DECONSTRUCTION OF SCENE OF FUTTERWACKEN DANCE IN ALICE IN WONDERLAND MOVIE BY TIM BURTON

Itsaini Lailiyah Ananda

Introduction

The movie by Tim Burton entitled Alice in Wonderland is considered to have special and distinctive characteristic from the Alice in Wonderland story in general. The premise that the Alice in Wonderland story is specialized for children tend to be described in cheerful, fantastic and joyful theme. But in Tim Burton movie, it seems like it has been transformed into something that does not emphasize the things of beauty, happiness and fantastic scene for the audience. With the camera angle technology and precision in the control of lighting, color, motion and expression, the description of happiness is delayed so that audience is herded to different uses in the meaning on movie cinematography. Dark, gloomy or noir scene is also created at the end of the story that ideally should not be presented in explaining the happy ending of the story because of the defeat of evil. This thing is considered important to analyze, because someone must be able to explain the anomaly, so a deconstruction method of reading is taken which tends to be able to see the structure of the cinematography that is peculiar.

The problem of the delay in metaphysical presence is described by Derrida in looking at that language is a problematic thing. The meaning is not a static thing. Derrida is very careful in translating undecidable concepts that is very close to the word uncertainty, because the word uncertainty has negative implication and emptiness while Derrida is intended to be an idea that the meaning is impossible to be totally, then what is impossible containing in the meaning which has possibility of delay on it, and unlimited possibility for something (meaning) that is impossible (Royle, 2003: 5). This step describes that the text has its own autonomy, and its very open to the meaning of the reader who cannot be united in collectivity.

Although the term ‘deconstruction’ is sometimes used informally to mean detailed or critical analysis of any kind, deconstruction in the more technical sense involves the systematic questioning, at a fundamental level, of the determinacy of meaning in language and, by extension or by philosophical specialization, in literature, writing and speech (see determination). Where other theoretical frameworks, such as structuralism, might operate by establishing units of meaning in texts—even by revealing hidden units of meaning—or by mapping one system of signification onto another, deconstruction forces the issue of indeterminacy of meaning by questioning the underlying metaphysics of meaning; that is, the irreducible meaningfulness of any of the terms in a linguistic
or philosophical system, even the ostensibly 'basic' terms (Pearson and Simpson, 2005:170)

This problem is illustrated in the fact of the Futterwacken scene of a dance which is danced by Mad Hatter who acted by Johny Depp in expressing happiness and a peaceful situation in a wonderland after Alice victory over the Red Queen by defeat her pet dragon. Alice victory is a factor that the dance occurs as an effort to depict the return of peace in wonderland. The deconstruction study in this movie uses the futterwacken dance scene which occurs at the end of the story as a material object. The scene is a division of action in either play or opera that describes a set of scenes in a time setting (Anderson, 2006: 207). Structural analysis can be seen in the futterwacken scene, it is performed on visual elements or signs to expose the shooting style constructed through mediums which become exposing style in the form of visual signs in the form of character, setting, property, and movement. Semiotic fact and deconstruction reading is done to explain meaning and to occur decentering.

The happy situation which is described in the end of the story of Alice in Wonderland, it is not absolutely described because of the cinematographic language elements that involve Camera angle technique. The problem becomes important to be analyzed and studied through deconstruction reading in accordance with the background of the problem, that is how deconstruction operates in the futterwacken dance scene and how dissemenation works in the meaning of Tim Burton movie can be seen in futterwacken dance.

2. Result and Discussion

Deconstruction, How to Read the Futterwacken Scene in AIW Ending

Using Derridian thinking model, deconstruction is known as a reading method that does not believe in naming of a corpus. The way of deconstruction works always challenges, how a text is given as a solid and general building. Deconstruction sees that there is an obligatory area of ‘shaking’ which cannot be dammed because the corpus, text, and a simple utterance are very possible to split (Derrida, 2002: 9). Derrida reading behavior allows emancipation of a text to occur, to be autonomous like a literary text because of the function of its linguistic fact. This analysis process is presented in the form of picture that appear in the Futterwacken scene which assume that the language in the movie is full of semiotic values that can be studied in the deconstruction.

