed by Yefrem Pruzhanskyy in 1981. I will refer to this adaptation with its Romanised Russian name, *Alisa v Strane chudes*, to avoid confusion. The two animated features have many differences, beginning with their length and mode of release: the first has a runtime of 75 minutes and was released in theatres, while the second only has a runtime of

30 minutes, and was aired on television divided in three short films. Created during the Cold War with a 30-year gap between each other, both productions cut down a significant amount of the original source material's plot; however, this paper's focus will not be on narrative differences or how faithful the transposition of each literary passage from book to screen is, nor on how the shifting tensions between USA and USSR might have affected characterisation and plot. Instead, the subject of discussion will be how each production approaches the visual depiction of Alice's adventures in wonderland. Through an analysis of techniques and influences, I will argue that Disney's approach to the distinctive surrealism characterising *Alice in Wonderland* is more grounded in reality than that of Kievnauchfilm. As this paper will argue, Disney's choice to employ more consistent modes of representation than those of Kievnauchfilm (which in turn makes use of multiple art styles and animation techniques), is fundamental to create a cohesive look for the film's landscape, giving the impression that as fantastic as Wonderland may be, everything that happens in the story and all the participants involved are part of the same world. Situating each production within their specific cultural context, I will explain why Disney chose to paint Wonderland's unreality through bright colours and expressive characters interacting in a generally playful mood, while Kievnauchfilm's wonderland emphasises the absurdities described by Carroll without restraint. Firstly, I will focus on the photographic reference-based techniques employed by Disney and analyse the profit-based motivation behind aesthetic choices they made. Then I will address the plurality of art styles and animation techniques in *Alisa v Strane chudes*, considering their suitability to depict Carroll's text. Considering external influences, I will examine the different impacts that marked demands and religious aesthetics have had on *Alice* and *Alisa* respectively, leading to the creation of very different versions of Wonderland. After exploring their differences, I will consider the core element of plasmaticness shared by both films, concluding with a reflection on its social and ideological ramifications.

Disney's Approach: Wonderland Restrained

Alice in Wonderland, like many other Disney classics, was produced thanks to the help of live-action models. Kathryn Beaumont, the young actress who voiced Alice, posed for the camera to provide the animators with real life references to use for their drawings (Figure 1).

The joint use of photography and drawing to produce animation is regarded as dialectical by Japanese literary critic Kiyoteru Hanada.[1] He considers the tension between the initial creation of images through photographic recording and the following hand drawing of pictures to be related to how, in dialectics, progress is achieved through the synthesis of opposing forces. Through hand drawing, the movements captured by the camera are decomposed, and eventually reassembled in animation. The final product of the Disney animation process is then a fusion of the 'documentary process of scientific observation and the avant-garde process of imaginary deformation […] a kind of dialectical synthesis that preserves the traces of both stages of preparation'.[2] Thanks to this technique, the animators were able to achieve realistic movements and proportions for Alice's character as she navigates Wonderland (Figure 2). While Hanada appreciates the avant-garde qualities of Disney's approach to the production of *Alice in Wonderland*, he 'couldn't help but feel an infinitely great sense of dissatisfaction at the poverty of the imagination that this film manifested'.[3] As much as I personally enjoy Disney's creation, Hanada's sentiment is understandable: Carroll carried out a considerable creative effort to craft an unreality governed by chaos alone, and while the Wonderland of this animated adaptation does a good job of turning extraordinary events into regular happenstances typical of a quirky world, it simply lacks the aura of unrestrained nonsense which permeates the original Wonderland.

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1   Kiyoteru Hanada, "Cheshire Cat," Translated by Robin Thompson. *Art in Translation* 8, no. 1 (2016): 79-91. https://doi.org/10.1080/17561310.2016.1143710, 85.
2   Yuriko Furuhata, "Rethinking Plasticity: The Politics and Production of the Animated Image." *Animation* 6, no. 1 (2011): 25-38. https://doi-org.ezproxy2.lib.gla.ac.uk/10.1177/1746847710391226, 33.
3   Hanada, "Cheshire Cat.", 84.

