

University of Pardubice
Faculty of Arts and Philosophy
Department of English and American Studies

Victorian versus Wonderland Values in *Alice* Books

Thesis

Author: Lenka Kočandrlová
Supervisor: Mgr. Šárka Bubíková, Ph.D.

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Hodnoty viktoriánské říše a říše divů

Diplomová práce

Autor: Lenka Kočandrlová
Vedoucí: Mgr. Šárka Bubíková, Ph.D.

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Lenka Kočandrlová

Abstract

This thesis looks at Lewis Carroll's books *Alice's Adventures in Wonderland* and *Through the Looking-Glass* and explores different aspects the author focused on to parody well-structured Victorian society.

The aim of the thesis is to highlight the main values of nineteenth-century British society criticized by Carroll, and to uncover their equivalents depicted in the imaginary worlds of Wonderland and Looking-Glass land.

This essay is divided into four chapters: Victorian Society, Education in *Alice* Books, Social Life and Great Changes. Attention is paid mainly to the following aspects dealt with in *Alice* books: class awareness and life of people from different social classes; deficiencies in Victorian court and politics in Wonderland; nineteenth-century school system and didacticism; the way Victorians spent their leisure time; and the great changes that had taken place in Britain during the reign of Queen Victoria.

The conclusion discusses the degree to which both stories can be seen as a mock-guide of Victorian society on the basis of the above stated aspects.

Abstrakt

Tato diplomová práce zkoumá různé aspekty viktoriánské společnosti, které autor Lewis Carroll parodoval v knihách *Alenka v říši divů* a *Za zrcadlem a s čím se tam Alenka setkala*.

Cílem této práce je poukázat na hlavní hodnoty britské společnosti devatenáctého století, které autor kritizoval. Dále se tato práce pokusí odhalit ekvivalenty viktoriánských hodnot v říši divů i za zrcadlem.

Práce je rozdělena do čtyř kapitol: Viktoriánská společnost, Vzdělání v *Alence*, Společenský život a Významné obraty viktoriánské doby, a zaměřuje se zejména na to, jak si hrdinka uvědomuje své třídní zařazení do společnosti, dále pak na nedostatky ve viktoriánském soudním i politickém systému, na školský systém a pedantství v devatenáctém století, na způsoby, jakými viktoriánské obyvatelstvo trávilo volný čas a konečně, na významné změny, které v Británii nastaly za vlády královny Viktorie.

Na závěr tato práce zodpoví otázku, do jaké míry oba příběhy působí jako zesměšňující průvodce viktoriánskou společností, a to na základě výše uvedených témat.

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INTRODUCTION

Alice's Adventures in Wonderland (1865) and *Through the Looking Glass* (1872) were written by Charles Lutwidge Dodgson, a university teacher of mathematics at Oxford and the author of these well-known children's books. He wrote for children under the pseudonym of Lewis Carroll¹, under which he became famous all around the world. *Alice's Adventures in Wonderland* is a story of a young girl who falls down a rabbit hole into another, quite different world from the one in which she lives. *Through the Looking Glass*, then, shows Alice's reality in a reverse order, displaying her world as through the mirror. Both *Alice* books not only reflect the civilisation of Victorian world, but they also describe it in a deeper and more humorous structure. In writing both these amazingly imaginative books, which had been translated into almost all languages, Lewis Carroll considerably contributed to the growth of children's literature and enriched it greatly. In Victorian times, literature for children was dominated by pious morality tales, which were intended to educate and instruct young people into becoming "decent" citizens. Carroll, however, used a distinctive mix of imagination and logic to contribute to a change in the approach taken to children's literature. For contemporary adult readers today, Carroll's books also function as mock guides into the well-structured Victorian society. The books reflect Alice's cultural background in her use of language, her class-consciousness, her impractical education as well as in the way Carroll's contemporary readers viewed children. When he invented Wonderland, Carroll provided his readers with somewhat familiar text inviting Victorian society to escape from everyday problems.

Nowadays, both *Alice* books do not seem to be as popular among children as in the Victorian era, despite of the fact that they have been made into many different cartoons and film versions. This fact is, among other things, connected with the presence of Carroll's non-sense poetry. Poems in *Alice* books, which were composed in order to mock the already existing verses children had to learn at school, usually satirized their didactic messages. As noted by Florence Milner in *The Poems in Alice in*

¹ Throughout this thesis both author's names are used. The name Charles Dodgson is used in relation to the author's personality, his personal life and his work written for adults, as it was also published under his real name. His pseudonym, Lewis Carroll, on the other hand, is used with connection to his children books, *Alice's Adventures in Wonderland* and *Through the Looking Glass*.

Wonderland, already in 1903, “those who read the book when it was first published found in it a delight which the child of today misses.” (Milner: 245) Yet, the verses did not lose their original sense of humorousness, and Carroll’s work still belongs to the most famous classics known all around the world.

This thesis explores examples of Victorian values, which are satirized by the existence of ridiculous Wonderland and Looking-Glass land creatures, their nonsensical perception of logic, their use of language as well as Alice’s ability to deal with their imperious behaviour throughout both stories. The first chapter of the paper presents the structure of Victorian society and examines the archetypes of Victorian manners depicted in both *Alice* books. It investigates the way how the nineteenth-century social class distinction reflects on various issues frequently discussed at that time, and, accordingly, the way how the author portrayed this reality in his work. In addition to that, sociolinguistic aspects of exercising power and solidarity among the class-aware Victorians are shown on Carroll’s examples, where he associates some characters with upper-class personas, and the other with the poor. The seamier side of Victorian populace, including crime, prostitution and drug abuse, is discussed in the thesis and examples from *Alice* books, connected with this subject, are investigated here. Consequently, the thesis deals with the lack of logic and arrangement of rules in both Victorian court and political systems.

The second chapter of this paper focuses on the educational system in the Victorian era, comparing the differences in girls’ and boys’ schooling as well as the contrasts in the ways children of different social classes were educated. Didacticism, to which the author of *Alice* books opposed in great deal, and the way it is mocked by Carroll, is observed here, and later, linked to the way the Victorians approached the children. Attention is paid mainly to the child’s use of language in relation to adults’ choice of expressions when talking to a child. In addition to that, this essay deals with nineteenth-century lecturers’ constant needs for controlling and reproofing the young citizens, often followed by severe punishment. Accordingly, violence in both *Alice* books is examined here.

The third chapter, then, covers the ways the Victorians spent their free time. The social life that different social classes lead, their favourite sports and games, and by them often visited places related to leisure activities are investigated throughout

Carroll's fiction. This part of the thesis, among other things, looks at Victorian values connected with leisure time and the way they were ridiculed by the author.

Finally, the fourth chapter deals with Victorians' understanding of the great changes of the era, caused mainly by the industrial revolution and with the publishing of Darwin's *The Origin of Species*. It examines overt patterns of Darwinian Theory in *Alice*, drawing the attention not only to the author's outstanding intelligence and imagination, but also to the significance of Tenniel's illustrations in the book. Also, it points out to the rapid expansion of railway industry, its consequences, and the fact how the Victorians reacted to such development. Attention is paid, among other things, to the "Railway Mania" counterparts in both *Alice* books. Lastly, the essay suggests possible resemblance between Carroll's Looking-Glass land and the Great Exhibition in Crystal Palace.

1. VICTORIANS IN ALICE BOOKS

1. 1. CLASS AWARENESS

In Victorian times, British society was very well structured and everyone was aware of their place in it, as this fact was obvious at the first sight. Also in both *Alice* books, the heroine is very well aware of her personal reality: She knows that she is an upper-middle class young lady and, even in Wonderland or Looking-Glass world, where nothing seems to be impossible, Alice is absolutely sure that she wants to remain a lady at all costs. Should there be the possibility that she has exchanged her identity with somebody of lower rank, her decision is unequivocal: “No, I’ve made up my mind about it: if I’m Mabel [a poor girl], I’ll stay down here!” (Carroll: 19) Even as young as seven¹, the girl is aware of the fact that belonging to a lower social rank would not bring her any benefits. The mere idea that she should live “in [a] poky little house” and have “no toys to play with” (19), induces Alice’s sullen mood, as this would not be according to her standards.