Picture 1. The defeat of an evil character marks the occurrence of happiness

The number of the characters who involved in this scene are mad hatter, Alice, white queen, red queen, magical cat, twin brothers, and rabbits. The screenshot is taken in
the futterwacken scene, become the basis of the story which has come to the end. Happy ending in the story is described cinematographically through visual signs in the form of character, setting, property, and movement or act. Conventionally, the movie language of the evil characters look very angry, sad and do not accept the defeat so that the Red Queen and her inferiors must be out from the setting of event because jabberwocky has defeated. The property used in the wardrobe also shows that the Red Queen is a high-caste figure or noble. The soldiers who are seen bringing her also show the fact that the lose of power and as a signal of a new world which full of peace and happiness. The nuance and color selection technique that is closely related to the dominant black color also indicate that this is the end of the darkness and the transformation towards a new era.

Picture 2. Mad Hatter, a character who dances Futterwacken

The Mad Hatter character act by Johnny Depp is a character that indicates the presence of happiness in Wonderland by dancing Futterwacken on the Frabjous Day. 

On the Frabjous Day, when the White Queen once again wears the crown, on that day, I shall Futterwacken vigorously. (Eng Sub, 00:33:13,408 --> 00:33:25,670)

In the context of the sentence above, it can be concluded that Frabjous day is the day when evil has fallen and the power of virtue will show its power. The White Queen who is back in her power is a symbol of the return of power, so that Futterwacken is a dance for celebrating happiness on the return of the goodness.

Looking back at the cinematographic factors, then futterwacken ideally should be performed in a distant context from the first image, with a more colorful lighting technique than the previous shot. But what is described in the futterwacken scene which is acted by the mad hatter is closing up technique that shows in detail of the opposite aspects where gesture and facial expression tend not to be seen laughing out loud, and the makeup that still looks dull, and a mess hair show the meaning that not total of happiness. Derrida sees this as a language problem. Derridian structure of thinking explain the latent meaning behind non-empty texts and starting from a text as a network of diversity of rapid forces and unclear references (Derrida, 1982: 230). Coming from that statement, deconstruction is an effort to emancipate text and interpretation that exist and reject the absolute presence.

The process of thinking which still considers metaphysics as a truth is the regime of thinking that must be eliminated. This concept is very dominant and typically Saussurian structuralism. In the cinemographic point of view there is a linguistic problem that is intended, namely the chaotic of signs that are described and controlled so that to interpret futterwacken and the expression of
Mad Hatter as happiness is something that seems rushed because of aspects structural consensus impossible to be presence, such as big smiling face, looking teeth, hairstyle and makeup that show cheerfulness is not prominent like the end of other conventional happy stories. It is also seen that the image setting that highlight black and grey is symbol unfull of happiness which is fully visualized. Derrida gives special attention to this aspect as undecidable, giving total meaning becomes naive.

Something promises itself as it escapes, gives itself as it moves away, and strictly speaking it cannot even be called presence. Such is the constraint of the supplement, such, exceeding all the language of metaphysics, is this structure "almost inconceivable to reason."

Almost inconceivable: simple irrationality, the opposite of reason, are less irritating and waylaying for classical logic. (Derrida, 1976:154)

Something that is considered difference here is Derrida effort to show supplement, addition that may be present, madness that is once considered unreadable and taken his knowledge in the Saussurian tradition. The process of metaphysical reversal gives such a meeting room because supplements show that they are actually not present but also not absent (Derrida, 1976: 154). Killing the metaphysical hierarchy is the field where language turns out to find its alignments as a regime and haunting power tools. When language is no longer in the side of linguistic metaphysical hierarchy of white over black, happy over suffering, and a smile over crying, the process of reversal the metaphysical hierarchy becomes the next step in looking at the cinematographic phenomenon according to the signifying element.

