Grow Up, Alice: Identity Development Through Nonsense in *Alice's Adventures in Wonderland* and *Through the Looking Glass*

Prepared by:

Brittani Allen

In partial fulfillment of the requirements for the

Master of Arts in English Education

Approved by:

Monika Brown 4/20/18

Dr. Monika Brown, Thesis Advisor — Date

4-20-18

Dr. Roger Ladd, Thesis Committee Member — Date

Melissa Schaub 4/20/18

Dr. Melissa Schaub, Thesis Committee Member — Date

Dr. Irene Aiken, Dean of The Graduate School — Date

Abstract

In 1865 and 1871, Lewis Carroll wrote two novels, *Alice's Adventures in Wonderland* and *Through the Looking Glass*, that would be read and analyzed continually. The readers fell in love with Alice's curious young character. Critics have written about her extensively, but have yet to recognize just how much of an influence her social and linguistic encounters in each of the three worlds (Alice's ordinary world, Wonderland, and the Looking Glass world) represented within the two novels have had her identity development. In order to illustrate how Alice's nonsensical social and linguistic educational experiences have influenced her identity development upon returning to her ordinary world, this paper provides three detailed chapters that explicitly highlight the relationship between society, language use and communication, and Alice's identity development.

Acknowledgments

I would like to offer a special thank you to Dr. Monika Brown, professor and thesis advisor, for sharing her passion for Victorian literature with me. Her passion and dedication inspired me to pursue this project as a thesis, but it was her knowledge, guidance, and encouragement that allowed to grow tremendously as an academic. I am also grateful to have had such a collaborative and caring thesis committee. Dr. Roger Ladd has been sharing his profound knowledge about writing, since he was my composition professor. His classes set the foundation for writing academically, and because of him I have excelled throughout the progression of my academic career. Dr. Melissa Schaub provided noteworthy insight and expertise about Victorian literature that allowed me to greatly expand my perspective when completing the thesis process in its entirety. Her attention to detail within the field and her inquiries inspire me to further investigate Victorian literature.

Finally, I wish to thank my parents, sister, and grandma for their continuous support throughout my study. Thank you for introducing me to literature at a young age and for taking me to the gardens of Christ Church College across from The Alice Shop in Oxford, where this entire project stems from.

Grow Up, Alice: Identity Development Through Nonsense in *Alice's Adventures in Wonderland* and *Through the Looking Glass*

Table of Contents

Grow Up, Alice: Identity Development Through Nonsense in *Alice's Adventures in Wonderland* and *Through the Looking Glass*

Introduction

Lewis Carroll's Alice encounters and interacts with the whimsical and fantastical Wonderland and the Looking Glass world. These experiences influence the character's evolving identity within society through the use of language as well as with her actions, behavior, and interactions with others. The language used by Alice and the creatures in Wonderland and the Looking Glass world in both *Alice's Adventures in Wonderland* and *Through the Looking Glass*, directly influences Alice on her journey to growing up and discovering her place, if she can actually be viewed as growing up. In *Alice's Adventures in Wonderland*, Alice is introduced as a curious little girl, who would rather play with her kitten, Dinah, and fall into an imaginative world where nothing is as it seems than listen to her older sister read to her, which requires Alice to give her undivided attention to the ideologies of her ordinary world. In *Through the Looking Glass*, we meet an Alice who has become more goal oriented as she explores the meaning of an identity through her interactions with the creatures in the Looking Glass world.

Critics such as David S. Brown, Dennis Knepp, James R. Kincaid, and Judith Little who have examined *Alice's Adventures in Wonderland* discuss Alice's natural curiosity, which is apparent within the novel. The main theme within the novel, childhood versus maturity, is also frequently analyzed. Alice's character is faced with challenges that she must use logic and reasoning in order to overcome, yet this is a challenge within itself as the nonsense she encounters is hard for her to understand. Some of those same critics claim that Alice is influenced by these encounters, and by the end of

this novel becomes a self-sufficient Victorian child who responds in a manner that displays her learned etiquette and requires her to use her knowledge of language, as well as other complex concepts. This claim, while plausible, is not fully accurate, since Alice is still a young girl. While she does use her limited learned knowledge, she cannot understand what is occurring within Wonderland, nor is she able to explain why things are the way they are either in her ordinary world or in Wonderland. Even at the end of this novel, she does not allude to belonging to either world at this point in her life, since she is too young to make this assertion.

Critics Nina Auerbach, Veronica Schanoes, and Laura Mooneyham White have explored similar topics in *Through the Looking Glass* (childhood, identity, and maturation), but they inappropriately force the novels into the Bildungsroman genre. In fact, Alice is a young girl at the age of seven in the first novel and seven and a half in the second novel, which does not allow for her to develop a personal identity, defined in chapter three, as suggested by some critics. She also does not have all the cognitive tools, nor should she at this age, in order to understand the nonsensical occurrences and events in Wonderland and the Looking Glass world; however, she is able to apply her learned knowledge and she begins to reason and approach the events in as logical a manner as a seven-year old can. Since she is a young girl, my paper will further the current research by challenging the concept of Alice assuming an adult-like identity and instead focus on how Alice does make progress and begin to mature, ultimately letting go of some of the traditional Victorian expectations and embracing the fantasy as well as letting it become a part of her and her developing foundational identity.

Although a psychologist and psychoanalyst, rather than a critic, Erik Erikson suggests an approach to interpreting Carroll's Alice. Since Alice's age and identity are being discussed, it is important to note key concepts of Erikson's that will be applied to Alice as her character is analyzed during her social, linguistic, and developmental experiences in her ordinary world, Wonderland, and the Looking Glass world. Of the eight psychosocial stages that Erikson developed to categorize maturing humans and ta sequence of psychosocial conflicts that must be resolved in order to achieve traits of a mature identity, only three are applicable to Alice's character: stage three (ages 3-5), which is Initiative versus Guilt with the main trait of purpose; stage four (ages 5-12), which is Industry versus Inferiority with the main trait of competency; and perhaps stage five (ages 12-18), which is Identity versus Role Confusion with the main trait of fidelity (Erikson 255-263). Each of the eight stages build upon each other, although not everyone achieves each stage at the corresponding age. It is important to recognize that development is a complex concept and the individual person will not respond the same as others his or her age, which is why it is typical of individuals to be developing through more than one of the eight stages at the same time, as seen with Alice's character.

Overall, critics including Roger W. Holmes as well as Charles Taliaferro and Elizabeth Olson have approached both novels in ways that allow the reader to question Alice's maturity, identity, and sense of reality. However, this is primarily done with her age being recognized as adolescent or young adult, rather than the young girl she is within the novels. The language, actions, and interactions have also been addressed, but in an individual manner. This individual manner does not allow for a true understanding

of Alice's young character as she explores the complex alternative worlds, which alludes to her own complex persona.

There are distinct differences between Lewis Carroll's *Alice's Adventures in Wonderland* and *Through the Looking Glass* that allude to Alice's role as imaginative child and maturing young girl. These differences, while subtly addressed within the two novels, provide a distinct understanding of Alice's place within the societies she encounters: her ordinary world, Wonderland, and the Looking Glass world. Alice's place in these societies are heavily influenced by the language, whimsical creatures, actions, interactions, and acquired knowledge from the societies. Although Alice does not form a mature identity or a sense of self, once she participates in these societies as an outsider, her understanding of an identity begins to take place, resulting in the formation of a developing foundational identity.

Alice is a curious and precocious seven-year old in *Alice's Adventures in Wonderland*. She goes from ignoring her sister's reading, to talking to her kitten, Dinah, to participating in an imaginative escape form her ordinary world. This imaginative escape leads Alice to be in search of the mysterious character, the White Rabbit, a creature in Wonderland who obsessively checks his pocket watch. As she embarks on this whimsical journey in search of the White Rabbit, she falls down a rabbit hole, where there are many interesting items floating around. While in the rabbit hole, Alice reflects on and asks questions based on what she has been taught in school and what she has learned about propriety. She eventually ends up in a hall, where her only hope of getting into the quaint garden that she saw through the doorway requires trial and error. She must reason with herself and rely on an inanimate object for guidance. She makes irrational

decisions regarding the amount of a biscuit she eats and juice she drinks in order to become the proper size to make it through the door and into the garden, which ends up being the world of Wonderland. She becomes "curiouser and curiouser" with each encounter, but throughout her journey, she discovers quite a bit more than that (13).

In this novel, Alice begins to develop an understanding of what an identity is. She can label basic items and animals based on appearance, identify groups that some of the more confusing items and animals may belong to, and she compares the rules of and occurrences in Wonderland to those of her ordinary world. This illustrates her growing mind, but does not allude to her being any closer to forming her own identity. She is in the early stage of learning from the creatures of Wonderland, as they prompt her to think about particular concepts in life, but more importantly what it means to be an individual within a society. The language used during the conversations and the interactions with the characters in Wonderland indirectly force her to ask questions and learn about identity formation.

In contrast, in *Through the Looking Glass*, Alice is portrayed from the beginning as being more compliant to the expectations of a Victorian girl, which is further addressed in chapter one. While in the Looking Glass world, she is more assured, courteous, helpful, and assertive. Even in her own house, she is imposing what she has been taught about propriety onto Dinah's kittens. From *Alice's Adventures in Wonderland* to *Through the Looking Glass*, Alice goes from being only a learner to a learner and teacher, and she is ultimately able to do so as she continues to develop her foundational identity through the interactions with creatures in Wonderland and the Looking Glass world. Although Alice is able to apply her new knowledge about how one

should act and behave based on taught propriety, she still lacks the understanding of what it means to have an identity after engaging with the creatures in Wonderland, despite her awareness of the alternative worlds around her. However, the Looking Glass world allows her to better understand who she really is after being questioned by the many creatures she encounters.

In *Through the Looking Glass,* Alice seems to have matured and she has begun to form a foundational identity; however, this identity is forced and proper, which does not reflect Alice's curiosity and wishes. Alice longs to understand what is on the other side of the glass mirror, which is in her own home after introducing it to one of Dinah's kittens as a potential punishment for not behaving in the proper manner. She acts upon her favorite phrase, which is "let's pretend" (108). This is a phrase that is applicable, even until the last pages of *Through the Looking Glass*. Alice does not ever fully mature or form an identity through her encounters with the whimsical creatures in the novel(s). However, she does portray herself as remaining loyal to the expectations of what is right and what is proper, even after admitting that her dream of the Looking Glass world was enjoyable and fun.

Since the Looking Glass world is accessible through a mirror, this enhances the idea of Alice's expected identity being reflected when she looks at herself in the mirror, yet she sees past that determiner and creates her own path to discovering her identity. It is through the language used and child's play and social activities and games she is eager to participate in that she begins to understand that there is more to something and someone than just labeling them.

Alice learns and negotiates during her encounters in both novels, forcing her to think about *her* choices and reactions in response to those actions. This requires her to constantly adapt to the evolving events within Wonderland and the Looking Glass world. Negotiating, rationalizing, and understanding all contribute to her learning about one's identity before she can begin to form her own. Alice feels the need to rationalize, rather than embrace Wonderland. She is uncomfortable and does not understand what is occurring, as she has only been exposed to what is right and proper in her ordinary world. However, she is more able to interact with the creatures in the Looking Glass world, because she is expressing her wishes and her needs to participate and reach the goal of becoming a queen.

The novels do not quite fit the Bildungsroman criteria, but rather an incomplete Bildungsroman, which will be addressed in chapter three. The artificial world of Wonderland initially presents itself as a welcoming place that serves as an escape for Alice. However, this whimsical, fantastical, far from realistic world hinders her ability to grow up. It serves as a set-back for maturing when Alice encounters a nonsensical language and a lack of expected structure. In an attempt to illustrate Alice maturing, she tries to understand Wonderland, but becomes frustrated. This frustration occurs because her life and identity within her ordinary world does not allow her to embrace the language play and fantastical creatures within this imaginative world.

The fantastical creatures are odd in every way imaginable. Their clothing, interactions, and comings and goings contradict everything Alice is used to, making it difficult to decipher what is intended and how to rationalize the proper response to the nonsensical encounters. The creatures in Wonderland and the Looking Glass world are as

important, if not more-so than the people in her ordinary world, in assisting Alice understand what an identity is and allowing her to begin to form a foundational one. From the clothing, interactions, and comings and goings to the language used, Alice is perplexed and must learn a lesson in order to get what she wants and make progress in the alternative worlds of Wonderland and Looking Glass.

Language, which is the focus of chapter two, indicates that there is still structure and power within Wonderland and the Looking Glass world; however, it is significantly different from Alice's ordinary world's language and it does not resemble the comfortable and realistic society to which she belongs. Since Alice is the one who creates and idealizes Wonderland and the Looking Glass world, they are individual, yet complementary worlds. There are aspects of her ordinary world within Wonderland and the Looking Glass world. The representation of language within the novels will be analyzed with reference to the work of Mikhail Bakhtin. Bakhtin also helps shape the critique of society that is so apparent within the novels, which provides an explicit connection between chapters one and two.