Moreover, the fact that the Rabbit confuses the protagonist with a maid seems to alarm her, as she ponders: “I’m sure I can’t be Mabel, for I know all sorts of things, and she, oh, she knows such a very little.” (Carroll: 37) In this example, Carroll seems to point to the difference in the way working-class and upper-class children were educated. Mabel, a poor girl who lives in a “poky little house”, certainly cannot afford a private tutor, like Alice. Alice, therefore, seems to be perfectly aware of her rank in society and anytime a Wonderland creature asks her the question: “Who are you?”, she knows at least, despite all her confusion, who she is *not*. W. H. Auden, in *Today’s “Wonder-World” Needs Alice* claims that the answer to the question “Who are you?” is actually: “I am Alice Liddell, daughter of the Dean of Christ Church.” (Auden: 8) Judging by the fact that Alice Liddell (Appendix 1) was Carroll’s special child friend and the book was based on the story Mr. Dodgson told Alice and her two sisters on one of their boat trips in Oxford on 4 July 1862 (Pudney: 5), there is no doubt that the character, Alice from Wonderland, is strongly based on a real girl, Alice Liddell. In any case, Wonderland’s heroine is an always reasonable, self-confident Victorian girl with good manners,

¹ William Empson refers to the age of Alice in *Alice’s Adventures in Wonderland* (Empson: 349) Alice Liddell (1852-1934), when the book was first published, was ten years old already. (Wallechinsky and Wallace)

continually polite to everyone however rudely they may treat her. Walter de la Mare praised Alice, thus:

what a tribute she is not only to her author but to Victorian childhood! Capable, modest, demure, sedate, they are the words a little out of fashion nowadays; but Alice alone would redeem them all. (La Mare: 59)

Besides being aware of her status in the society, the heroine also seems to feel sympathetic towards the creatures that represent the working classes. The way the author had been raised seems to play an important role here. As Morton Cohen¹ states, Dodgson's family, who lived in Daresbury², "typify the slice of Victorian society often described as upper middle class, falling between those who worked with their hands and those who did not work at all." (Cohen: 4) However, as Cohen further describes, even though his family was not exceptionally rich, it was to Dodgson's father's great importance to pay special attention to the poor and to treat them with respect. (Cohen: 6) Therefore, Alice, as a product of a genteel author, also seems to be a supporter of showing a certain degree of solidarity towards lower classes, pondering on Rabbit's bossy behaviour towards poor Bill, the lizard, who represents the often mistreated working class people:

'Where's the other ladder? – Why, I hadn't to bring but one. Bill's got the other – Bill! Fetch it here, lad! – Here, put 'em up this corner – No, tie 'em together first – they don't reach half high enough yet – Oh, they'll do well enough. Don't be particular – Here, Bill! [...] Bill's got to go down – Here, Bill! The master says you've got to go down the chimney!' [...]' 'Why, they seem to put everything upon Bill! I wouldn't be in Bill's place for a good deal [...]' [said Alice] (Carroll: 35)

Judging by this citation, the author seems to criticize upper-class-people's approach to their subordinates as well as to ridicule the numerous assignments some of them were ordered to perform.

Even though in her real life Alice is conscious of her social background, throughout both *Alice* books, she seems to be looking for identity and her place among the strange Wonderland and Looking-Glass creatures, who do not seem to perceive the

¹ Morton N. Cohen, a professor of the City University of New York, is a biographical writer, who published many books on Charles Dodgson.

² Daresbury is a village in Gloucestershire. Dodgson's family lived there until his age of eleven. (Richardson: 37)

reality as Victorians normally do. For instance, in the chapter Queen Alice, the heroine actually becomes the Queen; but in spite of that, the behaviour of her surrenders remains the same: when she demands entrance into her palace, regardless the fact that there is a huge sign “QUEEN ALICE” above the entrance gate, a weird-looking doorkeeper denies her entry: “No admittance till the week after next!” (Carroll: 231), to which Frog-footman’s remark, having somewhat ironical undertone, adds another covert sign of class ignorance: “‘To answer the door?’ he said. ‘What’s it been asking of?’” (232) At this moment, Alice seems to realize that only the crown on her head does not earn her respect, which she seems to seek in both *Alice* books. At any rate, her practicing of the Victorian values has no response in Wonderland or Looking-Glass land.

Furthermore, in the chapter The Garden of Live Flowers in *Looking-Glass*, Carroll appears to recount the sociolinguistic aspects connected with the British social class structure. Susan Wong points to the way of realizing power in the speech of different types of flowers, representing different social classes. According to her, “the microcosm that Carroll created apparently places the finer and rarer specimens (i.e. the tiger-lily, and the rose) in higher class than the more common and simpler daisies.” (Wong) All these things considered, superiority of Tiger-lily is obvious as soon as Alice encounters her for the first time, when lost in the garden (and not yet accustomed to the way of travelling common for the Looking-Glass land). Here, the heroine pursues to ask Tiger-lily, the most prominent flower in the garden, for help: “‘O Tiger-lily!’ [...] ‘I *wish* you could talk!’” The very next moment, to Alice’s astonishment, the Tiger-lily answers “‘We *can* talk, [...] when there’s anybody worth talking to.’” (Carroll: 138) In other words, the Tiger-lily seems to suggest that there are people of particular class ranks, whom it would be below her standards to talk to. Accordingly, the Rose, at the beginning, seems to show certain level of respect to Alice, with an apparent sign that the girl is a rank above her: “‘It isn’t manners for us to begin [the conversation], you know,’ said the Rose, ‘and I really was wondering when you’d speak!’” (Carroll: 139) Yet, a moment later, the Rose seems to have recognized her right place in the society and begins to criticize Alice thoroughly, being emulated by the Violet:

‘In most gardens,’ the Tiger-lily said, ‘they make the beds too soft—so that the flowers are always asleep.’

This sounded a very good reason, and Alice was quite pleased to know it. ‘I never thought of that before!’ she said.

‘It’s *my* opinion that you never think *at all*,’ the Rose said, in a rather severe tone.

‘I never saw anybody that looked stupider,’ a Violet said [...] (140)

Again, it is the Tiger-lily who always seems to exercise power over the other species by admonishing and criticizing them. She describes their way of expressing themselves as “the worst of all. When one speaks, they all begin together, and it’s enough to make one wither to hear the way they go on!” (Carroll: 139/140) Here, the author probably refers to the appropriate etiquette (Wong), being unfamiliar and unimportant to working class people.

At any rate, probably the most obvious attributes of sociolinguistic differences in the creatures’ speech are realized in the unpublished *Looking-Glass* episode Wasp in a Wig¹. After leaving the White Knight, and before jumping across the brook, Alice encounters an elderly, peevish Wasp, speaking, as Gardner claims, in language associated with British lower classes. Also, the Wasp reacts in a very unfriendly manner to the solicitous Alice:

‘Can I do anything for you?’ Alice went on. ‘Aren’t you rather cold here?’

‘How you go on!’ the Wasp said in a peevish tone. ‘Worryity, worryity²! There never was such a child!’ (Carroll in Gardner: 30)

Even though offended by the Wasp’s constant impertinence, Alice, a courteous young lady, always shows solidarity and patience with the old character’s behaviour. Furthermore, later in the story, the Wasp begs for brown sugar, which, as Gardner also notes, was a type of food associated only with lower classes. (Gardener: 31) On the whole, it is a pity that Carroll omitted this very original episode, since the Wasp is another very amusing character representing Victorian values, but also showing little concern with them:

¹ On Tenniel’s suggestion, Dodgson decided to omit the episode from the book. Tenniel apparently found it difficult to picture the Wasp in a Wig, and, as he writes in his letter to Dodgson, he did not like the character at all: “Don’t think me brutal, but I am bound to say that he ‘wasp’ chapter doesn’t interest me in the least, and I can’t see my way to a picture. If you want to shorten the book, I can’t help thinking—with all submission—that there is your opportunity.” (Tenniel, as cited in Gardner: 16) The episode was published privately in 1977. (Appendix 2)

² “Worryity”, when used as a verb (“worryity”), which the Wasp also said later in the story, was considered vulgar in the nineteenth century. (Gardener: 32)

Alice looked pityingly at him. ‘Tying up the face is very good for the toothache,’ she said.

‘And it’s very good for the conceit,’ added the Wasp.

Alice didn’t catch the word exactly. ‘Is that a kind of toothache?’ she asked.

The Wasp considered a little. ‘Well, no,’ he said: ‘it’s when you hold up your head—so—without bending your neck.’ (Carroll in Gardner: 32)

Being an archetype of a working-class person, the Wasp responds to the values that such people would assume to be absurd. The Wasp, in addition, articulates her uneasiness regarding the way upper class people judge her: with arrogance and neglect. His above allusion to “tying up the face”, therefore, reflects his image of people who pass him with their “nose in the air”, that is, contemptuously.

1. 2. SNOBBERY

Snobbery, a typical feature of a certain part of Victorian society Carroll does not seem to be content with, is interwoven in both *Alice* book’s characters’ behaviour and their choice of language. It is unquestionable that Alice is a very well brought up little lady; however, occasionally, she also indicates her superior attitude towards the poor and the way of life they lead. This attitude, as has been previously discussed, echoes throughout both Carroll’s stories and it is probably highlighted most clearly when Alice muses about her identity, and asks herself, whether she could have been turned into a servant:

‘I shall have to go and live in that poky little house, and have next to no toys to play with, and oh, ever so many lessons to learn! No, I’ve made up my mind about it: if I’m Mabel, I’ll stand down here.’ (38/39)

According to William Empson, snobbery, especially in the form of luxury objects, is in *Alice* “viewed rather as Wordsworth viewed mountains: meaningless, but grand and irremovable; objects of myth. The whiting, the talking leg of mutton, the soup-tureen, are obvious examples.” (Empson: 362) Considering all that, Alice seems to be a prototype of a nineteenth-century upper middle class girl, who, in contrast to some of her peers, leads a relatively easy way of life. After all, she is well acquainted

with such objects surrounding her that the children of the poor could hardly imagine. Moreover, these objects seem to appear everywhere around her, even in places Alice would not expect them to be. An outstanding example is a “tea-tray in the sky” (Empson: 362) in a song Mad Hatter had to sing at Queen of Hearts’ concert:

Twinkle, twinkle, little bat!
How I wonder what you’re at!
Up above the world you fly
Like a tea-tray in the sky [...] (Carroll: 63/64)

In fact, Alice realizes that verses she and the Wonderland inhabitants try to repeat in Wonderland always come out wrong; however, neither does she find any explanation for that, nor does she seem to conceive which particular parts are actually incorrect. In the above example, Carroll perhaps referred to Alice’s commonplace perception of a tea-tray, and exaggerated it in such manner that the girl, unlike the reader, would not notice its odd occurrence in the poem. Furthermore, the leg of Mutton, as Empson mentions, is another brilliant example of portraying snobbery, since it relates to the upper class people’s extravagance. Nonetheless, despite of the actual appearance of luxurious delicatessens, in both Wonderland and Looking-Glass land, Carroll seems to deny the creatures the enjoyment of the actual consuming. In other words, the reader seems to be forced to think about the sensual objects in a deeper level, realizing that first, one must earn the “honour” of eating them:

‘May I give you a slice?’ she said, taking up the knife and fork, and looking from one Queen to the other.
‘Certainly not,’ the Red Queen said, very decidedly: ‘it isn’t etiquette to cut any one you’ve been introduced to.’ (234)

Apart from the above discussed food absence, Carroll seems to allude to absurd behaviour of upper-class people in the above passage. Mainly, as Katherine Lim mentions, he seems to mock Victorian society’s obsession with etiquette, exaggerating this matter to such degree, that hungry Alice remains without a morsel. (Lim)

Other prototypes of snobbism seem to be the Footmen in *Looking-Glass*, being described as servants in livery, wearing “powdered hair that curled all over their heads.” (Carroll: 50) Both characters appear to be arrogant and conceited, when delivering an important letter of invitation from the Queen for the Duchess. Carroll humorously

parodies the way of snobbish behaviour by getting the figures into an embarrassing situation: after a ridiculously prolonged act of letter delivery, which is accompanied with an absurd dialogue, “they both bowed low, and their curls got entangled together.” (Carroll: 51) Moreover, the Frog-footman’s ignorant behaviour, when speaking to Alice but, at the same time, looking up into the sky, stresses author’s disapproval with the way some people in Victorian society behaved. No wonder Alice later also acquired the Footman’s high-hat behaviour and concluded: ““Oh, there’s no use in talking to him,’ [...] ‘he’s perfectly idiotic!’” (52)

Further typical example, where Carroll appears to exaggerate haughty behaviour of certain social classes, portrays the chapter A Mad Tea-party. Here, both the March Hare and Mad Hatter act in a ridiculous and superior way towards both Alice and the Dormouse. John Tenniel¹, in his portrayal of Mad Hatter, outstandingly managed to capture the snobbish expression (appendix 3), which is supported by Mad Hatter’s ignorant manners:

‘I want a clean cup,’ interrupted the Hatter: ‘let’s all move one place on.’
He moved on as he spoke, and the Dormouse followed him: the March Hare moved into the Dormouse’s place, and Alice rather unwillingly took the place of the March Hare. The Hatter was the only one who got any advantage from the change; and Alice was a good deal worse off than before, as the March Hare had just upset the milk-jug into his plate. (66)

In many of his biographies, Dodgson is pictured as a courteous and modest man who was shy in the presence of adults on the one hand, but led quite a busy social life on the other. He, as Cohen shows, attended to many dinner parties organized by the Liddell family at the Deanery of the Christ Church University, when he lived there. Apparently, he did not find these social events much amusing, as can be seen in a description of one of the parties, he entered in his diary: “[it was] fair as far as music went, but too much crowded for enjoyment [...]” (Cohen: 61). Dodgson probably found it difficult to deal with snobbish adult behaviour and did not seem to feel it comfortable to enter conversations with such people. Moreover, as Cohen also describes, Dodgson had been suffering from a slight stammer since his childhood and, even though undergone numerous therapies, the only moments when he did not have

¹ All illustrations in *Alice* books are by Sir John Tenniel (1820-1914), who was famous with his political cartoons issued in *Punch, the magazine* of humour dating from 1841 to 2002 . (<http://www.punch.co.uk>)

this problem was among children, where he did not have to deal with similar social problems connected with exaggerating the etiquette. (Cohen: 76) Therefore, in *Alice*, he mocks these events and depicts the Hatter as an arrogant, self-centred creature, functioning as a duplicate of many Oxford people he encountered.

Considering all that, arrogance, selfishness and unfriendliness seem to be central characteristics of almost all Wonderland creatures. Alice finds it difficult to accustom to the way she is treated, since she does not see it appropriate for the animals to be showing her disrespect. In her real life, Alice (Liddell) was a girl who expected to be entitled “Miss” by the servants, which she does not receive in Wonderland. First, she feels really alarmed by the Rabbit’s behaviour, because he seems to have mistaken her for a servant: “Why, Mary Ann¹, what are you doing out here? Run home this moment, and fetch me a pair of gloves and a fan! Quick, now!” (Carroll: 31) Later, when assessing the Caterpillar’s manners: “This was not an encouraging opening for a conversation.” (40), she begins to realize that in Wonderland, aspects like politeness are not to be found but snobbish and prudish behaviour will probably prevail. This assumption is later confirmed by the recoiling statements of the Duchess, the King, the Queen and many others.

What is more, in the second story, as soon as she enters the Looking-Glass land, Alice immediately detects the differences between the two worlds: real and imaginary: “They don’t keep this room so tidy as the other.” (130) Being otherwise a very polite girl, she cannot ignore the differences in aspects which are considered too important in her world. Surely, Alice is accustomed to leaving her room clean and tidy, to avoid confronting with her parents or the governess.

In addition to that, the creatures in Looking-Glass land seem to be as arrogant as in Wonderland, showing no solidarity towards Alice. Even the egg Humpty Dumpty tries to overtop Alice by questioning the tastefulness connected with Alice’s name:

‘Tell me your name and your business.’

‘My name is Alice, but—’

‘It’s a stupid name enough!’ Humpty Dumpty interrupted impatiently. ‘What does it mean?’

‘Must a name mean something?’ Alice asked doubtfully.

¹ Marry Ann, as Roger Lancelyn Green notes, was a typical servant-girl name in the nineteenth century. (Green: 31)

‘Of course it must,’ Humpty Dumpty said with a short laugh: ‘my name means shape I am—and a good handsome shape it is too. (Carroll: 186)

Boasting with otherwise meaningless values, Humpty Dumpty might represent a foolish way of perceiving reality, focusing on unimportant matter but underestimating important aspects of conversation, which was so commonly employed by particular members of Victorian society.

Towards the end of her Wonderland journey, Alice seems to have adopted Wonderland manners that, ironically, so much resemble manners employed by particular Victorians. The difference is, however, that Alice chooses not to speak about certain matters aloud, sensing that such behaviour would be considered inappropriate even in Wonderland:

‘Oh, don’t talk about trouble!’ said the Duchess. ‘I make you a present of everything I’ve said as yet.’

‘A cheap sort of present!’ thought Alice. ‘I’m glad people don’t give birthday-presents like that!’ But she did not venture to say it out loud. (81)

Here, by exclaiming “A cheap sort of present!”, Alice not only indicates her class awareness but, consequently, she also presents her class by typical snobbish (Victorian middle and upper class) thinking. Nevertheless, willing to appear like a proper lady, she is aware of the consequences that would follow would she pronounce her statement aloud in Duchess’s presence. By this, perhaps, Carroll might have referred to upper class ladies’ exorbitant art of gossiping; with the difference that Alice seems to “gossip” only with her own self, which is her customary situation throughout the both stories.

1. 3. HUNGER VERSUS OVEREATING

In the nineteenth century, the amount of food in British families was divided very unequally among the social classes. Only the rich, as William Reader describes, had plenty of food of various kinds and it was not uncommon for them to waste it. The poor, on the contrary, were living mostly on bad tea, oatmeal and potatoes, and not until the nineties were they better provided: with bread, margarine, jam, meat and bacon. Moreover, they had to walk a long way to get drinking water – water from rivers was

used for cooking and washing. As a result, in poor districts, diseases such as typhoid, “fever”, tuberculosis and cholera were spreading rapidly. Men were far better provided than women, who used to work hard in the factories and, when they returned home, further chores awaited them, for instance childminding or cooking for the husband. (Reader: Chapter V) Dodgson, according to William Empson, was knowledgeable about food and about the fact that Victorian society was threatened by the lack of it. He claims that “[Dodgson] ate very little, suspected the High Table of overeating, and would see no reason to deny that he connected overeating with other forms of sensuality.” (Empson: 352) That seems to be a good reason why the author focuses on the theme of food and drink in both *Alice* books so immensely. Almost every chapter implies an allusion to either the lack of food and drink or vice versa. Even in his nonsense poetry, Carroll adverts to this question – for instance, one stanza of *You are Old, Father William*, Carroll’s parody to *The Old Man’s Comforts* by Robert Southey (Appendix 5), deals with the amount of consumed food:

‘You are old,’ said the youth, ‘and your jaws are too weak
For anything tougher than suet;
Yet you finished the goose, with the bones and the beak—
Pray, how did you manage to do it?’ (Carroll: 44)

Presumably, Father William represents Carroll’s dissatisfaction with eating more than necessary, humorously letting the aged man eat the goose even with the bones and the beak. The same topic seems to be highlighted by Carroll’s invention of creatures such as the leg of Mutton, the Lobster, the Oysters or the Mock Turtle: “‘Have you seen the Mock Turtle yet?’ ‘No,’ said Alice. ‘I don’t even know what a Mock Turtle is.’ ‘It’s the thing Mock Turtle Soup is made from,’ said the Queen.” (82) In this dialogue, the author seems to depict the way how different classes are provided, and to mock the rich and their approach to nourishment. Mock turtle soup, as Green notes, was in Victorian England actually made from a calf’s head and seasoned in a way to resemble the real turtle soup. (Green: 261) Consequently, Green also refers to the fact that F. R. Duckworth, Dodgson’s friend, advised Tenniel to illustrate the Mock Turtle as a creature resembling both a calf and a turtle. (Appendix 6)