Indeed, Disney's *Alice in Wonderland* was subjected to a consistent amount of criticism: audiences felt that the movie failed to 'capture the unique atmosphere of Lewis Carroll's story'.[4] The reason for this is easily explained: afraid of how young viewers might react to Carroll's intensely surrealist tale, Disney opted for simplifying its characters and relied on the use of musical numbers and a vibrant colour palette to reimagine a more kid-safe, parent-approved version of Wonderland. That being said, the film is not all sunshine and rainbows either:

"*...the colourful characters intersect visually with the deeper palette used in the backgrounds. Wonderland is painted in shadowy greens, blues and browns, which in certain scenes give way to a dense black void spreading to the edges of the frame; even this zany, music-filled version of Alice in Wonderland acknowledges the menacing shadow side of Carroll's tale.*"[5]

Disney's effort to produce a more digestible product- paired with Western 'optimization and universalization of the drawings' undertaken 'to increase box office success' by employing a standard style of drawing 'that guaranteed the most attention from users'[6]- ultimately proved themselves counterproductive. Those familiar with the original work did not appreciate how its adaptation 'filter[ed] out most of Carroll's complexity and much of the book's humor and pathos […]', transforming the story into a generic alternative-world adventure, or '[…] yet another melodramatic Oz wannabe'.[7]

As eye-catching as the film's saturated designs are, its visuals are overall 'are rather staid and restrained, mainly literal, representational renderings of the story done in the highly finished, realistic style for

4   Christopher Finch, *The Art of Walt Disney: from Mickey Mouse to the Magic Kingdoms*, Edited by Andrea Danese (New York: Harry N. Abrams, 2004), 234.

5   Susan Bye, "Imagination and invention: 'Alice in wonderland' on screen," *Screen Education*, no. 92 (2019): 30-37, 33.

6   Yanni Liao, "The influence of Russian religious aesthetics on Russian animation." *Visual Studies* (2023): 1-11. https://doi.org/10.1080/147258 6X.2023.2259350, 4.

7   Joel D. Chaston, "The 'Ozification' of American Children's Fantasy Films: The Blue Bird, Alice in Wonderland, and Jumanji," *Children's Literature Association Quarterly* 22, no. 1 (1997): 13-20. https://doi.org/10.1.353/chq.0.1124, 16.

which the studio was famous'.[8] Ross makes an example of Alice's fall down the rabbit hole:

"*[marking her] entry into the dream state, [the fall] might have lent itself to surrealistic treatment like that of Dumbo's "Pink Elephants on Parade" sequence, but instead it is simply a serial listing in images of the objects Carroll mentions that Alice sees on her way down.*"[9]

Ross' example perfectly showcases how Disney could have achieved a higher degree of surrealism without having to resort to mixing animation techniques like in Kievnauchfilm's adaptation. The sequence she cites begins with Dumbo's surroundings starting to morph and distort, as a consequence of the little elephant's intoxication. The outline of bubbles twists and gives life to the first pink elephant, who materializes more by blowing them out of its proboscis. Soon there are multiple elephants interacting in a hallucinatory chaos (Figure 3a), dancing and contorting in unnatural ways, moving around in swirling and kaleidoscopic configurations. The limitless creative potential of animation is unleashed through lines, shapes, patterns and colours merging and transitioning through different types of abstract imagery before forming new- surreal, but recognisable- figures: snake-like elephants morph into trunks of other elephants, which melt into one and then stretch until they burst in an explosion resulting in multiple elephants, who then morph in one being made of multiple elephants' heads, and their eyes become pyramids, behind which a camel-like elephant appears, and so on (Figures 3b-3j).

The representation of the key moment in which Alice is removed from the real world remains instead actually tethered to reality, a fact that is also exemplified by the use of the real-life reference (Figure 4). By contrast, the fall down the rabbit hole pictured in *Alisa v Strane chudes* sees Alisa's body parts changing unnaturally (Figure 5). Purposefully altering the girl's proportions, the film conveys an idea of dreamlike distortion that feels appropriate for a sequence in which the protagonist is abandoning reality.

8 Doris Ross, "Escape from wonderland: Disney and the female imagination," *Marvels & Tales* 18, no. 1 (2004): 53-66. https://www.jstor.org/stable/41388684, 58.
9 Ross, "Escape from wonderland", 58.