There are some similarities and differences with the social dimensions of the two novels, since three very different worlds are explored, as expressed in chapter one. *Alice's Adventures in Wonderland* provides less structure for Alice than *Through the Looking Glass* does, emphasizing the strict Victorian ideologies she is expected to comply with, while allowing her to still have a fantastical experience. These social dimensions influence Alice's actions and reactions with the Victorian ideologies at the forefront of her decisions and interactions.

It is through the language and interactions with and the questions prompted by the fantastical creatures that Alice begins to understand what an identity is. Her understanding develops more in *Through the Looking Glass* as she proceeds through the game of chess, but she does not develop an identity, as she is still discovering simple things that contribute to the development of her foundational identity.

By sharing the current critical conversation, it is clear that society and linguistics have been discussed. However, it cannot be ignored that the social expectations and language use in each of the three worlds directly influences Alice's development of her foundational identity. Chapter one will provide an understanding of how there are certain roles and expectations to be assumed by characters within each world. By learning about the social roles and expectations, Alice receives an education that is distinctly different from what she would receive in her ordinary world. Chapter two, a chapter about language and communication, furthers the insight provided by current critics examining the language used in each of the three worlds that Alice visits. It portrays a close connection between social structure and its influence on language use by Alice and the creatures by including explicit examples from the two novels. Chapter three, enhanced by Eriksonian identity development ideas, invites the reader to view Alice as the curious young girl she is. It illustrates how Alice's social and linguistic experiences in each of the three worlds directly shape her development.

Chapter One: Alice and Society

A) Context for the Raising of a Victorian Girl

Throughout the two novels, Alice's young character is faced with obstacles that challenge the norms of her ordinary world. Upon entering the two alternative worlds, Wonderland and the Looking Glass world, she must determine right from wrong and proper from extraordinary. By doing so, she becomes conflicted. In order to better understand Alice's social and personal challenges, one must first be familiar with the Victorian ideologies and the behaviors expected of her. Particularly useful sources to understand the growing up of children in Victorian England are Anthony Fletcher's *Growing Up in England: The Experience of Childhood 1600-1914* and Leonore Davidoff and Catherine Hall's *Family Fortunes*.

Victorian England placed great emphasis on adhering to the rules and remaining within the boundaries set by society. These ideologies served as limitations to some, but especially for young girls and women. There are gender, class, and institutional (educational) ideologies one must abide by, just to name a few. Alice, although a fictional character, is expected to adhere to her role as a Victorian child within a work of literature. She is expected to be excluded from behaviors that are not approved of for the Victorian girl, present herself in a manner that represents her family's class status, and receive an education that is suitable for a girl her age. Anthony Fletcher states that girls Alice's age would receive a behavioral education involving etiquette and an intellectual education involving logic and reasoning, but only "males from the upper social groups" were entitled to receive a formal education (Fletcher 7).

Though the goal for young children during the Victorian era is clearly articulated as, "to mould and educate them for responsible adulthood," the difference between what this goal entails is distinctly different for male and female children (Fletcher 11). In their book, Leonore Davidoff and Catherine Hall discuss how the "rules of etiquette" were instilled in girls throughout their education, as their education consisted of domestic acts rather than being inquisitive and engaging with math, science, or other areas of study (Davidoff and Hall 319). Etiquette favored building polite, "graceful," logically developed, girls who embody "convention" and "correct procedure" to ensure success in society (Fletcher 31). A continuation of learning about society was present in a girl's education.

The raising of a Victorian girl was heavily influenced by the regulations of what a girl during this time period would eventually be expected to become as a mature, domestic woman. The division between gender greatly limited how a young girl was allowed to participate within society. Girls maintained a different form of power within society. A girl's power would develop into domesticated "ordering, management, and decision" of the home (Fletcher 35). Gender governed what girls were able to do, as they were seen as needing to be proper and orderly; there was little room for deviation from this idyllic image. There were distinct differences in the treatment of girls and boys during this time period. While boys were being encouraged to participate in hard tasks to gain strength and endurance, which would ultimately prepare them to assume the role of head of household, girls were reminded that they were to remain clean and presentable. Clearly identifying such strict gender roles and enforcing them was not something that went unnoticed. Davidoff and Hall argue that young children, like Alice, were beginning to be

"identified as a group with their own interests and needs" despite the attempt to still enforce the traditional Victorian ideologies that society expected the girls to assume and maintain (Davidoff and Hall 343). Although "every child has his or her own abilities and temperament" because "no two children were alike," gender did influence how the children were treated and what the expectations of them were (Fletcher 7). However, these reasonable expectations were supplemented, as it was believed that "curiosity should be encouraged," which was a new concept during the Victorian Era (Fletcher 7).

Through their education, girls were being groomed to be wives and mothers, as well as the "moral influence" of the home (Fletcher 34). The education of girls was directed "towards engaging… understanding" and "affection" (Fletcher 28). They were taught how to sew, prepare meals, and care for younger siblings, so they were prepared to manage the home once married. Attending religious ceremonies would prepare the girls for the acceptance of a marriage proposal. Girls were viewed as delicate, yet just as vital to the home's atmosphere as the man serving as the head of household. They were not expected to have complex thoughts, which is what Alice does in *Alice's Adventures in Wonderland* and *Through the Looking Glass*. Instead of these complex thoughts, children were expected to be educated and trained to assume their places within society.

According to Raymond Williams, within a class society like England "all beliefs are founded on class position," which determines the expectations, rules, and regulations that one must adhere to (*Marxism* 55). Although societies such as the one Alice's ordinary world is based on, place emphasis on "imposed order," they also find "relationships" of importance, despite the limitations of interactions between classes (12). Society was also highly interactive. Literature served as entertainment, but was limited to particular social

classes. This exposure to the arts was dependent upon complex categories. These categories were determined by education, creativity, and tradition (48).

Language was also a signifier of class. Since it is used to communicate, it requires a "particular system of thought" (21). When speaking or writing, it is important the one adheres to the "underlying laws" of society (28). The underlying laws of society include language and communication, which will be addressed in chapter two. Because there are certain expectations when interacting in society for each member pertaining to age, class, and gender, facing the unknown in a different society with different expectations can be unsettling.

In a socially controlled world, as in Victorian England, there should be little to no surprises. However, in the two alternate worlds Alice visits, the extraordinary is expected. According to Raymond Williams, societies that prescribe a strict way of living, as in Victorian England, produce and shape desirable members within that society (*Culture* 267). The individuals within that society, although able to think freely, are influenced by the traditions and educational values that are promoted as being proper (267). These serve as limitations, despite society's gradual evolution (270). Rather than hindering an individual's creativity, art in its many forms including literature, was accepted as a way to provide "active agency in *changing* human beings and society" (273). This change is reflected in the way that Alice is portrayed in Carroll's novels. The value of art in an otherwise strict society allowed readers to escape from their everyday lives and participate in a new setting with a new "attitude" and a new "adaptation" of life in an "altered mould of reality" (278). And although on a heightened level, Alice, then becomes a character representative of what people within the Victorian society are

beginning to do when they read. Because there are such nonsensical and fantastical encounters within Wonderland and the Looking Glass house, it was important for Carroll to invite the reader to view how Alice conducts herself in her ordinary world, even if for a brief scene.

In contrast to the expected ideologies that are represented in the novels, there are carnivaleque occurrences. Carnivalesque, when used to describe the rarities that occur throughout Alice's adventures, can be defined as anything that is distorted compared to that of her ordinary world occurrences (Hennelly 370). It can also be used in a way that brings awareness to the non-dominant culture or society (Hennelly 365). In Alice's case, the non-dominant societies are in Wonderland and the Looking Glass world. Therefore, reiterating that Alice's ordinary world holds the dominant and accepted ideologies and expectations that align with the raising of a Victorian girl. The issue of the carnivalesque regarding language, as discussed by M.M. Bakhtin, will be addressed in chapter two.

B) Girlhood and the Critics

Critics, including Nina Auerbach, Dennis Knepp, Maria Lassén-Seger, Judith Little, and Flair Donglai Shi have examined Alice's interactions in her ordinary world, but also her interactions in the artificial realms of Wonderland and the Looking Glass world. These critics have explored the perception of the whimsical and fantastical worlds and determined that Alice needed to immerse herself in a world opposite to her own in order for her to fulfill her natural curiosities as a child. Alice's character is faced with challenges that she must use logic and reasoning in order to overcome, yet this is a challenge within itself as the nonsense she encounters is hard for her to understand, because it is not something she has previously been exposed to. Both Knepp and Brown

claim that Alice is influenced by these encounters, and by the end of the first novel becomes a self-sufficient Victorian girl who responds in a manner that displays her learned etiquette and requires her to use her knowledge of complex concepts. While she does use her limited knowledge, she cannot understand what is occurring within the alternate worlds, nor is she able to explain why things are the way they are in her Victorian home.

As a character being portrayed as a member of the Victorian society, Alice is the epitome of what occurs when nonsense and dreaming impacts the etiquette, logic, and formal teachings that females were expected to uphold. Auerbach suggests that Alice, when first introduced in *Alice's Adventures in Wonderland*, is the poster-child for "innocence and eternity," as she dreams about what lies outside of her ordinary world (31). Auerbach also brings attention to the need for a child to explore and confront the traditional societal expectations that were being imposed on the children of this time period. A middle-class Victorian girl, like Alice, exposed to this way of thinking can be problematic and lead to her having her own dreams and aspirations, inspired by the underlying rejection of the Victorian expectations (Lassén-Seger 145). Although Alice is first introduced to the reader as a little girl reciting her lessons and listening to her older sister reading, she longs for more.

The reason she may long for more, according to Shi, is based on the confinement Alice faces as a young girl living in the Victorian Era. His article elaborates on what inspires Alice to go on her imaginative escape in Wonderland, which is identified in the article as an Other's society. Shi addresses three arguments within his article, only one of which is applicable to my research. Alice's oppression in her ordinary world is seen as

what leads to her wish to create a whimsical, nonsensical, and fantastical world with creatures that represent the Other. Alice's curiosity is described as her need to separate from the process of growing up and accepting her fate, as a productive member of Victorian England's repressive society. The article emphasizes Alice's need to leave Wonderland after a short period of time, due to her inability to conform to the lack of structure, rationalism, and realism. Shi also suggests that Alice is attempting to preserve her "girlhood, rather than…" explore "the alternatives of womanhood for Victorian females," which leads to the questioning of who she is (179). Her curiousness can be explained as her attempt to be rational in a nonsensical world, which brings Victorian teachings, something that she so desperately wanted to escape, to Wonderland. Shi says that not only is Alice unable to understand Wonderland, but she is not willing to do so and this results in her need to then escape from Wonderland back to what is familiar, comfortable, and real.

Although critics have discussed may aspects of Alice's ordinary experiences, this paper will bring attention to the relationships between her ordinary world and her experiences in Wonderland and the Looking Glass world concerning social norms and expectations.

C) Alice's Ordinary World

Although limited access to Alice's ordinary world in *Alice's Adventures in Wonderland*, it is clear that Alice's mind is preoccupied during a time where she should be reading a book with "no pictures or conversations" (Carroll 7). Instead of adhering to the expectations of her ordinary world by sitting quietly and reading as a proper girl would, she chooses to disregard the propriety and pursue her curiosities by following the

White Rabbit. It is not until the end of the novel that Alice is ushered by her sister to go inside for tea, since that would be better and more acceptable than elaborating on the adventures of Wonderland (Carroll 96).

With more time spent in Alice's ordinary world at the beginning of *Through the Looking Glass*, it is easy to see how the young girl has a peculiar imagination, but is still embodying the etiquette and social ideologies of her ordinary world as she imposes them on Dinah's kittens. By doing so, she combines her fantastical interactions with creatures with asserting the strict teachings of the Victorian society. Providing the kittens with etiquette lessons allows Alice to reinforce the structure that is being forced upon her.

Throughout her time in Wonderland and the Looking Glass world, Alice also visits her ordinary world by referring back to it as she compares the rules and expectations to that of Wonderland and the Looking Glass world, which shows that she is conscious of social restrictions in the worlds: "Alice said nothing: she had sat down with her face in her hands, wondering if anything would *ever* happen in a natural way again," obviously wishing to return to the normalcy of her ordinary world experiences (Carroll 81).

The next time Alice is present in her ordinary world is at the end of *Through the Looking Glass*. She is still asserting herself over the kittens while playing and pretending. This does not portray a character who has matured or has an established personal identity. However, it does illustrate Alice as being able to incorporate ideologies of multiple worlds to contribute to the foundation of her developing foundational identity, which is explored more in chapter three.