To do justice to this necessity is to recognize that in a classical philosophical opposition we are not dealing with the peaceful coexistence of a vis-a-vis, but rather with a violent hierarchy. (Derrida, 1981:41)

More rigorous explanation of the reversal on metaphysical hierarchy appears in the series of following pictures which show important figures in the movie such as Alice who has made the prophecy become true and white queen as a fair queen who ascended the throne instead of the red queen regime.

Although She succeeds to defeat Jabberwocky there is no happy expression on Alice face. Moreover, a flat and expressive face further denotes the reversal metaphysical hierarchy where winning is not merely described by immoderate laughter. The setting that still shows the ruin and the color of the dark sky also emphasizes the veil of dark shades which present in Alice victory and the happiness of wonderland citizens. The sign in this
case becomes delayed being a marker.

The next picture is a picture of white queen dancing, which is a response to the Mad Hatter dance moves. It can be seen in the picture below, the white queen. She seems unfree in dancing. Even the expression that is embodied could not be totally as a happiness and celebration for her return to being the queen.

Picture 4. White Queen dances in response to the dance of the Mad Hatter

A more rigorous explanation of the reversal of the metaphysical hierarchy appears in the following row of images that plays important figures in the film. The color used to describe happiness is also far from the representation that wanted to show. Instead of talking about happiness, a sense of sadness and gloomy nuance can still be felt in the futterwacken dance procession.

Picture 6. Mad Hatter who dances without expression

The step of reversing the metaphysical hierarchy leads to difference strategy that can be found in every system of thought, institution, interpretation, standardized history (Fayyadl, 2005: 111). So that what the cinematographic tries to bring the image of happiness must be delayed and present an incomplete image sensation. Bright colors, smiling faces and cheerfulness are things that must be present but it is not show in the futterwacken scene which is precisely the dance of happiness. The effect of the dance on those who watch it does not directly show a passionate pleasure but it’s only partially enjoyed. This what is called by Derrida as an effort to realize something through language is a problem, because the sign never refer directly to the marker that the result which cause in naming is a problematic effort.

If we are going to speak of it, we will have to name something. Not to present the thing, here the impossible, but to try with its name, or with some name, to give an understanding of or to think this impossible thing, this impossible itself. To say we are going to "name" is perhaps already or still to say too much. For it is
perhaps the name of name that is going to find itself put in question. (Derrida, 1992:10)

The ability of supplementation in self of difference also contributes difference as well as delaying. Remind that this can not only be imagined as a homogeneous complication but as a complex sequence. After consumption of meaning is made awareness of the basic characteristic which is always lacking, the meaning becomes spread and greets the space that has ever been left behind.

Picture 7. Alice and Magical Cat smile looking at the Hatter

The screenshot above confirms that happiness does not only have to be presented with beautiful but gloomy nuance also possible. The consequence of using passive lighting and body movement create a happy concept that is not totally presence. Rereinterpretation is valid on this scene. The spread of meaning signifies dissemination existence. Dissemination analyzes meaning, makes it open, unspeakable and always related to writing and reinterpretation

Difference is to be conceived prior to the separation between deferring as delay and differing as the active work of difference.... It is also inconceivable as the mere homogeneous

complication of a diagram or line of time, as a complex "succession." The supplementary difference vicariously stands in for presence due to its primordial self-deficiency. (Derrida, 1973, 88)

Picture 8. The White Queen who dances flat

Deconstruction leads to meet with marginalized meanings and rationalities that do not have time to greet. It can be seen from the dance performed by the White Queen is a dance with a smile but a pale face and a pale make-up art. The flat face contour and the gloomy background color is about how happiness should be addressed by wonderland citizen. In this case, the happiness over victory is not a celebration but rather than an ordinary ritual.