Kievnauchfilm's approach: Wonderland unleashed

Disney's adaptation toned down the outlandishness of its source material; its Soviet counterpart instead opted to embrace the eccentricity of Carroll's work wholly and unapologetically. This work does not employ photographic references for its drawings in the way Disney does, aiming instead for a look that is much more disconnected from reality and its proportions. The film avoids 'Disney's crude treatments of Carroll with novel, angular cut-outs and an impressive use of incongruously fluid, essential line drawings'.[10] Wonderland then comes to life through a variety of art styles and mediums, with scenes switching back and forth between using cel animation, stop-motion paper cutouts, and occasionally superimposition (Figure 6), achieving an undeniably avant-garde final product. Different art styles are used to represent different scenes: for example, whenever Alice's thoughts are shown, they are in (mostly) black and white pencil sketches (Figure 7a-b). Plenty of peculiar events take place in Alice's thoughts- when she grows in size, she pictures as her feet as growing in distance from her point of view horizontally rather than vertically, carried away on a carriage pulled by a teapot (Figure 7b). However, it is interesting to notice that by portraying Alice's thoughts with less colour than her surroundings, Kievnauchfilm seems to communicate that what is supposably Alice's inner world, what her mind can conjure, is a mere flat and almost colourless representation of (ir)reality compared to what Wonderland can instead achieve. This is particularly ironic, considering how Wonderland itself is a dream experienced by Alice, a product of her imagination, but nonetheless the stylistic choices discussed so far help evidence how Wonderland operates on a level of fantastical which goes beyond even the most unconventional imagination, like that which Alice makes use of to picture her thoughts.

In Wonderland, Alice's surroundings do not stick to a single style – the background changes depth, becomes either flat or projected into the distance, blurs in and out of focus between scenes fading

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10   Donald MacFadyen, *Yellow crocodiles and blue oranges: Russian animated film since World War Two* (Montreal: McGill-Queen's University Press, 2005), 115.

from a place to the next (Figure 8). The film employs a plurality of techniques to represent backgrounds, ranging from watercolours to pencil-line textures (Figure 7), experimenting with multidimensional aesthetic perception. Characters within the same shot are portrayed with differing techniques, exacerbating the peculiarity of some of Wonderland's inhabitants: Alice's drawn movements contrast the choppier ones of the Cheshire Cat and the Queen of Hearts, who appear to be animated through stop-motion paper cut-outs (Figure 9). The protagonist's own art style also varies between different shots when she is shown in closeups (Figure 10), underlining the high degree of mutability that characterises Wonderland and meddling with the viewers' own perception, giving them a taste of what being immersed in an ever-changing reality- powerful enough to alter not only any of its own elements but also the appearance of those who enter it- might be like. While some of the film's nonsensical passages are surreal in an almost disturbing way, it is interesting to notice that- unlike Disney-Kievnauchfilm did not consider its earnest approach to Carroll's tale to be too intense for children to watch; 'youthful audience[s]' were in fact considered by the studio as 'the locus of animation's rebirth'.[11]

While Disney's techniques have been longtime subjects of international attention, 'the aesthetics of Soviet animation and its history have been relatively poorly researched [and a] significant part of this research is inaccessible or unknown to the Western academic reader as it has not been translated into foreign languages'.[12] It is particularly difficult to provide a generalised overview of Soviet animation, as it was not focused on profit like its Western opponents and therefore did not develop a universal style recognisable across its various features and authors. Nonetheless, some have tried to identify key influences stemming from shared cultural backgrounds, such as that of Orthodox Christianity. According to Liao, while Soviet animated films produced between the 1970s - 1990s feature 'extremely diverse production technology and unique authorial drawing', many of them 'can act as manifestations of religious aesthetics in Soviet and early Russian

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11   MacFadyen, *Yellow crocodiles and blue oranges*, 115.