D) Wonderland

In the first novel, *Alice's Adventures in Wonderland*, Alice is immediately illustrated as a curious young girl, who questions what is being presented to her by her sister. Regardless of her irrational decision to follow a mysterious creature, the White Rabbit, to an unknown location, she follows him and still executes Victorian ideologies, such as curtseying, as she attempts to understand what is occurring around her. On the fall down the rabbit hole, Alice finds herself trying to reason with herself about the curious objects she encounters in the tunnel. However, it is not until she is reliant upon an inanimate object, a doorknob, for advice to meet her goal of making it to the garden in order to catch up with the White Rabbit, a character who has clearly caught her attention and sparked her imagination, qualities that are not fostered in her ordinary world that she realizes nothing is as it would be in her ordinary world. Everything that she encountered gave her "a curious feeling" that would only continue throughout her time in Wonderland (Carroll 10).

Wonderland is an education within a different society. As Alice's adventure continues, so does her journey farther away from her taught ideologies (etiquette). Alice initially finds herself subconsciously using her logic to correct what she views as wrong based on her Victorian education, making facial expressions towards the nonsensical phrases and actions of the characters, and muttering under her breath about the topsy-turvy carnivalesque happenings of Wonderland. Throughout all her experiences there, she gradually begins to crave knowledge about the fantastical world around her, as well as its creatures. During the course of her experiences, she changes from being disturbed by occurrences to actually wanting to learn about what is happening. Through Alice's interactions with these creatures, she learns how different the two worlds are. She has

officially entered an alternate world with a very different society than she is used to and although it is far from her normal, she finds it liberating by coming to an understanding and participating. She participates in a caucus race, takes advice from a caterpillar, speaks to a disappearing cat, learns that she dislikes tea parties, and discovers that the trial process in Wonderland is not as civil as it is in her ordinary world. By learning from her encounters in Wonderland, she learns to adapt her own behavior, too, which will be further addressed in chapter three.

Alice's time in Wonderland provides her with an opportunity to apply her knowledge of logic and reasoning and right and wrong, yet she only does so minimally. Because of the restrictions imposed on her in her ordinary world, she is inspired to escape the confinement of her ordinary world and enter Wonderland. She slowly begins to participate in a world that is "unconventional" compared to that of what she should be participating in (Shi 177). Her first act of participation is eating and drinking without considering the consequences. Instead of following her ordinary world's conventional approach to the unknown, Alice, without thinking, follows the advice of a doorknob and decides to drink from an aesthetically pleasing little bottle marked "Drink me" (Carroll 10). Because it was not labeled as being poisonous, Alice thought it was safe to drink and that it would have the same effect on her as drinking in her ordinary world would, little to none regarding growth (Carroll 10). However, this is not the case. She experiences a change in size that is a worrisome, yet curious experience. Wonderland serves as a world that allows her to engage with fantastical, imaginative, and mysterious creatures that represent the opposite of domesticity and structure (predictability, conventional), which

promotes her curiosity about what occurs outside of her own social class and society. The carnivalesque, both excites and scares her.

Despite her attempt to rationalize with the creatures and the happenings in Wonderland, she embraces her sense of adventure, regardless of her hesitation. Shi writes:

> Alice's encounters in Wonderland are both new and difficult for her, so they require her not only to sustain her curiosity and passionate spirit for exploration, but also to have the ability to confront these unfamiliar challenges with confidence, composure and rational tactics. (180)

This is something that Alice begins to do, which suggests some character development. However, she still finds herself relying on the familiar intuitions and safety of the Victorian class and gender ideologies instilled in her, also suggesting that her development requires extensive observation. Not only is she becoming more and more curious about what is happening in Wonderland before her eyes, but she is also curious about how to better understand and participate, which requires her to distance herself from everything that contradicts her safety and structure.

The caucus race that Alice participates in with a "queer-looking party" of birds and other creatures leads Alice to have many instances of confusion (Carroll 20). Yet, she finds herself speaking with the creatures in a "natural" way "as if she had known them all her life" (Carroll 20). Perhaps Alice is slightly more comfortable with interacting with the creatures at the caucus race, because there is a hint of social structure that resembles that of her ordinary world when addressing older and more authoritative community members. After the nonsensical race, where "*everybody*" wins and "must have a prize," a

ceremony for awarding the prizes takes place, something that Alice would have encountered in her ordinary world (Carroll 22). This sense of similarity to her ordinary world does not last, though. Because Alice was the only participant who had something material that could constitute a prize, she shared it with the creatures. However, unlike Alice, the creatures had never eaten "comfits" and caused the creatures "confusion" as an aspect of Alice's ordinary world was integrated within Wonderland (Carroll 22). The integration of her ordinary world into Wonderland did not go well, but was quickly resolved and the party resumed their activities by telling stories, something Alice enjoyed, too.

One encounter in Wonderland does allow Alice to feel a little more comfortable, at least for a while: interacting with the Queen of Hearts, one of the first creatures in Wonderland to resemble a human. The Queen of Hearts represents order, power, and education. She invites Alice to play a familiar game of croquet that causes Alice to rationalize what she must do in order to successfully play the game with the Queen. While playing the game, several unusual occurrences happen,

> Alice though she had never seen such a curious croquet-ground in her life: it was all ridges and furrows: the croquet balls were live hedgehogs, and the mallets live flamingoes, and the soldiers had to double themselves up and stand on their hands and feet, to make the arches. (Carroll 64)

Alice's reaction to this odd and unconventional version of a once familiar social activity that occurs in her ordinary world results in her being placed on trial by the Queen of Hearts, since the King has no authority, despite his gender. By now, Alice has come to the realization that unnatural things occur in this world, so she, too, must act in an

unnatural way. She challenges the Queen's authority by applying what she has learned from her ordinary world: "…nonsense" (Carroll 95)! After challenging the nonsense, Alice wakes up to find herself back in the Victorian England society, but with many more curiosities and wonders.

E) The Looking Glass World

In *Through the Looking Glass,* Alice becomes more goal oriented, as she wishes to be a more active participant in the whimsical happenings of the Looking Glass world, straying away from her Victorian expectations. She forgoes her society's teachings and despite being oppressed, she pursues her own curiosities and wishes. She manages to become open-minded and embraces the non-conformist society that the Looking Glass world offers her.

From the beginning of the novel, Alice is faced with a concept regarding punishment that she does not quite understand, even as she uses logic in an attempt to solve the problem she creates: "Or – let me see – suppose each punishment was to be going without dinner: then, when the miserable day came, I should have to go without fifty dinners at once" (Carroll 106)! This nonsensical, imaginative thought occurs even before she steps into the Looking Glass world.

While there are rules and expectations in the Looking Glass world, they do not all resemble what Alice is used to, even though some of her behavioral education is useful. Manners are discussed and expected to be had. Alice also uses her intellectual knowledge of logic and reasoning as she makes her way through the game of chess. She does not always have easy decisions to make, but she does receive the guidance of the Queen and other creatures throughout her journey. These creatures appeal to Alice's curious and

wondrous nature, all while forcing her to think critically about nonsensical situations. Without realizing it, Alice engages with these creatures and wishes to join in on the fun and understand what is happening, which requires her to not try and rationalize so much; this does not occur naturally, since she has been strictly taught about the importance of etiquette, logic, and reasoning.

Rules and propriety overlap within her ordinary world and the Looking Glass world, but it is Alice's sense of adventure and ambition to "Let's pretend" that allows her to immerse herself in the parallel world in a way that she flourishes and learns (Carroll 108). Her curiosity about the way in which she interacts with the characters promotes a sense of encouragement that allows her to embrace the nonsense and become a participant. However, there are instances where Alice is not comfortable with some of the happenings in the Looking Glass world. At one stage, she even says she does not "belong" (Carroll 128). This illustrates Alice's transfer of societal expectations from her ordinary world to the Looking Glass world before she truly delves into the wonders that await her.

One of the most important qualities that Alice learns is to adapt. "We learn by experience, by observation, and by the testimony of others" (Brown 81). She learns that she must learn to trust the creatures in the world, because if she wants to be successful and achieve her goal of becoming a queen, the only way to do so is by learning about and adhering to the rules and nonsensical happenings of the Looking Glass world. Because she does not consciously recognize what logic is, like she can participate in a conversation, Alice learns that she can no longer rely on her knowledge of etiquette, logic, and reasoning, as nothing is logical in the world she has entered. The definition of logic differs, as she learns from her encounter with Tweedledee and Tweedledum: "if it

was so, it might be; and if it were so, it would be; but as it isn't, it ain't. That's logic" (Carroll 136). Much like Brown, Roger Holmes discusses the importance that logic plays in Alice's encounters in Wonderland.

By comparing a dog and a cat, two items a child of Alice's age would be familiar with, Holmes can illustrate his knowledge of introducing logic to a child. He promotes the logic behind the novels, but states what would be most confusing to those who are too young to understand what is happening or those not familiar with how logic works, something Alice's character displays. Alice's age affects her ability to understand and navigate the whimsical worlds she enters. She does begin to reason and think logically, but at a low level. One of the most obvious ideas that Alice is forced to grapple with is the meaning behind one's name. As supported by Holmes's article, Alice does understand that names are a way of being identified, but what she has yet to learn is that names are defined by one's own thoughts, actions, and words, which ultimately make up an identity, something Alice is still in the early stage of doing. As discussed by Anthony Fletcher, names are a mark of maturation and identifying within society (274). This is something that Alice will been made aware of in her ordinary world when she is the right age, yet it is not a concept that has been introduced to her in the Looking Glass world, other than creatures questioning her about her name.

Despite constantly being questioned and being faced with nonsensical occurrences in the Looking Glass world, Alice does manage to adapt and participate while still ensuring her safety. During her encounter with Tweedledum and Tweedledee, Alice laughs, but turns it into a cough "for fear of hurting his feelings" (Carroll 144). She does this as a conscious act to participate in the Looking Glass world's nonsensical ideologies. For in

her ordinary world, making such a fuss and being excited by dressing in old rags as clothes would not have been something to be excited by for someone in her class. As she has more encounters, her ability to remain neutral with some of the expectations in the Looking Glass world becomes more complicated.

With her ultimate goal of becoming a queen, Alice is faced with tough decisions, which leads to her negotiating and reasoning with some of the creatures. When speaking with the Queen, she finds herself objecting to some of the ideas suggested by the Queen, since they seem absurd and confusing. This occurs often, but when the Queen screams out in pain for an injury that has yet to occur, Alice becomes confused and amused at the same time:

> Her screams were so exactly like the whistle of a steam engine, that Alice has to hold bother her hands over her ears. 'What *is* the matter?' she said…'Have you pricked your finger?' 'I haven't pricked it *yet,*' the Queen said, 'but I soon shall – oh, oh, oh!'
>
> 'When do you expect to do it?' Alice said, feeling very much inclined to laugh. (150)

To ensure that Alice does understand how "things happen here," the Queen provides explicit examples. This still leaves Alice feeling confused, but she does respond respectfully. Unlike her behavior in her ordinary world, Alice must mind her manners, but in a different way. Although she has already objected to how the creatures think in the Looking Glass world, since everything is done in a backwards manner, she must use her imagination and take the advice of the Queen and imagine that the impossible is possible, at least in the Looking Glass world.

In every attempt to mind her manners and practice her etiquette, she pays a creature named Humpty Dumpty a compliment, hoping that will allow him to notice the

effort she is putting in to participating in the Looking Glass world's society (Carroll 157). Not only do they hold an odd conversation, but Alice actually learns from Humpty Dumpty after what would have been a fairy tale in her ordinary world comes alive in the Looking Glass world. He teaches her about riddles, gives her advice about how she presents her age, and educates her on word choice and language use (Carroll 159-160). When Alice replies with "I don't know what you mean" or "would you tell me, please…what that means," he smiles and does not hesitate to answer Alice's questions (Carroll 161).

Receiving an education on a fantastical journey through the Looking Glass world may not seem ideal, but it does provide knowledge that Alice would not otherwise be privy to. She receives an education regarding the alternative world's ideologies and expectations and topsy turvy language use for interacting with other creatures, which contribute to her understanding of the worlds around her, allowing each experience, no matter how nonsensical, to contribute to her overall development.

F) All Three Worlds

Wonderland and the Looking Glass world present Alice with complexities as she is forced to choose between applying her learned knowledge about etiquette, logic, and reasoning and letting go of that knowledge, to a certain extent, in order to embrace the nonsense in the alternate, yet parallel worlds of Wonderland and Looking Glass. Throughout the duration of both novels, Alice's place in these societies are heavily influenced by the language, whimsical creatures, actions, interactions, and acquired knowledge from the societies. Her social contract, or lack thereof, with Wonderland and

the Looking Glass world allows her to have power that she does not realize she possesses, until she finds herself integrating and participating in the worlds.

The social contract that Alice chooses to adhere to or challenge, as described by Dennis Knepp, is an assumed "promise to obey the law," which Alice cannot do while in Wonderland because she does not understand what is occurring (47). It is not until she enters the Looking Glass world that she begins to understand, learn, and adapt. Adapting is something that Alice must do while in both worlds, because as she explores, the creatures have different expectations for how she will respond. Since she is not always in a world where her own society's expectations and rules are applicable, she learns that there are distinct differences for how she must act and speak when interacting with the creatures, just as they also adapt in order to interact with her. The reader understands that she does not have a social contract, or an obligation to follow the rules and laws in the alternate worlds, but that is something that Alice does not understand herself, because she is used to the Victorian expectation that she should be an obedient and proper young girl. She has no formal reason to want or need to participate in the nonsensical happenings, and yet she goes from being timidly curious in the first novel to being eagerly motivated to participate and pretend in the second novel.