What remains no doubt to be thought without alibi is precisely a differance without alibi, right there where, it's true, this same differance goes on endlessly producing irreducible effects of alibi through traces that refer to some other, to another place and another moment, to something else, to the absolute other, to the other to come, the event, and so forth. (Derrida, 2002:xvi-xvii)

Derrida sees the existence of
elements of sign that do not end, it means that the sign never associates directly with the marker. The influential context, in the jabberwocky dance in the ending of the story which is a symbol of happiness is more seen as a symbol of victory. Marked by the presence of Jabberwocky head, or also can be called the celebration dance of the white queen ascendsthe throne. As a result, it is very difficult to interpret the futterwocken dance in one absolute term, which is based on the semantic regime. Cinematographically this dance can also be called a dance of melancholy because the dancer does not show any expression. This is very possible to happen because the cinematographic aspect that is rich of signs allow for that

![Picture 9. Futterwocken is beside Jabberwocky head](image)

The modesty view is also clarified with black and white in the sky, and the number of people who danced. Rather than celebrating by dancing together, the citizens of Wonderland are even more distantly with others and relatively passive in demonstrating their participation in celebrating the futterwocken dance. Wonderland citizens are more sporadic in celebrating the joy. The position of each citizens that are seen not closely also shows less oftogetherness. After that the shot is moved to several citizens alternately and instead of seeing them in one frame to dance. This control also finally creates a new meaning. It can be seen from the screenshot of the twin below and then taken in medium shot.

![Picture 10. The twin is laughing when looking at futterwocken](image)

Another view of the unnatural method of shooting about showing visualization technique that is not consensual will be clearer in the final two pictures when Mad Hatter ends the dance without a smile. This is the final process that is the dissemination of meaning, where context plays a role in showing steady meaning. Dissemination is the arena of games that continue to transform in markers, when the meaning continues to enter into a circle that tries to be built but spread repeatedly (Fayyadl, 2005: 79). In accordance with Derrida the way of thinking, the closing image of the Mad Hatter dance will be able to contextualize the intention. In the ending or the closing, the face of the mad hatter does not show a loose smile because of the separation logic that appears cinematically in this mimic technique. The logic of parting occurs even though futterwocken is danced as a sign of the return of the good regime there is also prediction that must be completed. Alice can return to her world and come back to normal life with her family. This parting logic is present in the mind of Mad Hatter who is also supported
by lighting, makeup, wardrobe, setting and other figures who are not excited in celebrating victory. Moral duty is inevitable and parting is consequence from happiness.

The description of happiness is transformed into a gloomysituation that already has shown through the clever cinematic that features a gloomy atmosphere with black and white effect, a face look that is inseparable and other visual varieties. But the dance must still be done while there is a logic of sadness in parting that is felt because dance is a promise when the await day comes and the prophecy is successfully fulfilled.

3. Conclusion

The formation of gloomy image becomes clearly at the end of the scene, because the original futterwocken is a symbol of happiness and celebration tending to and relatively becoming a dance that is willing to be sad feeling in the farewell supported by visual aspects of light, gesture, mimic, property, makeup and position of each character in respond to the futterwocken dance. This is invisible because the visual aspect of black and white is a strong aspect in describing the logic of the parting that is present in the gloomy movies. The results of this analysis also indicate that delay is a natural thing in Tim Burton work. It is also able to explain that the distinctive nuance of the noir in his work turned out to be able to conjure up the perspective on happiness that actually can be appreciated variedly for audiences of cinematographic works. Unnatural shooting technique in the scene is capable of deconstructing convention of general lighting and seeming structuralism in presenting stories that contain daytime and long day. The happiness theme that is usually present at the end of the story is like 'advertisement' or interlude which actually comes at a glance and then disappears again. The dominant concentrated element also deconstructs the perspective that good movie is a film that describes binary opposition in visual technique. The gloomy nuance becomes the strength in the technique of shooting that is so neatly showed in the futterwocken scene and this also leads to a lack of centrality in interpreting cinematographic text. Decentering makes it possible to appear and giving broad meaning in the showing of the cinematographic work. Once again linguistic is not only in conventional concept, but also cinema turns out to be an ambiguous area which is the strength of the richer meaning by eliminating the existence of a center.
Bibliography