12   Liao, "The influence of Russian religious aesthetics on Russian animation,"

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animation'.[13]

For *Alisa v Strane chudes* specifically, there are some similarities that can be drawn between the film and stylistic concepts from religious art. On a very basic level, the flatness of some of Alisa's closeups as seen in the first example (Figure 10) recalls the lack of depth that is typical of Eastern European religious imagery. The film also makes a significant use of symbolism, as religious art often does. An instance of this can be found, once again, in the fall down the rabbit hole: while Disney's Alice is simply shown gazing upon a world map as she questions whether she is falling through earth (Figure 11); when Alisa ponders at the same matter, she is instead shown literally passing through a sphere representing the globe, piercing it (Figure 12). The two interpretations of the same passage curiously provide a metaphorical mirror of Disney's and Kievnauchfilm's respective and widely differing approaches to the original source material. The first is a quirky but superficial approach: Alice is upside down, but merely looking at the map, an illustrative example of how Disney attempts to use creativity while unable to take the interaction with Carroll's work a step further- beyond looking. The second approach fully embraces surrealism and symbolism showing a literal depiction of Alice falling through earth, similar to how Kievnauchfilm interact with Carroll's work by choosing to actively and fully immerse the viewers in the world he created. The two films then present different degrees of success in their attempt to stylistically embody the general weirdness of Wonderland.

On the topic of Orthodox iconography's influence on animation, Liao writes that 'the diverse range of animation styles during this era exhibits shared ideological and contemplative characteristics, aligning with […] the 'conciliarity' and 'sophianism' inherent in religious creativity'.[14] Before delving into how these concepts are connected to *Alisa v Strane chudes*, some fundamental explanations must be offered. Firstly, conciliarity is defined as 'a harmonious complementary

13   Liao, "The influence of Russian religious aesthetics on Russian animation.", 4.
14   Liao, "The influence of Russian religious aesthetics on Russian animation.", 5.

unity that preserves and strengthens its elements within the whole and realizes its completeness through them'.[15] This relates to the film as the work undoubtedly relies on the interplay between its plurality of art styles and techniques discussed above to paint a varied but complete picture of wonderland, making them complementary in their surrealism. Secondly, sophianism is defined as 'art's endeavour to comprehend the timelessness and draw nearer to Divine wisdom (Sophia), distinguishing itself from mere mirroring of the world'.[16] When considering sophianism in *Alisa v Strane chudes*, Divine wisdom is not actually at the centre of the discussion, a fact which I can appreciate the irony of, considering how this section of the paper is discussing the influence of religious art. However, the focus of this analysis is on how these elements from Orthodox iconography affect the film's style rather than its intellectual content. The influence of sophianism on the film is then to be intended in the sense that Kievnauchfilm's art takes great care to go beyond a mere mirroring of the world; once again, the employment of multiple animation techniques is the key factor that allows the film to go beyond reality, capturing the viewer's attention thanks to a transcendent look that spans across a variety of art styles.

Context Overview

Having described the two movies' varying approaches to the same story, it is now time to briefly explore some of the historical reasons for their differences and the visual manifestations of their ideological connections. From the 1930s, Soviet animation had actually began adopting both Disney's form of production and Disney animation's the stylistic characteristics: 'Soviet cartoonists followed Disney's 'realistic' approach to the depiction of animated characters and for about three decades this remained the major Soviet cartoon style'.[17] Blackledge explains that this decision was taken in an effort to pursue Socialist Realism, which was meant to promote an idealized

15   Ibid.
16   Ibid.
17   Olga Blackledge, "Violence, Chases and the Construction of Bodies in American and Soviet Animated Series," *Animation* 5, no. 1 (2010): 41-56. https://doi-org.ezproxy2.lib.gla.ac.uk/10.1177/1746847709356642, 44.

yet realistic portrayal of characters for the purpose of indoctrinating new Soviet citizens. Disney's animation then entirely supplanted the experimental animation that had started to emerge in the Soviet Union, since it better matched the new aesthetic direction of the country. However, during the decades following the death of Stalin in 1953, the Soviet Union entered a period of so-called 'thaw', which 'was characterized by a relative liberalization of the Soviet society'.[18] *Alisa v Strane chudes* makes it appearance at a time in which Soviet Aesthetics have departed from the Disney style, as made possible by the progressive destalinisation of society. Decreasing the authoritarian atmosphere that permeated Soviet society opened the doors for artists to practice with new aesthetic experiments.