The nonsense experienced in both Wonderland and the Looking Glass world allows Alice to have a greater appreciation for her ordinary world. In fact, the nonsense is the reason that, although Alice observes and participates in the two parallel societies, she returns to her ordinary world, where she is comfortable with the familiar surroundings, ideologies, and language used.

Chapter Two: Alice and Language

A) Context for Language Use and Communication

The language used within *Alice's Adventures in Wonderland* and *Through the Looking Glass* is varied and diverse, which becomes problematic for Alice. Language is seen as being the primary influencer within literature where nonsensical and absurd encounters are conveyed, as demonstrated by Robert Polhemus: "Language proves our social being and determines our fate, but, as a child learns, it is also the means for defining and expressing our desires, our individuality, our confusions, our subjective freedom, and our bonds" (601). Mikhail Bakhtin also provides some insight for how to understand how language can be intriguingly diverse. He shares how language is about "parodying the direct word, direct style, its absurd sides, the face specific to an era" or society (60). Although language, is defined by him as "any communication system employing signs that are ordered in a particular manner," Bakhtin introduces several subcategories under the main concept: alien or other, social, and national (430).

The social language, directly applicable to Alice's nonsensical encounters in each of the three worlds, can be understood as "a discourse particular to a specific stratum of society within a given social system at a given time" (430). The use of one's social language may be unfamiliar to someone who does not share the same social language, much like how the Politeness Principle could be violated unintentionally. Bakhtin's work regarding language accounts for the topsy turvy and carnivalesque happenings that one may experience when interacting with people or creatures from another society and even from another world, as Alice does. However, his emphasis on language use by the individual and how that contributes to the unity of a group of individuals, even when

applied to literature, is not always accurate (Bakhtin 59). Instead, language can actually contribute to misunderstandings between the individuals, especially if their social language is different from one another's.

Because words and phrases are of significant importance, the language and encounters with the fantastical creatures not only confuse Alice, but the language she uses from her Victorian education confuses her and others when observing and participating in Wonderland and the Looking Glass world. The language the creatures use confuses her, too. Although this confusion takes place, since she is in alternative societies, the language used by the nonsensical creatures ultimately helps Alice begin to understand what an identity is and assists her in the development of her foundational identity.

In order to explain how the language use in Wonderland and the Looking Glass world has affected Alice, some linguistic terminology must first be defined. Linguistics is the scientific study of the attributes of language (Crystal 282). Pragmatics is a term that is:

> applied to the study of language from the point of view of the users, especially of the choices they make, the constraints they encounter in using language in social interaction, and the effects their use of language has on the other participants in an act of communication. (Crystal 379)

Implicature, also known as conversational implicit by Lecercle, is when the "Implicit meaning remains the same when the words change; Implicit meaning changes when context changes" and linguistic implicit is when the "implicit meaning remains the same when context changes; implicit meaning changes when words change" (Lecercle 74). In simpler terms, implicature is a "term derived from the work of philosopher H.P. Grice

and now frequently used in linguistics as part of the study of conversational structure" (Crystal 238). It is also "the relationship between language and logical expression, and the conditions which affect the appropriateness of the utterances" (Crystal 238).

Throughout Alice's observation and participation, it becomes clear that what linguists call pragmatic implicature needs to be taken into consideration. The understanding of the term implicature, regarding conversational pragmatics, will be helpful in order to have the reader make the connection between the propriety and nonsense of the exchanges between Alice and the creatures in these two worlds, especially since the language, words and phrases, can be so simple, yet complex and confusing with multiple meanings. As stated in *A Dictionary for Linguistics and Phonetics*, conversational implicature "refers to the implications which can be deduced from the form of an utterance, on the basis of certain cooperative principles which govern the efficiency and normal acceptability of conversations (Crystal 238). To simplify this, what is interpreted by the listener can and is often different than what the speaker said or intended his or her words or phrases to mean.

Rhetoric, which involves the interpersonal and the text, can be further broken down into three principles, all of which are applicable to the understanding of the language use within *Alice's Adventures in Wonderland* and *Through the Looking Glass*. These three principles are: the Cooperative Principle, the Irony Principle, and the Politeness Principle (Lecercle 101). Linguist, Geoffrey N. Leech, developed two theories, in response to Paul Grice's Cooperative Principle. The Cooperative Principle is described as a conversational act where "participants expect that each will make a "conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk

exchange"" ("Cooperative Principle"). To further this, Leech introduced the Irony Principle, whose rule follows: "If you must cause offense, at least do so in a way which doesn't overtly conflict with the Politeness Principle, but allows the hearer to arrive at the offensive point of your remark indirectly, by way of implicature" (Lecerlce 101).

In addition to the Irony Principle, the Politeness Principle states that one should "Minimize (other things being equal) the expression of impolite beliefs" (Lecercle 101). Geoffrey Leech describes the Politeness Principle as "complementary" to Grice's Cooperative Principle, and it is expressed or implied as embracing "polite beliefs rather than impolite beliefs" when communicating (Leech 34). Unlike rules of grammar, the Politeness Principle is something that can be "observed, breached, suspended, or flouted" (Leech 35). In order to abide by these, Leech created a list of four proposals, which Alice and the creatures violate when interacting with each other often: "Be humanly processible in ongoing time," "Be clear," "Be quick and easy," and "Be expressive" (Lecercle 100). Although they may not be violating these terms according to the rules within their own worlds, they do not always make sense when interacting with creatures or people from a different world.

As Alice learns to navigate Wonderland and the Looking Glass world, she becomes more assertive and moves from wanting to learn and understand to wanting to be a learner and a teacher, something that she demonstrates as she makes her wishes quite apparent. By doing this, she is expressing herself more freely and can be viewed as using the Me-First Orientation, which is when "linguistic elements referring to the speaker tend to occur before those referring to the other participants" (Lecercle 103). The Me-First Orientation is a subcategory of Leech's Selfishness Principle, which is the "mirror image

of its polite counterpart" and is suggested to be applicable to Alice and the creatures in Wonderland and the Looking Glass world (Sorlin 144).

Despite what Lecercle and Sorlin suggest, Alice and the creatures abide by the Politeness Principle, but in relation to their world's understanding of language use expectations, which are different in each of the three worlds. Therefore, neither Alice nor the other creatures knowingly or intentionally violate the Politeness Principle; they simply have varying ideas and rules for how language should be used when communicating with each other.

The peculiar phenomenon of language within the two novels is highlighted by Alice's misunderstanding when she enters Wonderland and the Looking Glass world. In addition to the importance of interpersonal behavior etiquette, as discussed in chapter one, it is also important for her to mind her linguistic behavior, especially in relation to pragmatics. The nonsense that Alice encounters is new and overwhelming for her when she first encounters it. However, once she begins to understand that these occurrences will keep happening as long as she is in Wonderland and the Looking Glass world, she attempts to learn about them and participate in the conversations by adhering to the Cooperative and Politeness principles.

Although Alice is reminded to mind her manners, as she was taught in England, she embraces the fantastical and nonsensical, as she is gradually more willing to participate in and use her imagination in conjunction with her understanding of logic and reasoning to adapt to and function within the two new worlds. Her manners, some of which constitute unspoken communication, can have as much of an impact on her interactions with the

fantastical creature as what is spoken, which she does learn at various times in Wonderland and the Looking Glass world.

B) Language and the Critics

Critics, including Per Aage Brandt, James R. Kincaid, Jean-Jaques Lecercle, Flair Donglai Shi, Linda M. Shires, and Marina Yaguello, to name a few, have explored the language use and interactions that occur in *Alice's Adventures in Wonderland* and *Through the Looking Glass*. While many aspects of language have been examined by these critics, only specific passages and excerpts have been analyzed and discussed. Each novel, as a whole, lacks the attention that it deserves. Both novels amount to a linguistic revelation within Victorian children's literature. Polhemus writes, "language is anything but a neutral, transparent medium that simply reflects an existing reality," which is what Alice's adventures into Wonderland and the Looking Glass world represent (341). Language is not something that can be understood as concrete or proper, but rather something that is constantly evolving in response to the ever-changing experiences and encounters one has. There is the ability for nonsense to create meaning, because as Alice discovers in Wonderland and the Looking Glass world, nonsense may have meaning of its own. Although this may be the case, Polhemus does not recognize this, because in reality, nonsense is "nonsense" is it does "not refer to the real world" (602). Much like Lecercle does, Shires plays with language as she tries to explain how fantasy, nonsense, and language can be interpreted in a realistic manner, usually through a parody of another text. A main concept that is highlighted within her article is the connection between uncertainty, instability, and nonsense. These, as suggested by Shires, place limitations on

one's life, much like Alice experiences as she interacts with the creatures in Wonderland and the Looking Glass world.

Limits may be defined by the individual, but they are also placed by the society in which the individual is, like when Alice enters Wonderland and the Looking Glass world. Alice, therefore, illustrates Polhemus's idea that "there may be a wild and brave child struggling to get out and mock the withering realities that govern life," because it is "through the child, he [Lewis Carroll] strips away both personal and social conventions and prejudice" (343). In order to escape her governing society, Alice must recognize that there are positive qualities to the nonsense that she encounters on her imaginative escape to the two worlds. In Holquist's article, "What is Boojum? Nonsense and Modernism," he defines nonsense as "a collection of words or events which in their arrangement do not fit into some recognized system," which will be especially beneficial as the reader begins to understand Alice's place socially and linguistically as she embarks on a journey full of nonsense, embracing the nonsensical language, she created in order to escape her life (104).

As recognized by Lecercle and as portrayed in the Alice novels by Carroll: "Nonsense characters may not always look like real persons, but they certainly sound like them. They indulge, and sometimes overindulge, in the gentle, and often not so gentle art of conversation" (Lecercle 73). This is something that frequently occurs as Alice interacts with the creatures of Wonderland and the Looking Glass world. With what she has learned about language and participating in a conversation prior to entering the alternative worlds, Alice finds herself feeling uneasy and experiencing a sense of fear when she is faced with words and phrases that are being expressed in a manner that is

familiar to what she is used to. This sense of fear, as described by Lecercle, promotes further conversational exchanges and reiterates the existence of a power hierarchy, which is necessary for anyone to understand in any land or world, as that is how order is maintained (81).

Brandt stresses the relationship between "bodily and linguistic, cognitive and pragmatic schemes and norms, which form a fundamental set of principles of control" (27). By doing this, the author allows the reader of both the chapter and Carroll's novels, to make the connection to Alice's need for an imaginative escape and her need to understand the ideologies of the dominant culture in which she lives. It is through the combination of the nonsense and her ability to apply her learned knowledge of rationalizing that she is able to understand her place in Victorian England. The nonsense that Alice engages with while in Wonderland can be viewed as negative, like Brandt discusses, but it can also be seen as an opportunity to compare her actions, thoughts, and verbal interactions with the nonsensical creatures of Wonderland (32). The chapter focuses on Alice's linguistic choices as well as her ability to rationalize, which will positively contribute to the understanding of Alice's place as an educated child in nonsensical worlds.

Turner illustrates the importance of language use and meaning as she brings attention to specific scenes, particularly in Carroll's novels. She explains how Alice relies on the characters to go into detail about what each unfamiliar word or phrase means, and when one word has multiple meanings, as defined by the character, Alice becomes confused and requires a further explanation. Turner also insinuates that the language use

within the novels provides a context for power dynamics among Alice and the creatures, which may differ from what Alice is used to when at home.

Marina Yaguello argues that since Alice is viewed as still learning about language and expanding her own vocabulary, her communication is seen as confusing as the creatures in Wonderland and Looking Glass world; however, she believes her language and thoughts are determined as being proper, therefore as being correct. Although Alice's knowledge about language is limited due to her age, she does manage to actually learn something in the fantastical worlds. What she learns is not what her traditional Victorian education would provide, nor is it taught in a manner that she has been previously exposed to. The meaning of words and actions in the Wonderland and Looking Glass worlds cause Alice some confusion, which only enhances the uncertainty she faces throughout her time in Wonderland and the Looking Glass world.

While it is agreeable that Alice and the creatures do violate the principles in a general sense, as several critics address in their work, it must be recognized that violations are only possible when viewing the interactions based on one world's rules and regulations surrounding language use, since the characters are not familiar with the other worlds' rules and regulations. However, this paper aims to aid in the understanding of how Alice's exposure to the varying language use in each world actually assists in her overall development of a foundational identity. It is important for her to have these experiences in order to build upon her knowledge of language use, so she can effectively communicate and form relationships with the many encounters she will have as she progresses in life.