In contrast to that, Carroll seems to draw attention to the life of the poor, suffering from an immense shortage of food. As Dan Ratner notes in *Victorian Hunger*

and *Malnutrition in Alice in Wonderland*, the 1830s and 1840s were harsh times, when many people were starving and searching for food similarly to Alice. (Ratner) The Hatter aptly exemplifies the starving people as he, in the chapter *Who stole the tarts?*, describes his unpleasant situation:

‘I’m a poor man, Majesty,’ the Hatter began, in a trembling voice, ‘and I haven’t begun my tea – not above a week or so – and what with the bread-and-butter getting so thin – and the twinkling of the tea. (Carroll: 100)

This lack of food mirrors not only in Carroll’s inventions of different kinds of food but also in the theme of searching for food in nature. In *Looking-Glass*, for instance, Alice encounters different kinds of edible insects (Appendix 4), such as the Dragon-fly, whose “body is made of plum-pudding, its wings of holly-leaves, and its head is a raisin burning in brandy.” (Carroll: 153) By creating such ugly but appetizing creatures, Carroll seems to allude to the fact that due to the food shortage some people during the Victorian age were forced to live on resources they found in nature. What is more, as Ratner suggests, some people were “forced to sink to unthinkable depths, such as consuming insects for sustenance.” (Ratner) On top of that, in *Looking-Glass*, the thread of starving to death is questioned by Alice, when she speculates about the nourishment of a Bread-and-butter-fly:

‘And what does it live on?’
‘Weak tea with cream in it.’
A new difficulty came into Alice’s head. ‘Supposing it couldn’t find any?’ she suggested.
‘Then it would die, of course.’
‘But that must happen very often,’ Alice remarked thoughtfully.
‘It always happens,’ said the Gnat. (Carroll: 155)

In contrast to the real life, in *Alice* books, food is available to everyone and everywhere, though, interestingly, it can hardly be considered for a healthy way of nourishment: “Alice noticed, with some surprise, that the pebbles were all turning into little cakes as they lay on the floor [...]” (37) Moreover, another example of food shortage is portrayed in the story of *Looking-Glass*, when the White King, a highly dignified personality, has to descend to eating hay, accompanying that with a comical remark: “There’s nothing like eating hay when you’re faint.” (201) These, and many more examples support the idea that *Wonderland*, as well as *Looking-Glass* land, are a

reliable source of food anytime the creatures request it, or, for instance, when Alice realizes there is a need to eat something in order to change her size, something edible always appears in her surroundings.

Furthermore, the search for food is emphasised when Alice seems to associate everything with eating and seeks food in most extraordinary places: “Alice looked all round her at the flowers and the blades of grass, but she could not see anything that looked like the right thing to eat or drink.” (Carroll: 39) Apart from that, she perpetually seems to shock the inhabitants of Wonderland by associating them with nurture. Unintentionally, she gets the Dormouse and the birds into an uneasy situation, when mentioning how her cat Dinah would like to devour them. Later, Alice also makes enemies with the Pigeon by not omitting the fact that she “[has] tasted eggs, certainly.” (48) Afterwards, not to discourage any more Wonderland inhabitants, she decides to be more careful when talking about this matter; however, the reader still senses her obsession with food:

‘Oh, as to the whiting,’ said the Mock Turtle, ‘they—you’ve seen them, of course?’
‘Yes,’ said Alice, ‘I’ve often seen them at dinn—’ she checked herself hastily.
‘I don’t know where Dinn may be,’ said the Mock Turtle; ‘but, if you’ve seen them so often, of course you know what they’re like?’ (91)

Here Carroll seems to point to the fact that while certain Wonderland creatures should be seen as living beings, an outsider, in the same way as Alice, would imagine these creatures on their dinner table.

1.4. DRUGS AND CRIMINALITY

In 1830s, as Donald Thomas describes in *The Victorian Underworld*, a new social class expanded in England, that is, abundant gangs of criminals. These people were centred mainly in the London’s West End and were responsible for frauds, thievery, begging, white-slave markets as well as serial murders. By 1851, twenty years after Sir Robert Peel’s “Act for improving the police in and near the Metropolis”, “[the] census identified 13,120 criminals and 6,849 prostitutes in London.” (Thomas: 3) What

is more, Victorian newspapers, as Thomas also says, were overflowing with shocking stories of innocent English virgins being kidnapped and sent to overseas brothels, where they were soon tormented to death. Thomas also appends the fact about Dodgson's anxiety for his "favourite child model"¹, thirteen-year-old Isy Watson, [who might be] 'stolen' because she travelled alone by railway." (Thomas: 117) Suspiciously, Alice's train journey in the chapter Looking-Glass Insects seems to relate to these incidents. Starting with the section where the Guard scrutinizes Alice "first through a telescope, then through a microscope, and then through an opera glass" (Carroll: 149), the reader might get a first impression of Alice's being in danger. Later, the narrator seems to allude to the fact that the protagonist must be sent away, strangely phrasing the dialogues thus:

Then a very gentle voice in the distance said, 'She must be labelled "Lass, with care"², you know—'
And after that other voices went on ('What a number of people there are in the carriage!' thought Alice), saying 'She must go by post, as she's got a head on her—'
'She must be sent as a message by the telegraph—' (151)

This starts to create a tense atmosphere for the heroine, being uncertain as to her future. Fortunately, the gentleman dressed in white paper indicates concern for Alice's safety, and, consequently, attempts to mollify, but also warn her: "Never mind what they all say, my dear, but take a return-ticket every time the train stops." (151) Rereading the words the creatures uttered on the train forces the reader to contemplate about the writer's potential allusions. In other words, the creatures' shouting: "Don't keep him waiting, child! Why, his time is worth a thousand pounds a minute!" (149) seems crimeless when reading it for the first time; however, returning to this utterance later, and rereading Alice's statement: "I shall dream about a thousand pounds to-night, I know I shall!" (Carroll: 149), one might sense a plausible link to Alice's being in danger of kidnapping and being forced to perform an involuntary job abroad.

Furthermore, it seems likely that Carroll refers to the problem of drug abuse in his work. Many historians refer to the fact that drugs and alcohol were frequently used

¹ Dodgson had many models for his famous photographs, one of whom was Isy Watson, his favourite pen friend. (Thomas: 117)

² "Lass, with care", as Green claims in his notes, is a parody to "Glass, with care" (p. 270), in any case, an allusion to the fact that the "goods" should be delivered undamaged to the given address.

in Victorian times, even though overtly and not in public. Opium was a widespread drug in the nineteenth century, as Kate Connell explains in her essay. She believes, among other things, that Alice's growing and shrinking mirrors "mind altering experiences resulting from narcotics" and that "the complex dream atmosphere which Alice lives through can easily be compared to a mind-altering drug experience." (Connell) All this is supported by the presence of "magic cakes" or a mushroom that possibly symbolize drugs, changing Alice's size. Moreover, her mere knowledge that she needs to consume something in order to grow or shrink seems to refer to drug abuse and the desperate search for drugs:

Oh dear! I'd nearly forgotten that I've got to grow up again! Let me see—how is it to be managed? I suppose I ought to eat or drink something or other; but the great question is "What?" (Carroll: 39)

Yet, even though experienced and lucky with finding correct "substances" that alter her size, Alice can never predict what effect the unknown magic food will have upon her:

Well, I'll eat it,' said Alice, 'and if it makes me grow larger, I can reach the key; and if it makes me grow smaller, I can creep under the door: so either way I'll get into the garden, and I don't care which happens! (15)

The first time Alice eats it, the cake seems to have a harmless magical effect upon her. Later, though, Alice, as well as the Wonderland creatures, has to face numerous difficulties connected with her size. First, she is confined to White Rabbit's house, then, she must hide behind the thistle not to get injured by a gigantic puppy, and finally, growing to her real size, she nearly squashes the poor creatures in the courtroom. One way or another, the unpredictable effects of her growing or shrinking are not always innocent and do not necessarily leave Alice, nor her surrenders, absolutely unharmed. These very same effects connected with drug usage were probably known to many Victorians. Dodgson, even though it is unlikely that he was experienced with drugs personally, was an educated man with great interest for natural sciences. His biographies do not show a single evidence of the author's personal experience with drugs; however, he must have been acquainted with drug effects on people, since it is obvious that Carroll made certain allusions to drug usage in his fiction; yet, it is not clear why. Perhaps he merely and unconsciously monitored contemporary issues of the Victorian era. Or, perhaps, he intended to point out the dangers some children had to

face living with drug addicts, which, owing to Carroll's love of children, is more than probable.