Plasmaticness

While this paper has discussed the many differences between *Alice in Wonderland* and *Alisa v Strane chudes*, outlining how they are connected to each production's cultural context, there is a fundamental characteristic that both films share, though each in its own way- a feature that Soviet pioneer film theorist Eisenstein calls 'plasmaticness'. This was for Eisenstein, the most significant and alluring quality of the first Disney characters. He defined their plasmaticness as '[a] rejection of once-and-forever allotted form, freedom from ossification, the ability to dynamically assume any form',[19] or 'liberation of forms from the laws of logic and forever established stability'.[20] The dreamlike world of Wonderland is then the perfect ground to employ the concept of plasmaticness, and its dreamlike qualities and aura are in turn reinforced by the plasmaticness there displayed trough magical metamorphoses. Fahmi explains that Disney's *Alice in Wonderland* 'exhibits both dimensions of "plasmaticness" (fluidity of identity and malleability of form) since inorganic objects and animals dance to rhymed tunes, stretch and twist their shapes and resist the laws of nature'.[21] For what concerns the main character specifically, I must

18   Blackledge, "Violence, Chases and the Construction of Bodies", 49.
19   Sergei Eisenstein, *Eisenstein on Disney*, Edited by Jay Leyda (London: Methuen, 1988), 21.
20   Eisenstein, *Eisenstein on Disney*, 22.
21   Marwa Essam Eldin Fahmi, "Fantasy Chronotope in Two Animated

return to my initial considerations on Disney's use of photographic references and the distortion of Alisa's proportions. When considering the differences between Alice's and Alisa's physical transformations in fact, it becomes evident that the latter shows even more plasmaticness than the former. While Alice's growing and shrinking are indeed changes of form that defy the laws of logic, her proportions remain unchanged, as they are firmly tethered to reality through the already discussed use of photographic references. Alisa's malleability on the other hand- stemming from a design that is completely disconnected from photographic reality- displays a greater freedom from ossification, as evidenced by her hands growing larger than her head in Figure 4. Further examples of plasmaticness presented by inanimate objects can be found in both films. In *Alisa v Strane chudes*, when the executioner is summoned by the Queen, he promptly produces a balloon which morphs into an axe once it is inflated (Figure 13). In *Alice in Wonderland*, during 'the frenzied chase sequence [which] is, in its celebration of the magical possibilities of animation, classic Disney',[22] the ground on which Alice is running suddenly morphs into the table from the Mad Hatter's tea party (Figure 14).

Social and Ideological Ramifications

Finally, after plasmaticness has been established as a fundamental characteristic shared by both works considered, it is important to compare its ideological function and implications in the respective home countries of both films. On this topic, Fahmi wrote:

"*Eisenstein shows a utopian affirmation of the therapeutic function of Disney's animation to escape from the rigidity of life under capitalism. In other words, he believes that the Americans who suffered under the Fordist system of regimentation would desire "plasmaticness" actualized by malleable and protean quality of animated images on screen.*"[23]

Children's Films: Walt Disney's Alice in Wonderland (1951) and Hayao Miyazaki's Spirited Away (2001)," *Studies in Literature and Language* 14, no. 1 (2017): 28-38. http://dx.doi.org/10.3968/9120, 32.

22   Bye, "Imagination and invention," 34.

23   Fahmi, "Fantasy Chronotope in Two Animated Children's Films," 32.

Just as the flexible and changeable nature that animation embodies through its images can provide relief from the stiffness of life in a capitalist society, it could also offer the same kind of comfort to people living under the dogmas of a communist regime. In this sense, both *Alice in Wonderland* and *Alisa v Strane chudes* make use of Carroll's work to deliver the elasticity that both audiences long for, albeit while living under opposing political system. This outlook shapes animation as a uniting medium, capable of exemplifying human desires which are shared even by people inhabiting realities that appear as remote from one another as possible. Bye seems to agree, also underlining the power of the medium:

"*Animation is about imagining the impossible in a way that speaks directly to Carroll's radical overturning of the rules and reasoning that dominate everyday life. [...] As the dreamer, Alice is liberated from the sense- making strictures of the everyday, and is determinedly curious to learn more about the impossible.*"[24]

However, she also reflects on how 'Wonderland is a dreamscape always teetering on the brink of nightmare'.[25] From this perspective, people's longing for elasticity could be concealing hidden anxieties regarding insecurity that would result from the lack of structure associated with one's own everyday reality. In any case, both interpretations have one thing in common: they feature animation as a creative channel of expression for society's innermost thoughts, whether they regard things which are desired or feared.