C) Alice's Ordinary World

In Alice's ordinary world, she uses proper language during the short time she spends there at the beginning of *Alice's Adventures in Wonderland*. Though these are only her thoughts, it is implied that this is also how Alice's spoken language would be used. At the end of the novel, Alice returns to her ordinary world and shares her experiences in Wonderland with her sister. The reader, not privy to these expressions, cannot distinguish how her experiences and encounters in Wonderland have influenced her language, other than her description of Wonderland being "curious" (Carroll 96).

In *Through the Looking Glass*, Alice's language is heavily influenced by her imaginative play with Dinah's kittens. She bosses them around and passionately coaxes them to mind their manners (Carroll 105). Combining her time pretending and using phrases that would have been used to mold her into the ideal Victorian girl, Alice shows no sign of using language nonsensically or in a carnivalesque manner, like she will in the Looking Glass world. It is clear from her interactions with Dinah's kittens at the end of the novel that Alice has different expectations of them by how she addresses them. Instead of asking the kittens to mind their manners, she is now discussing which creatures they would have been in the Looking Glass world. Though she does inquire politely, she is more assertive and requires a response from the kittens in the form of a "mew" or "purr" (Carroll 206). This change in conversation content and how she carries out the conversation, suggests that the interactions she had with the creatures in the Looking Glass world did have an influence on her own language and communication.

D) Wonderland

Alice's language use when interacting with the characters of Wonderland greatly evolves throughout her journey, as she strays further away from her teachings, she

becomes less worried about her manners and conversation being proper. Alice is exposed to the elements in a fantastical world, and Lecercle discusses the impact that has on her, as she is expected to remain proper, realistic, and true to the expectations imposed on her, which is seen in the opening pages of the novel. Lecercle reminds the reader that this is an imaginative world that Alice, herself, thought up as she longed for an escape from her current, proper life. With that, he focuses on the "rules and regularities" that are "dissolved" as Alice is in Wonderland (112).

However, these understood rules are left behind before Alice even makes it to Wonderland. At the beginning of the novel, the Alice spends quite some time speaking to herself before she interacts with any of the creatures. Although Alice does start out using terms and phrases that she would in her own society as she falls down the rabbit-hole, she quickly reverts to pondering thoughts that are out of the ordinary for her:

> "…But do cats eat bats, I wonder?" "Do cats eat bats? Do cats eat bats?" and sometimes "Do bats eat cats?" for, you see, as she couldn't answer either question, it didn't much matter which way she put it. (Carroll 9)

In this instance, Alice is conflicted in the conversation she has with herself. She does not actually wish for an answer to the question she poses to herself, because she is not capable of producing an answer. She has, in a way, already violated the rules of conversational implicature, for although she is changing the word order of her sentence to create a new meaning, and she does not identify an answer as possible or correct, it is not reasonable to think that a bat could eat a cat.

In "The Pool of Tears," Alice undergoes recognizable changes, even from the first sentence of the chapter: ""Curiouser and curiouser!" cried Alice (she was so much

surprised, that for the moment she quite forgot how to speak good English)" (Carroll 13). When Alice uses this phrase, which is used frequently throughout the remainder of the novel, she then begins to realize that she uses nonsense phrasing as she enters and spends more time in Wonderland. She is upset by this at first, because she is used to speaking properly and understanding what has been said, yet upon entering Wonderland that changes. This new use of language, unintentionally by her, is frightening and forces her to question who she is and what is wrong with her. After all, she even managed to repeat her lesson inadequately, which is also unfamiliar to her, as she prides herself on her lessons and propriety (Carroll 16).

She relies on her lessons so much so that she rationalizes how she should speak to a mouse, but what she has not learned is that when interacting with creatures, such as the mouse, she will learn more than her lessons could have prepared her for. In her short interaction with the mouse, she infringes upon the Irony and Politeness principles, unknowingly; she has not ever engaged with an animal or creature who could respond to her, so she did not know how to interact with them. She relied on what she deemed as polite and proper. This does not benefit her in any way, though.

Alice participates in an argument with the Lory, which goes unresolved and witnesses some of the other creatures attempt to come to a resolution for drying off, but they also disagree. One creature, the Eaglet, does not understand what is happening and exclaims, "Speak English" (Carroll 21)! They were all speaking nonsense and introducing concepts that neither Alice, nor the Eaglet seemed to be familiar with. Although Alice is not joining in on an adult conversation, she is observing a conversation that makes as much sense to her as an adult conversation. This nonsensical conversation that Alice observes

in Wonderland would lead to the Dodo, a creature that actually abides by the Cooperative Principle, explaining what a caucus race is to Alice by demonstrating how to prepare for it and participate in it with the other creatures. It is during this time that Alice observes the Irony and Politeness principles, as she makes sure to not offend the mouse as she re-engages in a conversation with it (Carroll 23). And as easy as it was to observe these principles, she offended the other creatures and caused them to scurry away in fright. One word, even though describing her sweet Dinah, caused a ruckus: cat. Alice's talking about an animal that meant so much to her in her society left her feeling isolated and alone in Wonderland; she did not mean to offend the creatures, and yet she had. So, despite her unintentional speaking about a cat to a mouse, she violates the Politeness Principle.

After wandering further into Wonderland, Alice stumbles upon the Caterpillar. To break the awkward silence, the Caterpillar opens the conversation with, "Who are *you*," something that Alice does not receive well (Carroll 34). The conversation, which infringes upon the rules of conversational implicature and Leech's four proposals, is odd and could have been intended to be more surface level than Alice makes it. Instead of stating her name as a response to the Caterpillar's initial question, she takes it upon herself to ponder the question and try to answer it in an analytical manner. This only leads to more questions from the Caterpillar. In response to Alice's answers, he asks her to recite something; she was familiar with this concept, as this is what she does for lessons in her ordinary world. However, it did not go as planned. The Caterpillar criticizes Alice's inability to recite the lines correctly. Following this, the Caterpillar inquires about Alice's height, as she surely has a concrete and proper answer for this.

Instead, Alice's response offends the Caterpillar and she becomes upset: "I wish the creatures wouldn't be so easily offended" (Carroll 40)!

What Alice fails to recognize is that the language rules are different in Wonderland than they are for a middle-class Victorian girl. It is not until she speaks with the Pigeon that she begins to understand that the language is different and the words are not necessarily taken with literal meaning. Using her limited knowledge of language, especially in this world, she politely offers her apologies for any offense she has inflicted. This does not seem to calm the Pigeon, though. Alice is, then, treated as if she were a creature, especially since language has become a barrier for her and her ever-changing appearance only enhances this challenge. Perhaps the three principles do not apply to Wonderland, or if they do, then they have different rules.

Alice's conversation with the Cat allows her to further understand that exchanges with different creatures will require her to understand how conversations and language use in Wonderland are different from conversations in her own society. She still tries to be as polite as possible as she questions how the word "mad" can be applied to a dog (Carroll 49). After listening to the Cat's explanation, she is portrayed as accepting its rationale. It is because the Cat provides a rationale that Alice is accepting of the conversation, because until she can understand the happenings in Wonderland, she is confused and struggles to adapt to the new rules regarding language and interactions with the creatures, especially since each creature seems to have their own rules and way of communicating.

One interaction that Alice is not willing to accept or remain part of is with the Hatter, the March Hare, and the Dormouse at the Tea-Party. She goes from being excited to join

in with guessing the riddles to being criticized for how she speaks and uses her language. For, what makes sense to her using language she uses in her world, was not accepted as being proper in Wonderland. In response to the March Hare saying, “Then you should say what you mean,” Alice says, “I do… at least – at least I mean what say – that’s the same thing, you know,” except according to linguists and the creatures in Wonderland, it is not the same (Carroll 53). Still, she stayed and listened to the conversation, not participating much anymore.

While still attempting to adhere to the Politeness Principle, Alice tried expressing herself one more time. She knew the words that the creatures were saying, but she could not fathom what it meant: ““I don’t quite understand you,” she said, as politely as she could” (Carroll 54). It was at the Tea-Party that Alice did begin to find some common ground, though. As the Hatter began to sing, Alice recognized the tune, yet the lyrics were different, and although the lyrics were different, Alice could understand the reasoning behind it, once a rationale was provided by the March Hare and the Hatter. From her understanding of the difference in lyrics to a song, she began to understand the creatures, themselves. She joins in on their fun, despite her frustration, until there is a quarrel about her acceptance of “more” tea (Carroll 57). Then, Alice, the March Hare, and the Hatter all violate the Cooperative, Irony, and Politeness principles, because they argue about who is right and who is wrong, rather than try to understand each other and how their rules for language use differ. While they do remain somewhat civil, the implicature of their conversation becomes compromised, as Alice and the creatures are from different societies with different language rules.

After this experience, it is apparent that Alice became quite confident with her ability to talk to and interact with the creatures in Wonderland. She defies the Politeness Principle and disregards the typical actions taken in order to follow order in this new society. This is especially apparent as she begins to interact with the pack of cards and the Queen of Hearts. Just as Alice was to be punished for disobeying the Queen, she blurted out: ""Nonsense!" very loudly and decidedly, and the Queen was silent" (Carroll 62). In this moment, Alice has assumed a power role. Not only has Alice ignored the behavioral expectations of her ordinary world, but she refuses to cooperate with the expectations within Wonderland. Alice begins to assume this power role by speaking what she feels is necessary and right, even if that means violating the rules of language use that she is used to.

Rules, like her own, do not seem to apply to those in Wonderland, and it is not until she is playing croquet with the Queen of Hearts that she vocalizes this by declaring, "they don't seem to have any rules in particular: at least, if there are, nobody attends to them" (Carroll 65). This is something that applies to society, as seen in chapter one, but also with the language used and the intended meaning. Alice recognizes this and talks to the Cat about it, a creature who once provided a rationale for all of the nonsensical happenings. She does this, perhaps, because she believes she can rely on the Cat to speak using some logic or to say something that has some meaning to her regarding the dilemma she faces.

Even the King does not understand what is being said at the Trial, which illustrates the confusion that ensues by language use in Wonderland for both Alice and the creatures:

> "That's very important," the King said, turning to the jury. They were just beginning to write this down on their slates, when the White Rabbit interrupted: "*Un*important, your Majesty means, of course," he said, in a very respectful tone, but frowning and making faces at him as he spoke. "*Un*important, of course, I meant," the King hastily said, and went on to himself in an undertone, "important – unimportant – unimportant – important —" as if he were trying which word sounded best. (91)

The "Alice's Evidence" chapter in *Alice's Adventures in Wonderland* not only depicts a nonsensical scene in which a trial takes place, but is also serves as evidence that Alice has evolved and adapted to Wonderland's rules regarding language. By learning about the varying rules for language use, Alice displays her ability to either abide by the rules of Wonderland or to impose her ordinary world's rules. It is evident that with her choice in response to the Queen during the Trial that, when put in a confrontational encounter, she chooses to intentionally disregard the rules of Wonderland, in turn violating the Politeness Principle. By saying "Who cares for *you*" after the Queen shouts "Off with her head," Alice asserts herself by placing emphasis on her word choice when addressing individual characters, portraying her knowledge of the effects of language use within the different world (Carroll 95).

As she transitions back to her ordinary world, Alice integrates aspects of Wonderland into it while trying to tell her sister about her "curious" experience (Carroll 96). Her sister then, in a way violates the Politeness Principle when Alice tries to tell her about her adventures in Wonderland, because she stops Alice from speaking to intentionally remind Alice that drinking tea is more acceptable than sharing her whimsical thoughts. Through this conversation, it is suggested that the rules and regulations of Wonderland are not

accepted in outside of Wonderland, which further supports chapter one's discussion surrounding what is a socially acceptable occurrence in each world.

E) The Looking Glass World

In *Through the Looking Glass*, Alice's language use has become more evidently influenced by her imaginative encounters with the creatures from when she was in Wonderland. Not only does she use her speech in an authoritative manner when she speaks to Dinah's kittens at the beginning of the novel, but she makes her wants and wishes clearer, too. Prior to entering the Looking Glass world, she uses her favorite phrase of: "Let's pretend" (Carroll 108). The words used by Carroll to describe Alice's journey prior to and during her time in the Looking Glass world are equivalent to the nonsense Alice hears and reads when interacting with the creatures. Using her imagination, Alice rambles to the kittens about how she will punish them and what the mirror is a portal to. She gets so worked up, that she, herself, no longer makes sense until she begins to rationalize how her room is similar to or different from what she identifies as "Looking-glass room" (Carroll 109).

"Jabberwocky" is perhaps one of the most well-known instances for analyzing language and how Alice perceives this whimsical and nonsensical poem. She finds herself trying to use logic in order to justify what she needed to do in order to even be able to read the words that were in front of her. After reading them, she still could not fathom what she had read, so she identifies the poem as "pretty" instead (Carroll 116). Her use of language to describe the proper ideas instead of the nonsensical, unrealistic, and improper ways that confuse her leads the reader to understand how lost Alice truly is. It is during this scene that the creatures are walking Alice through the pragmatic

awareness that is important in their world without actually having her converse with people, which results in her learning and aids in her educational development, despite it taking place in a world outside of her ordinary one.