1. 5. VICTORIAN COURT

Serra Ansey describes the imperfection of Victorian court of law as follows:

No attempt was made to simplify the language of the laws, or to compile a civil code, and the English Legal System in 1870, though far less of an anomaly and hindrance to a reasonable social order than it had been in 1815, was still very far from an ideal code in which rights and remedies were clearly stated. (Ansey)

In other words, the Legal System in Victorian Britain was very ill-conceived, creating hostile atmosphere both for the accused and the witnesses. Dodgson was aware of this situation and seemed to mock the Legal System, especially in *Alice*. In this book, by creating such creature as the Queen, Carroll seems to refer to the deficiencies of the Victorian court: she is ridiculous, indirect, unjust and ill-judged. All these qualities considered, she appears to perfectly resemble the legal system of the nineteenth century. As seen in the chapter *Who stole the tarts?*, the court in Wonderland, with the King and the Queen in the lead, instead of trying to protect the creatures against ridiculous accusations, just tends to come to nonsensical conclusions or, more often, to no conclusions at all. Besides, all the witnesses are threatened with execution, such as, for instance, when the Queen shrieks for no particular reason: "Behead that Dormouse! Turn that Dormouse out of court! Suppress him! Pinch him! Off with his whiskers!" (Carroll: 151/152) The Dormouse in this example might have symbolized the child of the poor. As many historians describe, the poor were not treated well in nineteenth-century courts and, as Jan B. Gordon says, "the judicial system, which had formerly placed the juvenile offender within a separate court system, now made the child subject to the workhouse and the prison." (Gordon: 101) What is more, public executions¹ of the innocent were still common affairs in Victorian England, as were the cruelties committed on the children of the poor. Gordon also reminds us of the fact that "there

¹ Victorians could participate at public executions until 1868, when such "festivities" were abolished (Donald Thomas: 295)

are records of children in their teens being hung for petty crimes in the 1850s.” (Gordon: 101) This fact seems to be exaggerated in Wonderland to such extreme, that creatures are sentenced to death purely as a result of the Queen’s moodiness:

‘We quarrelled last March— just before *he* went mad, you know—’ (pointing with his teaspoon at the March Hare,)
‘—it was at the great concert given by the Queen of Hearts, and I had to sing [a song] [...] Here, the dormouse shook itself, and began singing in its sleep ‘*Twinkle, twinkle, twinkle, twinkle*—’ and went on so long that they had to pinch it to make it stop.
‘Well, I’d hardly finished the first verse,’ said the Hatter, ‘when the Queen bawled out ‘He’s murdering the time! Off with his head!’ (Carroll: 63/64)

Being a poor, innocent creature, unable to defend himself, the Hatter is sent to prison. Such are the rules in Wonderland and nobody seems to be questioning the unjustness of local court. Alice, however, does not appear to be content with the Queen’s behaviour, and, at the end of the book, she, as the Victorian visitor of Wonderland, dares to retort to the judge’s nonsensical conviction:

‘Off with her head!’ the Queen shouted at the top of her voice. Nobody moved.
‘Who cares for you?’ said Alice (she had grown to her full size by this time).
‘You’re nothing but a pack of cards!’ (109)

Alice’s fearlessness, however, earns her a straightforward return home. She does not seem to mind leaving Wonderland at this point, however. After all, who would like to live in such world, full of injustice? As a child, she probably would not wholly realize the covert resemblance of the nonsensical Wonderland values with the values of the society in her real life. So she leaves Wonderland world of awkward creatures, who to a great extent resemble authoritative adults, and returns to her carefree childhood. In other words, at the end of the first *Alice* book, the reader may start contemplating about Alice’s rebelling against the strictly set rules and about the unjustness of particular institutions.

Apart from the “unjustness” of the law court, the ineffective use of methods dealing with the process was frequently criticised by Victorian authors. Charles Dickens, for example, perfectly managed to describe this fact in *Great Expectations*. As Dan Ratner writes in his essay *Courtroom Experience in Victorian England at the time of Great Expectations*, many courtroom ceremonies were useless, exaggerated,

expensive and therefore ridiculous. According to him, this ridiculousness was underlined by the fact that the court rooms were in fact disorganized and shabby: “[t]he arrangements were hasty, the ventilation terrible, and the rooms unsuited, having been built for other purposes.” (Ratner) Also in Lewis Carroll’s works is this ludicrousness of the court very well depicted. For example, the lack of space and proper “airing” of the room mirrors in the misbalance between Alice’s size and the size of the courtroom, when the Dormouse accuses the girl of squeezing so much that it is impossible to breathe. (Carroll: 99) The next example of the ridiculousness and incapability of court members can be seen in Alice’s attitude: even though she admits visiting the court of justice for the first time, Alice seems to be well acquainted with the fact how the process should advance and seems to be very discontent with its flow, right from the beginning:

The twelve jurors were all writing very busily on slates. ‘What are they doing?’ Alice whispered to the Gryphon. – ‘They can’t have anything to put down yet, before the trial’s begun.’ – ‘They’re putting down their names,’ the Gryphon whispered in reply, ‘for fear they should forget them before the end of the trial.’ – ‘Stupid things!’ Alice began in a loud voice. (97)

The jurors of Wonderland, similar to the real life jurors, are seen as hopeless and incapable creatures, whose presence at the court is ostensible – they are a mere tool for parroting every single utterance. What is more, their recording of Alice’s remark “Stupid things!” on their slates suggests their inability to distinguish and correctly monitor the important information. This, among other things, also alludes to the lack of order in the Victorian court. Further in the story, it gets even more chaotic for Alice to follow the course of the trial, when one of the jurors disturbs by writing with “a pencil that squeaked.” Alice solves this problem by “stealing” the juror’s pen; however, he, adding to his already ridiculous behaviour, continues to write with his finger. Here, Carroll seems to compare the Victorian court with a lunatic asylum, governed merely by mad creatures. Interestingly, Gordon highlights in his essay, that

Michael Foucault, in *Madness and Civilization*, argues that the nineteenth-century conception of a person judged insane appropriated the unfortunate individual to the status of childhood. (Gordon: 101)

This claim seems to match perfectly with the way Lewis Carroll depicted the absurdity of the Victorian court and its ridiculous members, as the creatures seem to resemble both a child and a lunatic.

Furthermore, Carroll seems to deal with the fact how witnesses are considered in the court of justice. Dan Ratner deals with this issue in his essay and he refers to Dickens' Mr. Jaggers' as to a "savage persona" representing an "average [Victorian] lawyer". (Ratner) He also describes the way witnesses had been treated: rudely, confusingly, lengthily, and with disrespect, as if mistaken for the accused. Carroll's creatures are maltreated exactly in the same way. For example, the first witness, the Hatter, was hurried into the jury room so hastily, that he was not able to finish his meal. The unfriendly atmosphere of the court made him unnecessarily nervous and confused, so that he "bit a large piece out of his teacup instead of the bread-and-butter." (Carroll: 99) Consequently, the Queen creates tense atmosphere in the court by staring at the Hatter through her spectacles, shouting and threatening him with execution, which is the exact description of courtroom atmosphere, to which Ratner refers as to "detestable system of bullying". (Ratner)

1. 6. POLITICS IN ALICE BOOKS

As many biographers claim, Charles Dodgson was concerned with the political issues of his time, contributing to the university's political life by writing pamphlets to newspapers and magazines. Growing up in Victorian period, when Britain greatly developed and issues such as "the reform bills, the abolition of slavery in the colonies, the Factory Act forbidding the employment of children under nine years old, the New Poor Law establishing workhouses", and of course, "the accession of Victoria and her marriage to Prince Albert," as Cohen mentions (Cohen: 5), must have had great impact on the whole Dodgson family's life as well as the author's intellectual development. George Landow, in his essay *Charles Dodgson and Contemporary Politics*, points to Dodgson's long-term membership on the Governing Board of Christ Church and, consequently, his involvement in "the election of Students (Fellows, in modern parlance), physical alterations to the College's buildings and grounds, and in university

professorship.” (Landow) Generally, Dodgson is described as a man concerned with fairness, wisdom and intelligence. According to him, as Landow also mentions, politicians should represent as well as promote justness and intellect as these were the key terms Dodgson had been most anxious for. Of course, these aspects were to be applied not only in the court of justice and certain political personalities but also to every single event in his life.

These above stated issues may be observed in Carroll’s children books as well, though it might not have been the author’s primary intention. Nevertheless, as the author himself philosophizes, through the main heroine in *Looking-Glass*, “The question is, whether you can make words mean so many different things.” (Carroll: 190), there could be many things hidden in the text than can be observed at the first sight or than the author intended to include when writing the book. In any case, both *Alice* books as well as Tenniel’s illustrations seem to allude to contemporary political problems. Some words, uttered by the White Queen, for example, would probably remind the reader of hypothetical post-election political slogans that could easily have been read in today’s, but also in Victorian newspapers: “The rule is, jam to-morrow and jam yesterday—but never jam to-day.” (Carroll: 174) Here, therefore, Carroll seems to mock political situation of that time. Perhaps he alluded to the elections of the Prime Minister in 1865, where Gladstone was defeated. This failure seems to have affected him a great deal, judging by his critical article *On Voting*, in his *The Dynamics of a Parti-cle*. (1865) Here, Dodgson seemed to express his disappointment with the election results (Appendix 7), as, according to S. D. Collingwood, he previously criticized the fact that “Mr. Gladstone was defeated at Oxford, after having represented his University in the House of Commons for eighteen years.” (Collingwood: 58)

Furthermore, there seem to be numerous references to the political situation in British history. One example would be the fact that one of Carroll’s most favourite books was Macaulay’s *History of England* (1848), to which there are many allusions in *Alice*. As Winston Churchill describes in *A History of the English Speaking Peoples*, Macaulay’s book was a “great work, with all its prejudiced opinions” but it somewhat predicted “shining future” of Britain’s prosperity and “[Macaulay’s] views were widely shared” (Churchill: 66/67) Therefore, this volume seemed to be very influential to Victorians and perhaps also to their political believes. Macaulay’s book, as Joanna

Richardson says, was very familiar not only to Dodgson, but also to Alice Liddell and her sisters, whose textbook it was in the subject of history. Richardson advertises this volume in an original way:

If you want to learn about Alfred the Great, or the Wars of the Roses, [...] you have only to open me. There are a thousand years of history inside me. There's no more important book in the world. (Richardson: 118)

The first and perhaps the most obvious reference to this book in *Alice* seems to be in the chapter The Pool of Tears, when Alice ponders about the Mouse's nationality: "Perhaps it doesn't understand English," thought Alice. "I daresay it's a French mouse, come over with William the Conqueror." (Carroll: 21) Later, in the next chapter, the mouse acquires the position of a teacher, explaining history to Alice and the other creatures:

'Ahem!' said the Mouse with an important air. 'Are you all ready? This is the driest thing I know. Silence all round, if you please! "William the Conqueror, whose cause was favoured by the pope, was soon submitted to by the English, who wanted leaders, and had been of late much accustomed to usurpation and conquest. Edwin and Morcar, the earls of Mercia and Northumbria——"' (25)

As seen in the above examples, it is evident that history of England (and its political history) is another sub theme in both *Alice* books. In addition to that, Roger Lancelyn Green in his notes to both *Alice* books mentions a different example. According to him, the baby in the chapter Pig and Pepper, who later transforms into a pig, represents nobody else but Richard III, who "took the white boar as his badge, and was called "the hog" in political lampoons." (Green: 257) Green adds that Richard's father, the Duke of York was on bad terms with Queen Margaret, which is underlined by the fact that he (the pig), in contrast to the Duchess, was not invited to the croquet game taking place on the Queen's grounds. Margaret's favour with Lancastrian dominance and the dissatisfaction she felt towards York's administration, as Green suggests, is obvious when the Wonderland Queen's gardeners are commanded to plant some red roses in the garden. Unfortunately for the gardeners, the roses prove to be white. Unless they paint

them red immediately, before the Queen notices their original colour, they will be threatened to execution¹.

