commercialism as he is from fully embracing the Hollywood studio system in which he has continued to operate since his beginnings as an animator at Disney in the 1980s. Despite the enormous budgets entrusted to his care, Burton's voice has remained as original and uniquely creative as ever. he may use Hollywood's money, he may make their summer blockbusters and their tent-pole pictures, but he makes them *his* way. And that's what makes them so appealing and intriguing.[431]

4.3 Tim Burton's Way to Burtonland

"*His* way" directly comes from his childhood in Burbank, from his feelings of alienation and non-belonging. In order to escape from the real world which he perceived as extraneous and strange, Burton created an imaginative universe deeply influenced by his childhood pastimes and interests. This imaginative universe is populated by strange creatures which we identify as his own, as if bearing the mark of his genius. This world is characterised by the presence of recurrent themes and motifs. "Burtonesque" is the word coined by critics to describe his dark and grotesque style, his "fantasy land inhabited by swirls, stripes, and stitches; titled structures, asymmetry, and crooked staircases. It's populated by woeful-eyed, wild-haired, spindly people who cohabitate with skeletons and monsters."[432]

Burtonland is a complex world in which is always possible to find characters who are "outsiders, misunderstood and misperceived, misfits encumbered by some degree of duality, operating on the fringes of their own particular society, tolerated but pretty much left to their own devices."[433] Very often these outsiders are misunderstood monsters, figures mistaken as evildoers because of their ugly physical appearance. Most protagonists of Burton's movies can be encased in these two categories. For example Edward Scissorhands, Batman, Ichabod Crane, are solitary figures in a hostile world, while Vincent Malloy and Victor Frankenstein are children who do not feel at home in any family.

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[431] Salisbury, Mark, ed., *Burton on Burton*. Revised Edition. Foreword by Johnny Depp, cit., p. xix.
[432] Gallo, Leah, "Boy from the Burbank Lagoon", in Frey, Derek, Gallo, Leah, Kempf, Holly C., eds., *The Art of Tim Burton*, cit., p.6.
[433] Salisbury, Mark, ed., *Burton on Burton*. Revised Edition. Foreword by Johnny Depp, cit., pp. xviii-xix.
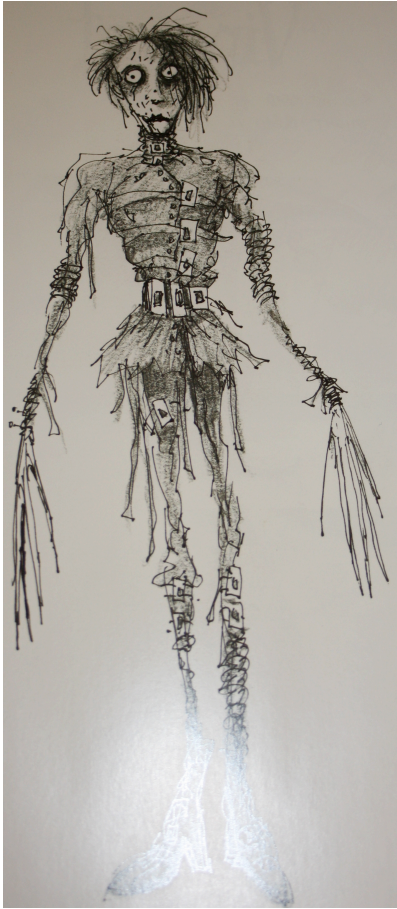
Figure 153 - Tim Burton, concept drawing for *Edward Scissorhands* (1990)

Figure 154 -
Heinrich Hoffmann,
The English Struwwelpeter
(1909)

Figure 155 - Wilhelm Busch, *Der Eispeter* (1864)

These monsters were the figures with which Burton's identified himself in his childhood and adolescence and through the particular way in which he depicts them, through "his attention to creature-like qualities of his characters" which allows him "to access their humanity",[434] he leads us to establish a relationship with them. Even when his outsiders or his monsters are not misunderstood but actually evil, for example The Jocker, Penguin, or Sweeney Todd, we are usually moved to identify ourselves with them because they represent our dark side. Indeed, the search for a "balance of dark and light within each of us"[435] is another fundamental theme in the Burtonesque universe. One of the most recent characters in Burton's movies to embody this feature, is Barnabas Collins, the vampire protagonist of *Dark Shadows* (2012), head of a weird family in perfect Addams's style.

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[434] Magliozzi, Ron, "Tim Burton: Exercise the Imagination", in Magliozzi, Ron, He, Jenny, eds., *Tim Burton*, cit., p. 14.

[435] Page, Edwin, Gothic Fantasy: The Films of Tim Burton, London, Marion Boyars, 2009, p. 7.