After her encounter with the poem, Alice is relieved to see flowers and wishes they could talk with her, and to her surprise they do speak. She is so surprised that it took her language away, despite her wishing for this to happen: “Alice was so astonished that she couldn’t speak for a minute…” (Carroll 118). This is not because any language use rules have been breached, but because something Alice wished to happen, as unrealistic as it would be in her own society, did happen. Regardless of Alice’s excitement that the flowers could speak, she found herself not feeling very polite. In fact, she became angry when the flowers spoke about what constitutes a proper flower, something Alice did not fit into the category of. She immediately and violently breaks the conversational principles as she angrily tells the daisies that she will pick them if they do not “hold” their “tongues” (Carroll 119). Although she is clear and expressive, two of the proposals by Leech, she reacts quickly and then asks the flowers a question about whether there are other people in the garden. To her surprise, the flowers answer her question, but with insults. This upsets Alice, so she leaves and since she determines that the directions she receives are “nonsense,” she goes on her own journey (Carroll 120).

For once, Alice encounters a creature, the Red Queen, who reminds her of her own society. The Red Queen gives her directions that require knowledge of her etiquette lessons and the language is familiar. This is also the first time the Me-First Orientation is carried out in the novel, since Alice is placing emphasis on her ordinary world and disregarding the nonsensical happenings that naturally occur in the Looking Glass world,

in which she is a visitor. The Red Queen asserts her power over Alice and ensures that she adheres to addressing the Queen properly and eloquently; she reinforces what Alice learns in her etiquette lessons. What Alice did not learn in her etiquette lessons was to respond in a manner that contradicts the person in a role of authority, like she does with the Red Queen (Carroll 122). This suggests that the rules and propriety of Alice's world and the Looking Glass world overlap, even if they are not followed. Although Alice does continue to curtsey and carry out the actions she learns in her etiquette lessons, her conversations imply that she is assuming a more assertive role, herself. She is beginning to also practice the Me-First Orientation.

Alice wishes to play chess and become a Queen. In order to become a Queen, the Red Queen lists the rules, which not only include Alice adhering to them and using both English and French. Now Alice must use the many forms of English used by the creatures in the Looking Glass world and add in an additional language. Minding her behavioral manners, Alice respectfully agreed to play the game, because, she would gain a power role of Queen at the end, which is what her goal consists of. The expectation to use two languages while in the Looking Glass world is a concept that Alice is becoming more accustomed to as she continues on her journey to become Queen. Her willingness to adopt the language use rules in the Looking Glass world demonstrates her ability to abide by various roles within the new world as well as the ever-changing rules surrounding language use. This suggests that Alice is beginning to grow as she embraces and appreciates the different linguist rules for each world she is in, even if she does not fully understand them.

F) All Three Worlds

In each of the three worlds, the reader is introduced to a young girl who is exploratory in nature and must learn a great deal about three very different societies, each of which have different rules and expectations surrounding language use. Although her experiences and encounters in Wonderland and the Looking Glass world are confusing, due to seeming irrelevant and nonsensical to Alice, she learns that she must adapt and immerse herself in the odd language use to meet her goals within each world. What she does not count on is that her ordinary world's language is just as weird and curious to the creatures of Wonderland and the Looking Glass world as theirs is to her. It is throughout her journey between the three worlds that Alice learns the most about language. Without her encounters with the fantastical creatures and their conversations, Alice would not have been able to learn as much as she did. This learning, although not taking place in the traditional form of education, provides Alice with the ability to develop an appreciation for the creatures by being polite in times of confusion. The three worlds, when all of her language encounters, have allowed Alice to be exposed to such diverse language use situations that she have been provided the opportunity to use these experiences to aid in her development as a maturing young girl.

Chapter Three: Alice and Identity Development

A) Context for Identity Development

Alice's knowledge about societies and languages, while important in isolation, are key factors in who she is and who she is to become. Throughout her journey, Alice has been challenged and has struggled with understanding what occurs in Wonderland and the Looking Glass world. This journey introduced her to many concepts that would not have been possible in her ordinary world. Alice, a young girl, has made progress with the development of her foundational identity, but she has not developed a sound, sense of self or sense of identity. Although she has not developed an identity, she has matured and learned a great deal that will contribute to her development.

To better understand how Alice's identity is foundational, but she does not have a sense of self or sense of identity, the terms must first be defined as they relate to this paper. According to *The Dictionary of Psychology*, one's sense of identity is the "awareness of being a separate and distinct person" and one's sense of self is understood as "a person's feeling of identity, uniqueness, and self-direction," both of which Alice is not capable of articulating at this age and stage of life (Corsini 884). Of course, the goal is to form an identity, which is not only a person's "social role and his or her perception of it," but also a "feeling of being the same person as yesterday and last year derived from…experiences belonging to a person" (Corsini 475). So, as portrayed by Alice in the three worlds, her experiences with the different societal expectations and language rules provide her with the necessary encounters to contribute to the development of her foundational identity and her development as a whole.

As a complex young character with many critics writing about her, Alice has been analyzed extensively. Despite this, she does not fit within the terms provided. However, an accurate term to describe her character's status is foundational identity. This term allows for Alice to not have yet formed an identity, but recognizes that she is having experiences that will contribute to it. Foundational identity is intended to serve as a term that is applicable to the characteristics that Alice embraces as she carries on her journey throughout the three worlds, even though she is not explicitly aware of the characteristics that she displays when interacting with the creatures and thinking to herself. Regardless of her not being aware of these characteristics at this time, she will eventually understand the influence her experiences in each of the three worlds had on her and her developing identity.

As Alice interacts with those around her, and even as her thoughts are provided in the novels, she is portrayed as an easily influenced and curious young girl. She is trying to understand the new rules, societies, languages, and creatures, as discussed in chapters one and two. Each of these things, in turn, shape her developing personal identity. The personal identity requires a person to have an established one with the desire to remain true to the growth of that identity, and core identity, which is primarily composed of developing an identity based on one's role within society, emotions, values, and behaviors. Her developing personal identity ultimately contributes to her foundational identity, which will eventually be an established sense of self and sense of identity.

Since Alice is young and has not established an identity, the novels cannot possibly fit into the category of Bildungsroman. A Bildungsroman can be identified as the "novel of all-around development or self-culture with "a more or less conscious attempt on the

part of the hero to integrate his powers, to cultivate himself by his experience" (Buckley 13). By instilling those expectations on the two Carroll novels, it would be expected that Alice is a hero, or heroine, and has a distinctly conscious awareness of her maturity and identity development. She would also need to make a grand gesture to portray her maturation and entrance into adolescence. Yet, she does not. She still does not know who she is, nor has she learned all there is to know about establishing a sense of self or sense of identity. While Alice does begin to mature and allow herself to become more assertive at times, the novels are representative of an incomplete Bildungsroman. She is not even aware of how her experiences in Wonderland and the Looking Glass World will influence her identity. However, it is clear from the novels that the worlds have guided her thoughts, actions, and language use, as well as how she chooses to interact with others, which is what is responsible for allowing her to create a foundational identity.

B) Identity Development and the Critics

Critics such as Richard Polhemus, Veronia Schanoes, Hilary M. Schor, and Laura Mooneyham White vary on the manner to which they address Alice in their work. Some recognize Alice as the child she is, while others place emphasis on her being a heroine, fitting into the bildungsroman category, and some even suggest that she does have a foundational identity. These reputable critics contribute a great deal to the understanding of Alice's character, but what is not clear is why some still remain quick to label Alice as an easy to analyze character.

Despite Tim Burton's 2010 adaptation, where Alice is portrayed as a much older, adolescent, girl, she is seven in *Alice's Adventures in Wonderland* and seven and a half in *Through the Looking Glass*. The film adaptations allow for confusion about Alice's age,

maturity level, and sense of personal identity. Hilary M. Schor's *Curious Subjects: Women and the Trials of Realism* brings the reader's attention back to the understanding that Alice is a young, curious character. Her comparison of Alice's adventures to *Peter Pan* and other fantasy stories highlights the appeal to young children because of the fantastical and imaginative qualities. In order to better relate, it is only apt that Alice be similar in age to the children the story is intended to be shared with. Also in Schor's work is an explanation for Alice's curious adventures: a learning quest (69). Schor argues that Alice is expecting her experiences in Wonderland and the Looking Glass World to help her understand her ordinary world (69). A curious "heroine" is how Schor sees Alice as being depicted (71). From Schor's work, one can understand how Alice's character may be interpreted as fitting into the bildungsroman category; however, this is not the case. Alice may be trying to understand the worlds around her, and she may learn about the nonsensical societies along the way, but her motivation was to escape her ordinary world in an imaginative manner. She is curious, wonders and wishes, and wants to pretend, which is what motivates her. Her motivation, in turn, results in an early understanding of what an identity is and assists her in the development of her foundational identity.

Similar to Schor's ideas about Alice, Veronia Schanoes pinpoints Alice as having an "intact" identity, which is inaccurate and impossible for a seven-year-old to accomplish (4). Alice's age does not seem to impact Schanoes's choice to make this claim, as she warrants it by stating that Alice's identity is "intact" because her adventures into the alternative worlds influenced her identity formation greatly (4). Something that Schanoes's article does align with critics who recognize Alice's youth is that Alice is confused by many of the mishaps in Wonderland and the Looking Glass World, as well

as the need for her to perform the same level of propriety and etiquette that adults in her ordinary world are expected to adhere to. Instead of placing emphasis on Alice's need to understand her ordinary world better, as Schor does and Schanoes does to some extent, Robert Polhemus provides a convincing depiction of what Alice is actually doing: "there may be a wild and brave child struggling to get out and mock the withering realities that govern life" (344).

Unlike Schor, Cristoffer Forss argues that the novels not only reflect the genre of a Bildungsroman, but her further classifies the novels as being feminist Bildungsroman, with Alice as the hero of the novels. His concern for this classification is motivated by the varying work conducted by other critics. Forss claims that Alice is part of an "explainable" world, which continues throughout her journey in Wonderland and the Looking Glass world (7). By saying this, he suggests that Alice's young character is aware of the answers to all of the questions she has about each of the three worlds she encounters. His wavering perspective about Alice's identity supports the struggle that other critics have had with the categorization of Alice and her identity. Until reviewed with Erikson's psychosocial stages in mine, it is not possible to fully understand and analyze Alice and all of her curious experiences.

Laura Mooneyham White provides a comparison between Queen Victoria and Carroll's fictional character, Alice. She states that while there are similarities, the differences between the two are drastic. Regardless of who assumed the role of queen more properly, Victoria and Alice both redefine the role and duties of the female in an authority position. Alice's ability to perform the proper role of queen is called into question, as this is simply an "imaginative game" to her (White 116). Whereas, Queen

Victoria, also has a difficult time with the expected role, although her reigning occurs in real life and is not simply done for fun, as Alice's youthful goal of wanting to become a queen is. The difference from Queen Victoria of England and Alice is that Alice is a fictional young child engaging in imaginative games and child's play, rather than being solely on a quest to defy all social expectations. White emphasizes the worlds as nonsensical, unlike England, which is what Alice's ordinary world is based on. A child in the early stage of developing an identity, as Alice is, does not have the ability or knowledge to solve the problem of what is proper and moral. Though she does begin to negotiate and reason, which is what can be identified as a foundational quality for her developing identity.

Because qualities of Alice's identity cannot be listed after reading the novels, it is clear that Alice is an incomplete bildungsroman. As a young girl, there are qualities that excite Alice, which are explicitly and implicitly depicted within the novels. As she progresses from her ordinary world to Wonderland to the Looking Glass world, Alice gradually becomes more aware of what she is interested in. As illustrated through the examples provided in chapters one and two, she also becomes more assertive and understanding of rules, languages, and societies that differ from her own. This illustrates Alice's ability to acknowledge that there are different ways of thinking, acting, and speaking, which best identifies with Erikson's positive virtues of purpose and competency, placing Alice in the appropriate stage of development for her age (Erikson 258). While others have not taken an Eriksonian approach to analyzing Alice's character, it is one of the best ways to understand that she is not struggling with meeting developmental milestones. In fact, she successfully achieves the appropriate positive

virtues associated with Erikson's psychosocial stages, even if this growth is being portrayed by a character who must adapt to and learn from three very different, and sometimes nonsensical worlds.

Despite what critics have written, it is not possible for Alice's character to have an identity at her age within the two novels. Unlike the existing critical conversation, chapters one and two discuss the social and linguistic experiences that are responsible for influencing Alice's development. Without those experiences, it would be difficult to understand why Alice cannot have established an identity. It would also not be possible to suggest that the novels can fit into the Bildungsroman genre when one actually reviews the Alice introduced in the novels, rather than the film adaptations. We must be reminded that Alice is seven years old in the first novel and seven and a half in the second novel. Therefore, it is impossible, when analyzing her character based on Erikson's psychosocial stages, for Alice to have a sense of self and sense of identity. However, my paper illustrates how her social and linguistic encounters serve as learning experiences that contribute to the development of her foundational identity.