Moreover, some allusions in *Looking-Glass* seem to refer to prejudice and racism – both themes being very topical in those days. Even though slavery had been abolished in the British Empire in 1833, thirty-nine years before the publishing of *Looking-Glass*, the attitude towards coloured people was still hostile in Victorian period, and many people approached them as follows: “the Blacks are cruel, childlike, irresponsible, impulsive and self-indulgent.” (Ionata) Furthermore, as Churchill describes, many Victorians looked at them with disrespect and blamed them for causing problems, being immoral, unsocial, superstitious and apolitical. (Churchill: 149/153) Not speaking of the situation in American South, where slavery was abolished only in 1862. (Churchill: 305) All these aspects had been criticised in the literature, such as in well-known Harriet Beecher Stowe’s *Uncle Tom’s Cabin* (1852). Also, it is apparent that Carroll commented upon Victorian society’s being racist and prejudiced. This is probably most obvious when the Rose muses about Alice’s identity: “Said I to myself, “Her face has got *some* sense in it, though it’s not a clever one!” Still, you’re the right colour, and that goes a long way.” (Carroll: 139) The fact that Alice is approached in a childish and contemptuous manner in *Looking-Glass* land could be compared to the way coloured people were treated. To me more precise, it is presumable that Carroll attempted to give the reader an idea of how it might feel to be judged by the colour of complexion. To the Rose’s unwise statement, probably, he felt it necessary to create an appropriate response. Being “the right colour”, as the writer’s respond might have been, was not as important to the Lily, the “defender of the oppressed”: ““I don’t care about the colour,” the Tiger-lily remarked. ‘If only her petals curled up a little more, she’d be all right.’” (139) The fact that Carroll probably wanted to stress that colour of one’s complexion is unimportant, is later even more highlighted by Humpty Dumpty’s utterance: ““Your face is the same as everybody has—the two eyes, so—’ (marking their places in the air with his thumb) ‘nose in the middle, mouth under. It’s always the same.’” (196)

Last, but not the least important subject dealt with in many literary works of the nineteenth century was capitalism. Many criticized the immense differences between

¹ As Green points to in his notes, it is a reference to the two royal houses: the Red Rose of Lancaster and the White Rose of York. (Green: 258)

social classes, being the result of capitalism. People presumably predicted the fall of this political system. The working classes, as Wilson claims, were aware that the capitalistic reign was no longer as strong as it used to be: “children were not sent down the mines anymore, mill-owners or factory-masters could not so easily exact slavishly long hours from employees.” (Wilson: 119) In other words, with the time, working classes started to be better provided and, since the middle of the nineteenth century onwards, they no longer suffered by the regime. Still, the life of the poor was far from comfortable. While some British people enjoyed themselves at overfilled tables, many starved to death due to Cotton Famine in Northern Ireland. (Wilson: 257) Likewise, while some were stocking their houses with more and more articles, never being completely satisfied, the others had virtually nothing. Therefore, many started to incline to Marx and the idea of communism. (Wilson: 257) All these things considered, a reference to many political problems can be found in both *Alice* books. Apart from the above discussed lack of food, Carroll also seemed to have dealt with other consequences of capitalism, for instance, with people’s greed, envy and competitiveness. For instance, when Alice muses about her sympathy for either the Walrus or the Carpenter, she decides on the character that is less greedy. First, she sympathises with the Walrus, owing to his feeling of regret after having eaten all the Oysters. Then, learning that he ate more than the Carpenter, she changes her mind:

‘That was mean!’ Alice said indignantly. ‘Then I like the Carpenter best—if he didn’t eat so many as the Walrus.’

‘But he ate as many as he could get,’ said Tweedledum.

This was a puzzler. After a pause, Alice began, ‘Well! They were *both* very unpleasant characters—’ (Carroll: 166/167)

Plundering the beach and not leaving one single Oyster, both Walrus and the Carpenter seem to represent the prototypes of avaricious capitalists. Later, this selfishness also humorously applies to both Tweedledee and Tweedledum, childishly fighting over an old rattle, or, in a similar way, to the Lion and the Unicorn getting an unequal share of the cake: “‘I say, this isn’t fair!’ cried the Unicorn, [...] ‘The monster has given the Lion twice as much as me!’” (207) Each of these characters is an illustrative example of egoism, showing concern for nobody else but themselves. Carroll seems to mock such characters by comparing their behaviour to that of a small child. In addition to that, the Duchess in *Alice* gives a straightforward opinion as to such behaviour: “‘If

everybody minded their own business,' the Duchess said, in a hoarse growl, 'the world would go round a deal faster than it does.'" (Carroll: 54) In this case, the Victorian's envious attitude towards other's possessions, their necessity for constant comparing of one's property and the everlasting competitiveness seems to be criticized.

Furthermore, as Joshua Bloustine suggests, the *Looking-Glass* book refers to people's constant desire for more and more material possession, which was very typical of Victorian society. It is assumed that "In capitalism, as in *Through the Looking Glass*, worship translates into both relentless pursuit of the unattainable and the lack of appreciation for the attained." (Bloustine) The *Looking-Glass* heroine, according to Bloustine, focuses on obtaining anything of the best quality and, once she attains her goals, she loses her interest in her previously desired things, to focus on something even better, which is, in *Looking-Glass* land, impossible to obtain. This, as Bloustine noticed, is most clearly seen on Alice's boat trip with the Sheep, where the girl attempts to pick some rushes:

'The prettiest are always further!' she said at last, with a sigh at the obstinacy of the rushes in growing so far off, as, with flushed cheeks and dripping hair and hands, she scrambled back into her place, and began to arrange her new-found treasures. What mattered it to her just then that the rushes had begun to fade, and to lose all their scent and beauty, from the very moment that she picked them? (Carroll: 181)

Moreover, her lost of interest in things which are easily obtainable also mirrors in Alice's unusual way of shopping, because the *Looking-Glass* rules make it impossible for her to choose what to buy:

The shop seemed to be full of all manner of curious things—but the oddest part of it all was that, whenever she looked hard at any shelf, to make out exactly what it had on it, that particular shelf was always quite empty, though the others round it were crowded as full as they could hold. (179)

2. EDUCATION IN ALICE BOOKS

2.1. VICTORIAN SCHOOLING

During Dodgson's lifetime, as previously discussed, there were considerable differences between social classes. This fact is closely connected with the way children were educated, as, obviously, many children did not go to school at all and there was a high level of illiteracy in Victorian England¹. The middle and upper-class boys had the best opportunities to go to schools such as Eton or Rugby, like young Charles Dodgson²; however, there were few chances for the poor. Girls, on the other hand, were mostly educated at home, either by their parents, governesses or private tutors to save money and to prevent them from corrupted social life at Victorian schools. (Flanders: 54) Correspondingly, as Pamela Horn claims in *The Victorian Town Child*, it was inadvisable for the upper-class girl to read and study too much, as this was considered unladylike. (Horn: 26) Young girls of Alice's age, therefore, were to pay more attention to learning the appropriate etiquette, to enable their better roles as future wives and, later, mothers. Only in 1859 were the women shown the way how to better assert themselves, when Florence Nightingale founded her school for nursing. (Wilson: 284) However, to change the whole society's attitude towards girls education was a long-term process, which was only at an initial stage of development in 1860s.