Conclusion

In this paper I have compared Disney's and Kievnauchfilm's adaptations of Lewis Carroll's *Alice in Wonderland*. Firstly, I argued that the photographic reference-based techniques employed by Disney deliver a final product with stronger connections to real life aesthetics. I analysed the creative choices they made, discussing how the company's focus on making a profitable product let to a result that was

24   Bye, "Imagination and invention," 34.
25   Ibid.

perceived as oversimplified. By contrast, I argued that the complexity of *Alisa v Strane chudes*, with its plurality of art styles and animation techniques, maintains a better relationship with Carroll's text, though future research would benefit from the help of translators to widen the pool of accessible resources. Engaging with relevant academic sources, I have argued that each production has been differently influenced by the market and religious aesthetics respectively, showcasing how the two films overall present starkly different moods and interpretations of the absurd and dream; the American cartoon attempts to please and amuse viewers, while the Soviet one delves more deeply into symbolism and attempts to visually recreate the tone of Carroll's text. After analysing their differences, I considered the core element of plasmaticness shared by both films, providing relevant textual examples as evidence. To conclude my comparison, I considered the social and ideological ramifications brought forth by the presence of Eisenstein's plasmaticness in films coming from such different context, highlighting the creative communicative power that animation has in providing a closer look into the minds of people.
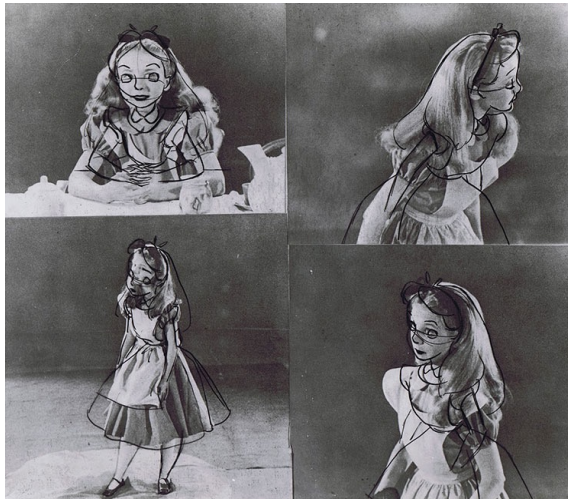
Appendix

Figure 1: Photographs of Beaumont on top of which has been sketched the design for Alice, tracing it according to the actress' anatomy.
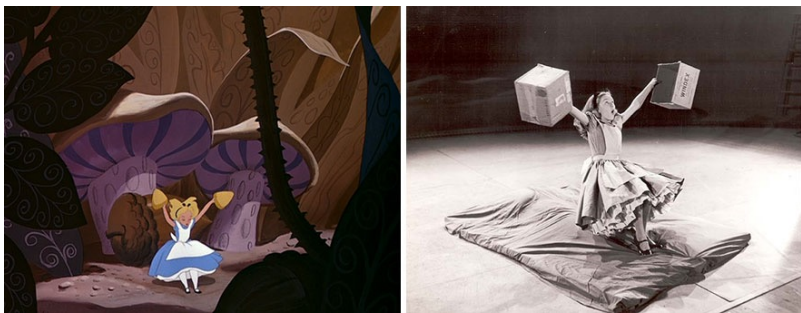

Figure 2: A side-by-side comparison of a frame from the film and the photographic reference used by the animators. *Alice in Wonderland* (Geronimi, Luske & Jackson, 1951).

Figure 3a: Pink Elephants on Parade; *Dumbo* (Sharpsteen, 1941).

Figure 3b (left), Figure 3c (centre), Figure 3d (right).

Figure 3e (left), Figure 3f (centre), Figure 3g (right).