C) Alice's Ordinary World

When Alice is first introduced to the reader in *Alice's Adventures in Wonderland*, she is reading a book with no pictures and no conversations (Carroll 7). Although it crosses her mind, Alice does not suggest nonsensical, imaginative scenarios to make the story more appealing. Instead, she contemplates making a daisy-chain, which is something delicate and requires little imagination. She is illustrated as an obedient, young girl who is bored with what her society deems appropriate for young girls until she follows the White Rabbit and discovers Wonderland.

Alice's assertion is present from the beginning of *Through the Looking Glass* when she scolds Dinah's kittens about their manners, which is significantly different from how Alice is portrayed in the first novel. This interaction with the kittens attests to the beginning of her applying the notions she learned in her ordinary world on non-human creatures. Despite this assertion over the kittens, Alice is still a curious and imaginative young girl, whose favorite phrase is "Let's pretend" at this point in her life (Carroll 108). Her sense of curiosity about the unknown suggests that she has many questions about the world around her and what exists in addition to her ordinary world. She longs for something more and her imagination is how she plans to obtain this satisfying knowledge. Instead of engaging in what is deemed proper and logical for this world, she creates rules that are nonsense: "'Well, *you* can be one of them, then, and *I'll* be all the rest'" (Carroll 108). Alice knows, as her sister notes, that she cannot be more than one person at a time, but this does not stop Alice from using her imagination to fulfill her wants and wishes during her play time.

Alice explains a whole world beyond her ordinary one to Dinah's kittens. This suggests that she is capable of recognizing that the worlds are separate, yet she incorporates pieces of her ordinary world within the Looking Glass world for comfort and familiarity. The need for comfort and familiarity highlights Alice's youth and developing identity, as she is relying on aspects of the known when she faces the new and unknown.

Upon returning to her ordinary world from the Looking Glass world, Alice sleepily, yet assertively, imposes her understanding of manners from her ordinary world and the games of the Looking Glass world on the kittens. She uses phrases that she learned from

the fantastical creatures in her ordinary world setting, marrying the two societies for her own amusement. Though this is done in a playful manner, it is clear that her ordinary world could not have set the foundation for her developing identity by itself.

D) Wonderland

The first time the reader is introduced to Alice's youth and lack of thought is when she enters Wonderland, "never once considering how in the world she was to get out again" (Carroll 8). Alice presents herself as a curious young girl, who is motivated by discovering the unknown. From the beginning of her time in Wonderland, she is faced with curious decisions that leave her to use her knowledge of reasoning and logic. Since she is young, she makes surface-level inferences, especially about bottles labeled "Drink me" and boxes labeled "Eat me," which does not align with attaining Erikson's positive virtue of competency, as Alice is still taking the initiative to explore the new world around her (Carroll 10-12). She makes the decision to drink and eat based on her knowledge of stories she had heard in her ordinary world. She thinks that as long as nothing is marked poison, it must be safe. What she does not know is how consuming these items will affect her and her identity.

Alice actively gives herself pieces of advice and scolds herself, which is a continuation of what would occur in her ordinary world (Carroll 12). She strives to be a "respectable person," alluding to her initial understanding of qualities associated with an identity, displaying her achievement of Erikson's positive virtue of purpose (Carroll 12). With this, Alice begins to reflect on her time in Wonderland and how it is different from her ordinary world:

> Dear, dear! How queer everything is to-day! And yesterday things went on just as usual. I wonder if I've changed in the night? Let me think: *was* I the same when I got up this morning? I almost think I can remember feeling a little different. But if I'm not the same, the next question is 'Who in the world am I?' Ah, *that's* the great puzzle! (Carroll 14-15)

This reflection demonstrates her ability to realize that peoples' identities are not static, and that they do evolve and change based on influences.

Because Alice is challenged by trying to understand who she is and how she is different from when in her ordinary world, she focuses on something more familiar, as multiplication (Carroll 15). This only lasts momentarily, because she is then faced with the beginning of her nonsensical journey in Wonderland.

Alice's time in Wonderland causes her to consider what is nonsense and what is proper, based on her ordinary world expectations, which has shaped who she is and how she reacts to the fantastical creatures and happenings. At times, Alice cannot fathom why the creatures would not like cats, dance around in circles as water washes over them in order to dry off, have unruly tea-parties, and use a nonsensical trial system to determine whose head would be cut off for minor disagreements with an impossible Queen. She cannot understand, because it is imaginative and requires her to believe in something other than what is familiar to her. This nonsensical society enhances Alice's curiosity, which is a quality that contributes to the foundation of her developing identity, though.

One occurrence, in particular, that contributes to Alice's exposure to aging and forming an identity is when the Caterpillar asks her to recite the poem, "You Are Old, Father William" (Carroll 35). Reciting this poem brings attention to physical aging

characteristics, as well as why the actions the young versus the old take are proper or improper (Carroll 36-39). As Alice recited this, she did so incorrectly, which offended the Caterpillar and actually led to her displaying compassion and understanding for the nonsensical terms he expected of her (Carroll 41). This illustrates her successful achievement of Erikson's positive virtue of empathy and purpose, but she is still trying to achieve the virtue of competency. In turn, she is gradually adding qualities to build the foundation of her developing identity.

Alice makes little progress while in Wonderland, regarding her identity's qualities. Since she is not aware that she is learning concepts that will contribute to her identity, she primarily attempts to understand and acts according to her ordinary world's societal rules and expectations, rarely challenging the nonsense she encounters. In order to better understand the world she is in, she uses her knowledge of how to obtain information from her ordinary world, resulting in asking the creatures questions, such as "'Please would you tell me,' said Alice, a little timidly for she was not quite sure whether it was good manners for her to speak first, 'why your cat grins like that'" (Carroll 45)? This causes her to participate in a learning experience for which she has created for herself. Asking questions as a way of learning new information illustrates Alice as a curious, yet able young character. Because of her ability to communicate with the creatures, even after taking time to learn how to do so effectively as discussed in chapter two, Alice's development is enhanced.

Despite the learning experience's effect on her development, she also experiences some setbacks that are only explained by her youth and lack of understanding of the topsy turvy happenings in Wonderland. As a young girl, Alice is intrigued by stories,

which is apparent during her interaction with the Hatter, March Hare, and Dormouse at the Tea Party. Alice's excitement in response to the March Hare asking for a story to be told is clearly articulated: "'Yes, please do!' pleaded, Alice" (Carroll 56). This is a developmentally appropriate response for a girl her age. Instead of having a clear goal for herself in Wonderland, as she does in the Looking Glass world, Alice's young character is intrigued by the fantastical and nonsensical happenings, even though they can be frustrating and confusing at times.

Because Alice is still abiding by the etiquette rules and expectations of her ordinary world while in Wonderland, she does not immerse herself in the nonsense too much. She remains curious and inquisitive until she encounters the Queen of Hearts, ironically one of the only human-like creatures in Wonderland. It is during this encounter that she becomes slightly assertive, because she has had enough of the nonsense and is comfortable conversing with someone who represents her ordinary world values, which suggests that she has made progress developmentally, even if only while in Wonderland.

E) The Looking Glass World

The first thought Alice has while in the Looking Glass World is that she has obtained independence. She finds it amusing that "there'll be no one here to scold me away from the fire" (Carroll 110). This initial depiction of Alice's new sense of curiosity and independence is only enhanced as she begins on her new journey. However, prior to Alice feeling as though she has gained a presence within the Looking Glass World, she first feels a sense of invisibility (Carroll 111). According to Erikson's psychosocial stages, this would suggest that Alice is still very much in the stage four as she attempts to achieve the positive virtue of competency. When Alice encounters the Red Queen and the

Red King, she is somewhat shy and timid as she observes the creatures interact with each other in their world. If there is anything Alice learned in her ordinary world, it was about governing. She did not wait to be acknowledged by the King and Queen. Instead, she took advantage of a presented opportunity, which demonstrates Alice's evolving maturation and the infliction of her ordinary world ideologies:

> Alice was very anxious to be of use, and, as the poor little Lily was nearly screaming herself into a fit, she hastily picked up the Queen and set her on the table by the side of her noisy little daughter. (Carroll 112)

Not only does she mimic the governing of a child-like creature, but she also inflicts her ordinary world ideologies on the characters by making the family's physical appearances proper and "tidy enough" (Carroll 113).

Prior to entering the garden with the personified flower creatures, Alice uses her logical reasoning skills to engage in a trial and error process to locate the garden. This concept portrays Alice as an intelligent, young, curious, and determined girl. Throughout the process, it is clear that she has established an understanding that the Looking Glass World is a fictitious, imaginative adventure, as she recognizes that there will "be an end to all my adventures" (Carroll 117)! Understanding this concept signifies Alice's ability to separate the nonsensical worlds from the reality of her ordinary world. Although it still does not prove that she has an established identity, it does demonstrate Alice's progress with achieving the virtues and qualities that create the foundation for her identity.

The next encounter Alice has with the flowers does allude to the development of the foundational characteristics of an identity. She does not like when the flowers criticize her, so in response, she questions them, which is when Alice asserting herself displays

her beginning to adopt the virtue of competency. One question, in particular, serves as a metaphor for Alice's in her ordinary world, "Aren't you sometimes frightened at being planted out here, with nobody to take care of you" (Carroll 118)? With this one question, Alice's youth and lack of a sense of self and sense of identity is exposed. It suggests that she thinks about who will care for her, but is instead applied to the young flowers. All of the creatures, particularly the flowers, cause Alice to consider her own place within a society as she progresses through the game in the Looking Glass World. Her interactions with the flowers is when the reader first catches a glimpse of Alice identifying. She asks, "Are there any more people in the garden besides me," which suggests that she no longer questions what she is (Carroll 120). She realizes that she is a girl and not a creature. She has well surpassed the developmental stage she was in while in Wonderland and is now well on her way to achieving competency.

Perhaps the most intrusive approaching creature about Alice's identity is the Red Queen. She questions Alice: "Where do you come from…And where are you going" (Carroll 121). While this may seem surface level or trivial, it forces Alice to think about who she is and where she will go in an unknown society, all while reminding Alice about the proper etiquette required of her in her ordinary world. This overlap of ideologies exhibits the importance of what Alice has learned thus far, which ultimately contributes to the foundation of her developing identity.

In *Through the Looking Glass*, Alice's identity and maturity level can be thought of as synonymous with the chess game that she becomes a playing piece for, as she progresses to the sought-after role of Queen. Although Alice still remains curious, she becomes more wondrous about the new society she enters. She is motivated to learn and

understand what is occurring as she encounters fantastical and nonsensical creatures and progresses through the chess game to reach her goal of becoming Queen. Once the Red Queen provides Alice with as much guidance as she can, she asks Alice to "remember who you are," implying that Alice already has a formed identity (Carroll 125). Alice does wish to understand and integrate with the fantastical creatures, which requires her to not try and rationalize so much, but this is what she has been taught to do in her ordinary world.

On Alice's journey throughout the Looking Glass world, she has many encounters with strange creatures. However, it is her encounter with the gentleman and the Goat that helps her realize that she is lost in the Looking Glass world: "So young a child," said the gentleman sitting opposite her, (he was dressed in white paper, "ought to know which way she's going, even if she doesn't know her own name" (Carroll 128)! In response, Alice asserts herself by identifying that even though she does not belong there, she knows where she would rather be, suggesting that she is motivating by a challenge and is becoming independent in an unfamiliar society (Carroll 128).

Perhaps one of the most influential engagements Alice has is with the insects. The Gnat prompts Alice to think about the insects in her ordinary world, where one question causes her to reflect on where she is from and her interactions with even the smallest of things. The Gnat's question, "What's the use of their having names…if they wo'n't answer to them," can serve as a way to force Alice to think about her own name and what it stands for, forcing her to revisit her ability to understand how she adopted Erikson's positive virtue of purpose (Carroll 129). Her response, also in the form of a question, could be understood as childhood confusion, but it is also a way in which she must

realize that when others label something, its own identity is erased or found as not as important as the assigned label, as *girl* or *Alice*. It captures Alice's curiosity and creates an opportunity for her to further explore what an identity is and how a name is attached to one's identity.

Since Alice entered the woods, she has been challenged with finding her name, which ultimately allows her to explore and find meaning in her own name, which can lead to her thinking about who she is and the qualities that contribute to her identity. Losing her name results in Alice needing guidance to determine what it is and why. She is relentless as she goes through the identification process. Once she is identified as a "human child" by the Fawn, Alice becomes overwhelmed, as any lost child would, before finally remembering her name (Carroll 134). This experience demonstrates Alice's need for guidance and structure as she explores unfamiliar places and concepts, such as societies and her developing identity. She is faced with tough questions and situations for a seven-and-half year old girl, but these scenarios are responsible for creating the foundation for Alice's developing identity; she is building a foundational identity that will grow as she does on her way to the next developmental stage of Fidelity, which addresses identity and role confusion for ages 12 to 18 (Erikson 261).