Dodgson, with his experience both as a pupil and a teacher, was very well acquainted with the deficiencies in the then school system. As Richardson shows, Dodgson started his teaching career as young as seventeen, substituting and helping his sisters at a church school in Croft, a village in Herefordshire, where his family later lived. Even then, he had already had a straightforward approach towards teaching and became immersed especially in teaching and entertaining of young girls. (Richardson: 113/115) Therefore, girls' education was a matter he had shown no reluctance to, even in both *Alice* books. He outstandingly alludes to the lack of education in many parts of the story. For instance, through the character of Humpty Dumpty, Carroll seems to mock the Victorian society's views about educated girls, because when Alice proves an indication of knowledge, his response is univocal: "“You've been listening at doors—

¹ As B. D. Simpson describes in his essay, the day school attendance rate was "one of every 8.36 of the total population by 1851, and one of every 7.7 by 1861." (Simpson)

² Dodgson studied at Rugby from January 1846 to 1849, almost four years. (Cohen: 15/22)

and behind trees—and down chimneys—or you couldn't have known it!” (Carroll: 187) An image of a girl studying from books seemed nearly as ridiculous to Humpty Dumpty as it did to many people in Alice's real life. Later in the same chapter, perhaps desiring to pinpoint the uselessness of girls' education, the author remodels the dialogues between Alice and Humpty Dumpty, assigning her a position of a decorous girl changing the conversation topic to fashion: “What a beautiful belt you've got on!” (188) In any case, Alice's knowledge of accessories proves to be wrong in Looking-Glass land and she fails to represent a learned lady:

‘At least,’ she corrected herself on second thoughts, ‘a beautiful cravat, I should have said—no, a belt, I mean—I beg you pardon!’ she added in dismay, for Humpty Dumpty looked thoroughly offended, and she began to wish she hadn't chosen that subject. ‘If only I knew,’ she thought to herself, ‘which was neck and which was waist!’ Evidently Humpty Dumpty was very angry, though he said nothing for a minute or two. When he did speak again, it was in a deep growl. ‘It is a—most—provoking—thing,’ he said at last, ‘when a person doesn't know a cravat from a belt!’ (Carroll: 188/189)

In contrast to that, however, the heroine, with her sense to nursing, proves to behave as a knowledgeable girl in Wonderland:

As soon as she had made out the proper way of nursing it (which was to twist it up into a sort of a knot, and then keep tight hold of its right ear and left foot, so as to prevent its undoing itself), she carried it out into the open air. ‘If I don't take this child away with me,’ thought Alice, ‘they're sure to kill it in a day or two. Wouldn't it be murder to leave it behind?’ (55)

Boys' subjects to study, conversely, were more specific and their education was paid more attention to. It is obvious that upper class families were provided with better chances as to their children's way of schooling, and could afford a private school. Generally, private schools had elaborated curricula and, therefore, could offer a wide range of subjects. As Barry Dean Simpson shows, there were distinctive differences between public and private school systems:

While public schools concerned themselves with the three R's¹, private schools offered courses in geography, bookkeeping, geometry, trigonometry, surveying, French, German, history and sometimes dancing. (Simpson)

¹ Reading, wRiting, aRithmetic (Simpson)

Dodgson's father also paid special attention to education his son should get and young Charles Dodgson tried the best not to disappoint his father. As a result, he obtained excellent references from his teachers, as acknowledged in his biographies. Morton Cohen, for instance, stresses the fact that Dodgson's teachers described him as a very auspicious and talented boy with outstanding mathematic skills. For example, his mathematics master praised him thus: "I have not had a more promising boy at his age since I came to Rugby." (as cited in Cohen: 20) Both his academic essays and children books, therefore, were interlinked with complicated mathematical problems. Yet, Dodgson explicitly disagreed with the complicated way it had been taught in Victorian schools, which can be seen, for example, in *Looking-Glass*, when Alice is examined by the Queens: "'Can you do Addition?' the White Queen asked. 'What's one and one and one and one and one and one and one and one and one and one?'" (Carroll: 226) Such way of testing would evidently result in children's aversion towards lessons and, consequently, as Dodgson surely experienced either concerning himself or his peers, a wish for a change of timetable towards Wonderland way of studying: "the reason [why lessons are] called lessons [is],' the Gryphon remarked: 'because they lessen from day to day.'" (87) A Victorian school, therefore, seemed to be an undesired place for many boys, being constantly reprov'd, examined and disrespected. Lessons, consequently, seemed to last much longer than in reality and almost every boy would appreciate Wonderland rules to be applied to his school.

However much were the families interested in their children's schooling, still, as Wilson indicates in his book, the overall rich Victorian's conception of education was as follows: "[education] was not merely to impart knowledge but to create a class who, regardless of social, ethnic or religious origin, were all part of the same club." (Wilson: 274) That is to say, being "properly educated" was a basis for making acquaintances. In other words, not having proved that one belongs to a certain "educated circle" would earn them seclusion from particular social groups. Dodgson, with his disapproval towards snobbism, mocks this pretentious kind of behaviour in both his novels, and, through the world of Wonderland, he manages to make Victorian understanding of the concept of education even more visible:

'We had the best of educations—in fact, we went to school every day—'
'I've been to a day-school, too,' said Alice. 'You needn't be so proud as all that.'

‘With extras?’ asked the Mock Turtle, a little anxiously.
‘Yes,’ said Alice: ‘we learned French and music.’
‘And washing?’ said the Mock Turtle.
‘Certainly not!’ said Alice indignantly.
‘Ah! Then yours wasn’t a really good school,’ said the Mock Turtle in a tone of great relief. (Carroll: 85/86)

As seen in this illustrative example, Carroll proved the ridiculousness of some people’s conception of school and the subjects taught there. Arguing about the fact who has a better education seems to be absolutely nonsensical, as the narrator stresses the unimportance of the subject of “washing” for creatures who live under the water and the fact how “honoured” the creatures feel to have such “extras” at school. Even though having useless subjects of study at their school, they have the urge to deny it and to challenge the education of those, who go to a different, and therefore worse, school.

2.2. DIDACTICS

Nineteen-century literature for children was purely educational and the books emitted with pious morals. Not before publishing of *Alice* was there any other book whose purpose would be purely to amuse the young readers as well as mock the existing social issues. Throughout his fiction, Lewis Carroll criticised didacticism and the way children were taught in schools. Opposed to didactic literature for children, as he clearly expresses in his diaries, he aimed simply to entertain the readers of his fantasy stories. About both of his *Alice* books he wrote that “the books have no religious teaching whatever in them – in fact they do not teach anything at all.” (Clark: 30) To give an example of how entirely different this book was from the literature that existed then, Roger Lancelyn Green in his essay *Alice* points to Charles Kingsley’s *The Water Babies* (1863), to which he refers to as “an absolute orgy of self-conscious didacticism in which the fancy moves awkwardly, even guiltily, and the moral purpose is underlined throughout.” (Green: 30) Carroll’s intentions and his approach to the young readers, contrariwise, were different. Owing to his strong friendship with children, which he sought throughout his whole life, Carroll reveals his ability to identify himself with young readers, longing for such original adventurous stories. Morton Cohen describes

the author as a man with deep sympathy especially for young girls, amusing them by his imaginary stories, some of which have never been written on paper. Yet, anytime Carroll met a new child friend, he had a story ready to entertain them and to gain their friendship. Also, he had many young penfriends, for whom he wrote very amusing letters full of puzzles, riddles, brain teasers and games. (Cohen: 457/495)

As Anne Clark mentions in *Lewis Carroll, A Biography*, and, judging by his first unique book for children, *Alice*, Carroll seemed to question the value of didacticism to Victorian society. Clark claims that Lewis Carroll criticised, among other things, the way children were constantly commanded and given prohibitions. In contrast, the rules about what children were not allowed to do were constantly being broken by adults. Furthermore, W. H. Auden points to the fact that “in trying to teach their children to be polite, [educator’s] method of instruction is often that of a drill sergeant.” (Auden: 11) That seems to be an understandable reason for Carroll to invent Wonderland – a land full of ridiculous and despotic creatures, which resemble to a great degree the imperious Victorian social structure, and the position of a child within it. The Queen is perhaps the best example of this: she constantly issues commands, and, when her nonsensical demands are unfulfilled, her only conclusion seems to be “Chop off their heads!” J. B. Gordon suggests that Carroll, by creating such an authoritative character, alludes to the educative value of punishment, something which Kingsley deals with in *The Water Babies*. (Gordon) Besides, in *Alice*, Carroll also targets the uselessness of learning by mere memorisation in Victorian schools, raising the question contemporary readers may be still quite familiar with: ““What *is* the use of repeating all that stuff?” the Mock Turtle interrupted, ‘if you don’t explain it as you go on?’” (Carroll: 94) This rejection of characteristic Victorian approach to education reflects one of the themes in his books, the idea that children’s imagination should be praised and valued.

Furthermore, Carroll seems to explore the way how Alice’s formal education has actually prepared her for real life. Generally, as also many critics suggest, Alice’s education did not prepare her for her Wonderland experience, and, exaggerating children’s lack of broad general knowledge and the absurdity of learning everything by heart, the author creates Wonderland, where Alice is not able to remember anything she has learned with her governess or a private teacher and, therefore, everything seems to come out incorrectly: “four times five is twelve, and four times six is thirteen [...]

London is the capital of Paris, and Paris is the capital of Rome.” (Carroll: 38) Perhaps more importantly, as Elsie Leach points out in *Alice in Wonderland in Perspective*, “Dodgson’s parodies of the instructive verse which children were made to memorize and recite ridicule its solemnity and the practice of inflicting it upon the young” (Leach: 91) The famous poems popular during the Victorian era (and often now long forgotten) seem to be very difficult for Alice to recite. Comically, Isaac Watts’s “How doth the little busy bee” (Appendix 8), for instance, which is noticeably a didactic poem, becomes “How doth the little crocodile.” By writing parodies on famous Victorian poems, Carroll seems to clearly indicate his distaste for the nineteenth-century didacticism which was central to the then children’s education.