Figure 156 - Tim Burton, concept drawing for *Batman Returns* (1992)

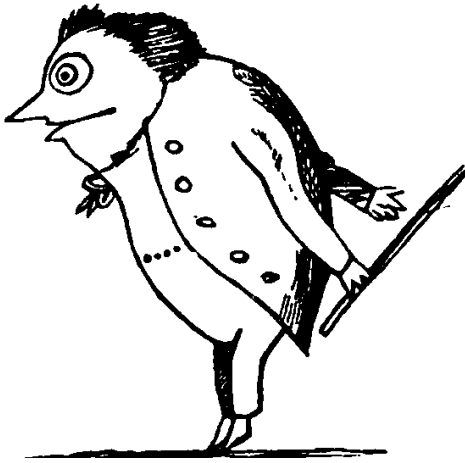*Figure 157 -* Edward Gorey, *The Doubtful Guest* (1972)

Figure 158 - Edward Lear, *A Book of Nonsense* (1846)

But, as already stated, the term "Burtonesque" does not only include Burton's films, but his whole artistic production, insofar as its main features are recognisable also in the sketches done for a private context, such as caricatures of people he sees around him or his drawing of clowns and puppets which, according to Burton, are figures who embody the light and the dark, two parts of life which is impossible to separate.

Figure 159 - Tim Burton, *Out of Proportion* (1980-1984)

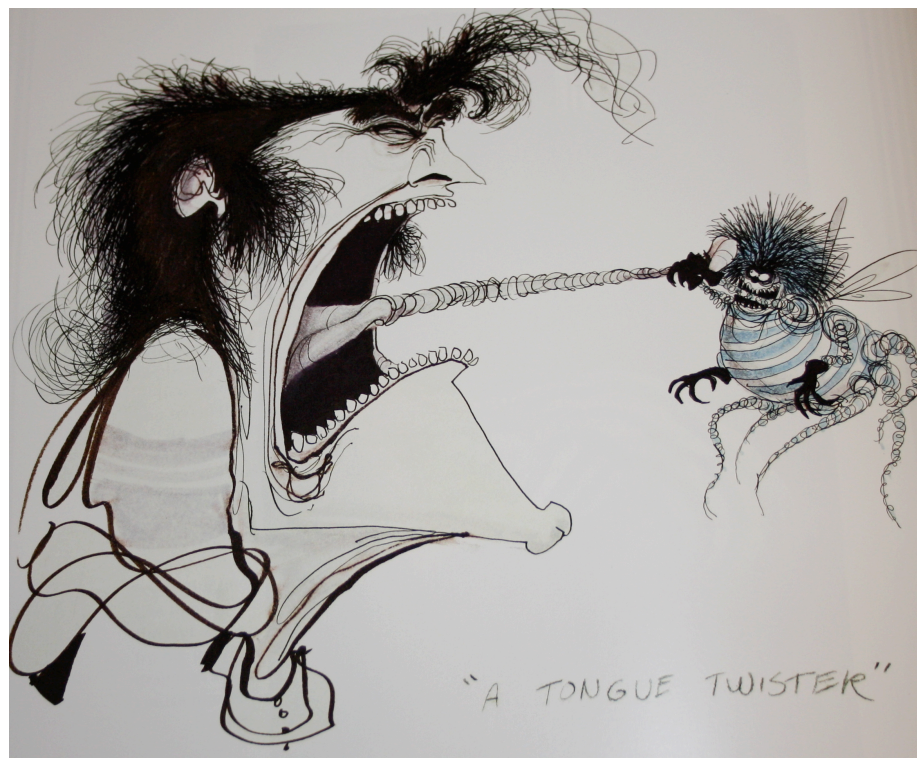*Figure 160 -* Tim Burton, *People Series* (1980-1984)

Figure 161 - Tim Burton, *Tongue Twister* (1980-1986)

Figure 162 - Tim Burton, *Enjoying Each Other* (1980-1986)

Figure 163 - Tim Burton, *Man with Seeing Eye Dogs* (1980-1986)

Figure 164 - Alfred Crowquill, *The Pictorial Grammar* (1843)

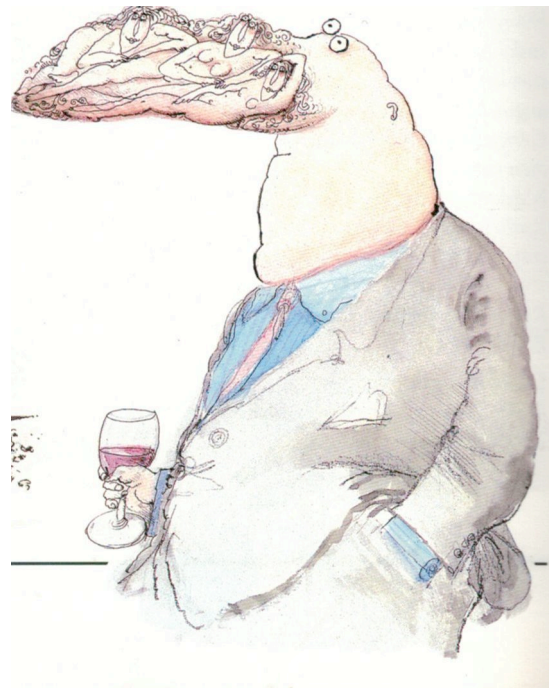*Figure 165 -* Ronald Searle, *The nose is fantastic* (*The Illustrated Winespeak*; 1983)