It is clear from Alice's encounters with the creatures in the Looking Glass World that she is slowly adopting and applying qualities that contribute to the foundation of her developing identity. She displays empathy when interacting with the Walrus, soothes Tweedledum and Tweedledee, takes on the role of governess for Tweedledum and Tweedledee, is polite in instances that challenge her, reflects on her past thoughts and

actions when prompted to, and accepts guidance to better herself throughout her Looking Glass World experience (Carroll 143-149).

> 'Try again: draw a long breath, and shut your eyes.' Alice laughed. 'There's no use trying,' she said: 'one *ca'n't* believe impossible things.' 'I daresay you haven't had much practice,' said the Queen. 'When I was your age, I always did it for half-an-hour a day. Why, sometimes I believed as many as six possible things before breakfast.' (Carroll 151)

While Alice does need guidance and support on her journey to adopting the virtues and qualities to the foundation of her developing identity, this scene reminds the reader of Alice's youth and need to embrace her imagination, which is what the Queen attempts to do. Although it is obvious that Alice is not used to being encouraged to use her imagination and delve into fairytales, being exposed to the wondrous, fantastical, and nonsensical society it is helping her develop her foundational identity.

In *Through the Looking Glass*, fairytales are brought to life and, in turn, allow Alice to begin to discover her own identity, rather than accepting the expected qualities of a Victorian girl without exploring what other qualities can influence her. As Alice was further into the journey, she began "wondering more and more," which proves how her inquisitiveness and exploration of an unfamiliar society contributes independent and mature characteristics to her young, developing identity (Carroll 156).

Humpty Dumpty only offers more for Alice to consider as she continues to think about her conversations with the other creatures. When asked to provide her name, Alice responds with, "'My name is Alice, but - …*Must* a name mean something" (Carroll 158)? Since Alice is questioning this, it is only understood that she does not have a clue as to

what Humpty Dumpty is asking. As a young girl, who had not been taught to wonder and use her imagination, she has not had to think about the meaning of things, as she does not challenge what she is taught in her ordinary world, and at this point, she has not had to think for herself.

All of the questioning the creatures do of Alice compromises her ability to accept what she has been taught about who she is and what she wants. Up until the challenges she faced in the Looking Glass world, she just accepted her name as being Alice, but she did not understand that her name should mean more than a label. Instead of being a "prisoner" of her ordinary world, which is metaphorically understood, Alice affirms her wish to "be a Queen," which affirms her achievement of competency (Carroll 179). The Knight only reinforces the idea of a name as a label when he presents the example of the song to Alice (Carroll 185). He tells Alice she does not understand, which is apparent in her response. However, she furthers her response in a manner that suggests she is beginning to make progress in her understanding of names not defining who the person is, or in this case, names of songs not necessarily describing what the song will be about (Carroll 185).

While Alice has shown that the Looking Glass World has influenced her life, "Years afterwards she could bring the whole scene back again, as if it had only been yesterday," she still has not fully developed a sense of self and sense of identity (Carroll 185). She simply demonstrates that her encounters within this society serve as a way to expand her knowledge of what lies beyond her ordinary world, which does contribute to her identity development. → The integration of her ordinary world within the Looking Glass world allows the reader to gain an understanding of Alice becoming more goal

oriented. It displays her ability to recognize that there are differences between the worlds' social structures, as discussed in chapter one. The narration also portrays Alice as being able to appreciate the conventions of her ordinary world, despite her excitement for participating in the Looking Glass world.

Although Alice reaches her exciting goal of becoming Queen Alice, it is not as she expected it would be. The Red Queen and White Queen are, at first, infatuated with Alice's knowledge. Therefore, making Alice feel important and as though she is an authority figure, but this is short-lived and quickly turns into them questioning what she shares (Carroll 192-194). What Alice does next is a typical Alice response. The Red Queen shrank and Alice began to punish her by catching the now shrunken Queen. She says, "I'll shake you into a kitten, I will" much like she does at the beginning of *Through the Looking Glass* when she interacts with Dinah's kittens and their lack of attention to the imposed expectations Alice has of them (Carroll 203).

F) All Three Worlds

Despite which of the three worlds Alice is in, it is clear that she is very much in Erik Erikson's stages three and four, Initiative versus Guilt and Industry versus Inferiority, respectively (Erikson 255-258). However, she does begin to display qualities that may be associated with Erikson's stage five: Identity versus Role Confusion, even if only in a slight manner (Erikson 261). There is no distinct pattern of maturation, as she seems to understand that one cannot be two people in *Alice's Adventures in Wonderland*, whereas in *Through the Looking Glass*, she states that her sister can be one character and she can be "all the rest" (Carroll 108). This indicates that, half a year of aging, along with her experiences in her ordinary world and Wonderland, does not result in Alice forming a

sense of self and sense of identity. Instead, it illustrates a curious, young, imaginative girl needing guidance and the opportunity to learn from outside societies in order to build the foundation for a developing identity.

Throughout each of the three worlds, while some are more limited than others, Alice learns about concepts, observes occurrences, and participates in experiences that all contribute to her understanding of what it means to associate one's name with their personality and identity. These learning episodes occurred indirectly and directly, but regardless, were responsible for her gradual maturation and indistinct foundational identity.

Conclusion

Alice's young character is faced with quite a few challenges in all three worlds: socially, linguistically, developmentally. However, these challenges and learning experiences contribute to the development of her foundational identity. Throughout each of the two novels, *Alice's Adventures in Wonderland* and *Through the Looking Glass*, Alice is portrayed as an inquisitive, curious, and wondrous girl. She has many encounters that are unexplainable and cause her a great deal of confusion. In each of the three worlds, Alice has the opportunity to build upon her knowledge about the different societies and rules for language use. With each experience, she grows as a character, even though there are challenges and setbacks. Her experiences and encounters serve as an alternative educational experience to aid in her development.

While each of the three roots of her challenges and learning experiences can be and have been addressed individually by previous critics, it cannot be ignored that society and language use significantly influence Alice's young character, which ultimately aids in the development of her foundational identity. It would have been impossible for anyone to fully understand and analyze Alice's character and her development without first addressing her social and linguistic experiences in each of the three worlds.

Quite a few critics do suggest that the novels are Alice's bildungsroman, but they cannot fit into that genre, as Alice has yet to achieve the stage of her development where she forms an identity and determines who she will be in her ordinary world. Instead, she is exploring what it means to be a young girl in three very different worlds. As an incomplete bildungsroman, she is using her social and linguistic experiences in her

ordinary world, Wonderland, and the Looking Glass world to contribute to the development of her foundational identity.

Although it may be too early to decide if Alice will become the typical Victorian girl in her ordinary world, it is clear that if given the opportunity to compare her to other girls her age, she would without a doubt display extraordinarily unusual characteristics as a result of her alternative educational experiences in Wonderland and the Looking Glass world.

Alice's adventures through Wonderland and the Looking Glass world provide her with an alternative form of education that would not have been possible to accomplish in her ordinary world. These unnatural and nonsensical experiences propel her to the developmentally appropriate place to eventually achieve Bildungsroman status. Because of her social and linguistic encounters, Alice's character shifts from viewing each world as isolated worlds to integrating social and linguistic aspects of Wonderland and the Looking Glass world into her ordinary world upon returning, ultimately illustrating her gradual development of a stronger foundational identity.

Works Cited

Auerbach, Nina. "Alice and Wonderland: A Curious Child." *Victorian Studies*, vol. 17, no. 1, September 1973, pp. 31-47. *JSTOR*, http://www.jstor.org/stable/3826513. Accessed 1 September 2017.

Bakhtin, Mikhail. *The Dialogic Imagination: Four Essays*, edited by Michael Holquist, University of Texas Press, 1988.

Brandt, Per Aage. "Curiouser and Curiouser – A brief analysis of *Alice's Adventures in Wonderland*." *Semiotics and Linguistics in Alice's Worlds*, edited by Rachel Fordyce and Carla Marello, Walter de Gruyter, 1992, pp. 26-33.

Brown, David S., "Reasoning Down the Rabbit-Hole: Logical Lessons in Wonderland." *Alice in Wonderland and Philosophy*, edited by Richard Brian Davis, John Wiley & Sons, 2010, pp. 79-91.

Buckley, Jerome Hamilton. "Introduction: The Space Between." *Seasons of Youth: The Bildungsroman from Dickens to Golding*. Harvard University Press, 1974, pp. 1-27.

Carroll, Lewis. "Alice's Adventures in Wonderland." *Alice in Wonderland*, edited by Donald J. Gray, W.W. Norton & Company, 2013, pp. 7-97.

----. "Through the Looking Glass." *Alice in Wonderland*, edited by Donald J. Gray, W.W. Norton & Company, 2013, pp. 105-208.

"Cooperative Principle." *SIL International Glossary of Linguistic Terms*, 2003.

Corsini, Ray. *The Dictionary of Psychology*, Routledge, 2002.

Davidoff, Leonore, and Catherine Hall. *Family Fortunes*. The University of Chicago Press, 1987.

Erikson, Erik H., *Childhood and Society*, Norton & Company, 1963.

Fletrcher, Anthony. *Growing Up in England: The Experience of Childhood 1600-1914*. Yale University Press, 2008.

Forss, Christoffer. *Alice's Adventures in Wonderland: A Feminist Bildungsroman*. MA Thesis, Linnaeus University, 2013.

Hennelly, Mark M., "Review: Victorian Carnivalesque." *Victorian Literature and Culture*, vol. 30, no. 1, 2002, pp. 365-381. *JSTOR*, http://www.jstor.org/stable/25058591. Accessed 1 April 2018.

Holmes, Roger W., "The Philosopher's "Alice in Wonderland"." *The Antioch Review*, vol. 19, no. 2, Summer 1959, pp. 133-149. *JSTOR*, http://www.jstor.org/stable/4610140. Accessed 1 September 2017.

Kincaid, James R., "Alice's Invasion of Wonderland." *PMLA*, vol. 88, no. 1, January 1973, pp. 92-99. *JSTOR*, http://www.jstor.org/stable/461329. Accessed 1 September 2017.

Knepp, Dennis. ""Your're Nothing but a Pack of Cards!": Alice Doesn't Have a Social Contract." *Alice in Wonderland and Philosophy*, edited by Richard Brian Davis, John Wiley & Sons, 2010, pp. 47-58.

Lassén-Seger, Maria. "Carnivalesque Metamorphs." *Adventures into Otherness: Child Metamorphs in Late Twentieth-Century Children's Literature*. Åbo Akademi University Press, 2006, pp. 144-175.

Lecercle, Jean-Jaques. "The Pragmatics of Nonsense." *Philosophy of Nonsense: The Intuitions of Victorian Nonsense Literature*, Routledge, 1994, pp. 69-111.

Polhemus, Robert M., "Lewis Carroll and the Child in Victorian Fiction." *The Columbia History of the British Novel*, edited by John Richetti, Columbia University Press, 1994, pp. 579-607.

Schanoes, Veronica. "Queen Alice and the Monstrous Child: Alice *Through the Looking Glass*." *Children's Literature*, vol. 45, 2017, pp. 1-20. *Project MUSE*, doi: https://doi.org/10.1353/chl.2017.0001. Accessed 1 September 2017.

Schor, Hilary M., *Curious Subjects: Women and the Trials of Realism*. Oxford University Press, 2013.

Shi, Flair Donglai. "*Alice's Adventures in Wonderland* as an Anti-Feminist Text: Historical, Pyschoanalytical and Postcolonial Perspectives." *Women: A Cultural Review*, vol. 27, no. 2, October 2016, pp. 177-201. *Routledge*, doi: http://dx.doi.org/10.1080/09574042.2016.1227154. Accessed 1 September 2017.

Shires, Linda M., "Fantasy, Nonsense, Parody, and the Status of the Real: The Example of Carroll." *Victorian Poetry*, vol. 26, no. 3, Autumn 1988, pp. 267-283. *JSTOR*, http://www.jstor.org/stable/40001965. Accessed 1 September 2017.

Solin, Sandrine. *Language and Manipulation in House of Cards: A Pragma-Stylistic Perspective*. Palgrave McMillan, 2016.

Taliaferro, Charles and Elizabeth Olson. "Serious Nonsense." *Alice in Wonderland and Philosophy*, edited by Richard Brian Davis, John Wiley & Sons, 2010, pp. 183-196.

White, Laura Mooneyham. "Domestic Queen, Queenly Domestic: Queenly Contradictions in Carroll's *Through the Looking Glass*." *Children's Literature Association Quarterly*, vol. 32, no. 2, Summer 2007, pp. 110-128. *Project MUSE*, https://doi.org/10.1353/chq.2007.0034. Accessed 1 September 2017.

Williams, Raymond. *Culture and Society: 1780-1950*. Columbia University Press, 1983.

----. *Marxism and Literature*. Oxford University Press, 1977.

Yaguello, Marina. *Language Through the Looking Glass: Exploring Language and Linguistics*. Oxford University Press, 1998.