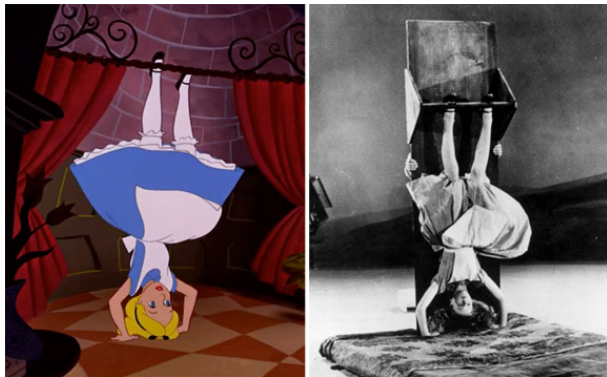Figure h (left), Figure i (centre), Figure j (right).

Figure 4: A side-by-side comparison of Alice's landing after falling down the rabbit hole and the photographic reference used by the animators. *Alice in Wonderland* (Geronimi, Luske & Jackson, 1951).

Figure 5: Alisa falling down the rabbit hole. *Alisa v Strane chudes* (Pruzhanskyy, 1981)

Figure 6: Superimposition of Dinah the cat. *Alisa v Strane chudes* (Pruzhanskyy, 1981).
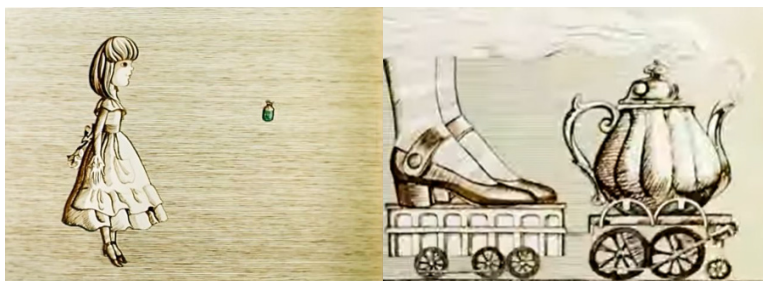

Figure 7a: Alisa thinking about herself potentially drinking poison (left). Figure 7b: Alisa's feet are carried away by a teapot working as a steam-engine (right). *Alisa v Strane chudes* (Pruzhanskyy, 1981).

Figure 8: Background transitions. *Alisa v Strane chudes* (Pruzhanskyy, 1981).
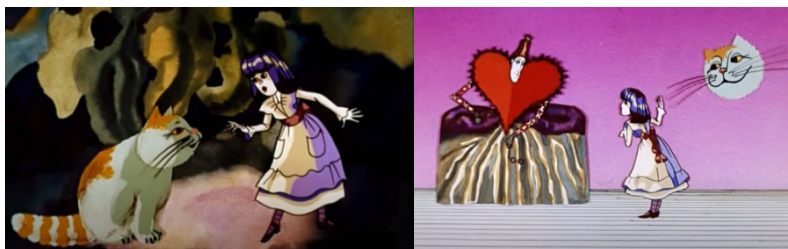
Figure 9: Differences in animation of characters within the same shots.
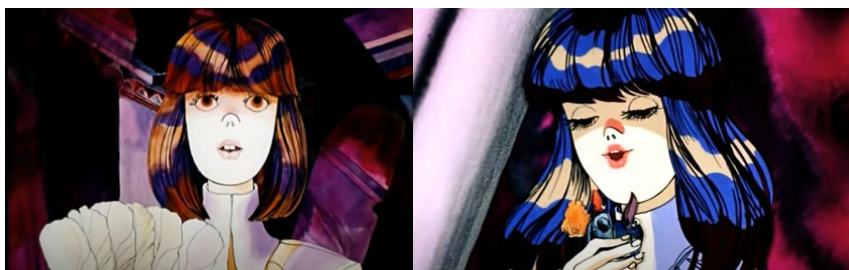*Alisa v Strane chudes* (Pruzhanskyy, 1981).

Figure 10: Examples of art style changing between closeups.
Alisa v Strane chudes (Pruzhanskyy, 1981).

Figure 11 (left): Alice considering whether she is falling though the earth. *Alice in Wonderland* (Geronimi, Luske & Jackson, 1951). Figure 12 (right): Alisa considering whether she is falling though the earth. *Alisa v Strane chude*s (Pruzhanskyy, 1981).

Figure 13: Balloon morphing into an axe. *Alisa v Strane chudes* (Pruzhanskyy, 1981).

Figure 14: Ground morphing into the Mad Hatter's table. *Alice in Wonderland* (Geronimi, Luske & Jackson, 1951).

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