Moreover, Carroll seems to allude to the overbearing adult behaviour aimed at children, who lived during the reign of Queen Victoria. Wandering in Wonderland and meeting lots of ridiculous characters who instantly attempt to exercise their authority over Alice, such as the Caterpillar, the Duchess and the Queen, Alice constantly seems to look for help. However, she cannot find anyone who could answer her questions and help her in her dilemmas. The Wonderland creatures turn out to be moody, unpleasant and bossy. Elsie Leach states, that “they behave to her as adults behave to a child – they are peremptory and patronizing.” (Leach: 92) As an adult reader might have noticed, Carroll also seems to point to adult’s ignorant behaviour towards children’s rights throughout the book. Alice herself feels agitated when commanded by the Rabbit, as she protests:

‘How queer it seems,’ Alice said to herself, ‘to be going messages for a rabbit! I suppose Dinah’ll be sending me on messages next!’ And she began fancying the sort of thing that would happen: ‘Miss Alice! Come here directly, and get ready for your walk!’ ‘Coming in a minute, nurse! But I’ve got to watch this mouse-hole till Dinah comes back, and see that the mouse doesn’t get out.’ (Carroll: 56)

Besides, the fact that Alice seems to be quickly accustomed to the way she is treated by adults, even outside Wonderland, results in her pronouncing numerous monologues throughout both novels, where a certain fear of being disgraced is reflected - for instance, when she doubts whether to ask somebody for help:

‘I shall have to ask them what the name of the country is, you know. Please, Ma’am, is this New Zealand? Or Australia?’ (and she tried to curtsy as she spoke – fancy, *curtseying* as you’re falling through the air! [...]) ‘And what an

ignorant little girl she'll think me for asking! No, it'll never do to ask: perhaps I shall see it written somewhere.' (11)

It is obvious, therefore, that the Victorian teacher's role was that of a disciplinarian, controller and punisher: the roles, which are so heartily criticized nowadays. The children, in consequence, were afraid to raise questions during their lessons, fearing the teacher's annoyance. Yet, it is important to realize that today's education results from the education criticism that started during Carroll's lifetime. Wilson pinpoints the fact that "Victorians invented the concept of education as we now understand it," (Wilson: 282), and this fact should not be overseen. Dodgson himself, as Joanna Richardson says, enjoyed reading *David Copperfield* and, in fact, he identified himself with the hero, who had been bullied by the teachers. (Richardson: 115)

Apart from that, in *Alice*, Carroll also seems to emphasise the aversion towards learning and being lectured, such as through the character of the Duchess. Challenging her position, the cook attempts to educate the Duchess:

'You see the earth takes twenty-four hours to turn round on its axis—'[...] 'Twenty-four hours, I think; or is it twelve?''', to which the Duchess reacts with obvious reluctance: "'Oh, don't bother me!' said the Duchess. 'I never could abide figures!'" (Carroll: 54)

Undoubtedly, being lectured by someone of lower class was not to be tolerated. What is more, the teacher, not having a "controlling" role, which was otherwise so typical in Victorian perception of education, allows for the pupil's retorts. Strangely enough, the Duchess admits her unknowingness in front of the cook, which would probably not be the case in well-structured Victorian societal system. Consequently, Alice also seems to disagree with being lectured by all those infantile Wonderland characters: "'How the creatures order one about, and make one repeat lessons!' thought Alice. 'I might just as well be at school at once.'" (93) Alice also senses that her position in relation to the Wonderland inhabitants is on unequal terms. Her expectation would be that the animals in Wonderland would behave to her like to a coequal. Yet, the immature creatures seem to exercise power over her and have the urge to dispute their "social position." Permanently, they seem to demonstrate their better knowledge of subjects in Wonderland, to which Alice is an unenlightened outsider. It seems to be their challenge to find as many gaps in Alice's knowledgeableness as possible, such as, when they talk

about their school subject of “uglification”. The Gryphon tries to explain the word: ““You know what to beautify is, I suppose?”” and on Alice’s affirmative answer, he retorts: ““Well, then, [...] if you don’t know what to uglify is, you *are* a simpleton.”” (Carroll: 86) In this, and many other examples, Alice feels offended being instantly lectured, and, consequently, scolded by her peers, which was one of the themes Carroll seemed to denounce.

2. 3. THE CHILD

The child was a central character of many literary works before Carroll; however, its perception was different: most authors seemed to focus on lost childhood rather than on children as such. Jean Jacques Rousseau in his novel *Emile* (1762) depicted the child as “an adult in miniature” and believed that adulthood should transform into childhood as soon as possible. (Cohen: 107) Carroll’s view of a child, however, was more like that of William Blake, as Morton Cohen describes: “[Carroll] too revered the mystic combination of the primitive and the pure, the noble, and the divine.” (Cohen: 107) Of course, he seems to have agreed with Rousseau’s perception of the child being driven by nature, however, he also seemed to emphasise the complexity of its character. Also, Dodgson appeared to have understood the children in their childish reality, not comparing them with “miniature adults”. Morton Cohen mentions Dodgson’s sympathy with authors who highlighted the child’s character:

Charles was devoted to the writings of Blake, Wordsworth, Coleridge, Dickens and Tennyson—all Romantics and all variously commentators on the nature of the child and the child’s place in the universe. (Cohen: 106)

Judith Flanders claims that Victorians dealt with their children differently than we do today. Obviously, the adults kept much more distance from the children: “however much the Victorians loved their children, they spoke of them, and thought of them, in a very different way than we have come to expect today.” (Flanders: 31) Children were to be instantly moralized and reprovved, which, naturally, was not Charles Dodgson’s estimation, being their friend and companion. As his biographers describe, he, spending most of his free time with children, perfectly understood them and later

also adopted their childish behaviour. Confronting greedy and chaotic way of life of adults, Carroll therefore escaped into Wonderland, and so did his innumerable readers of *Alice* books. In the imaginative worlds of *Alice* books, Carroll wittily describes the way adults approached the young:

‘I never saw anybody that looked stupider,’ a Violet said, so suddenly that Alice quite jumped; for it hadn’t spoken before.

‘Hold *your* tongue!’ cried the Tiger-lily. ‘As if *you* ever saw anybody! You keep your head under the leaves, and snore away there, till you know no more what’s going on in the world, than if you were a bud!’ (Carroll: 140)

The character of Violet, as Green notes, was based on Violet Constance Liddell, Alice’s younger sister, who, at the time of publishing of the book, was still a baby. (Green: 270) Judging by that notion, the above dialogue exaggerates the way the Victorians would speak to children - coldly and with disregard.

When *Alice* was first published, children’s literature was going through a process of evolution. There was a strong feeling, at least among the upper classes, that rejected old wives tales were disguised as children’s literature. (Gordon: 97) Instead, there was an increasing focus on popular themes in fiction and fairy tales, of the abandoned child as a focal point of children’s books. In many Victorian novels, orphans, particularly as the victims of various child abuses, became increasingly common central characters. Jan B. Gordon suggests in *The Alice Books and the Metaphors of Victorian Childhood* that “the orphan clearly came to symbolize all the discontinuities that faced the age.” (Gordon: 98) He also refers to the fact that a great deal of the characters in nineteenth-century British novels are looking for identity and their origin – unlike all the new species with their generic Latin names obtained by Darwin, as he notes, the child heroes and heroines did not have any surname either. Alice is no exception. Even though she is an upper middle class girl, in Wonderland she must rely on herself since there is nobody else on whom she can depend. Throughout the story, she is constantly looking for her identity. Nobody seems to be helpful to her when she looks for the correct path. In addition, the fact that she continues to grow and shrink confuses her greatly. Ironically, it is only the grinning Cheshire-Cat who seems to come up with an appropriate appraisal of Wonderland, declaring: “we’re all mad here. I’m mad. You’re mad.” (Carroll: 89) Carroll’s mentioning of Alice’s instant confusion and isolation from the word around her,

therefore, surely reflects the fact that in Victorian times, as Gordon claims, there had been the greatest percentage of middle-class-people orphans in the English history. (Gordon: 98) The existence of the orphans, children with no background, seems to be suggested in Alice's walk through the wood in *Looking-Glass*, where everyone loses their names. Entering the forest, Alice is agitated by the fact that along with her name, she might also lose her identity. Every creature walking in the wood could be compared to an orphan: neither has a name, neither knows who they belong to. On the other hand, though, the wood appears to symbolize a shelter where the lost souls meet their confidants. No matter who they are, everybody is approached in an amiable and sympathetic way. In the wood, nobody has to feel abandoned. Leaving the wood, though, returns the characters into sad reality:

So they walked on together through the wood, Alice with her arms clasped lovingly round the soft neck of the Fawn, till they came out into another open field, and here the Fawn gave a sudden bound into the air, and shook itself free from Alice's arm. 'I'm a Fawn!' it cried out in a voice of delight. 'And, dear me! you're a human child!' A sudden look of alarm came into its beautiful brown eyes, and in another moment it had darted away at full speed. (Carroll: 157)

2. 4. VICTORIAN ETIQUETTE

In the Victorian era, the importance of conventional social behaviour was very much emphasized and, what is more, it had been paid perhaps more attention to than to education itself. To raise their children into respected Christian ladies and gentlemen was a challenge of almost every Victorian mother. Harrison points to the fact that children were to retain a subordinate position towards their parents: "they were not to be seen and not heard" (Harrison: 116), moreover, they had to abide by strict rules set by the society. These comprised of table manners, ball etiquette, ways of expressing themselves, ways of walking and many more. Regarding the ways of walking, for instance, Pamela Horn cites the strict rules that Margaret Gladstone, a daughter of a university professor, had to obey:

Take short, firm steps, keeping the body upright and steady. Lift each foot clear off the ground so as not to shuffle or drag, and go along in a straight line not

wagging from side to side of the path or pavement. Do not swing more than one arm at a time.” (Horn: 26)

However ridiculous these step-by-step rules would seem to a contemporary reader today, these were considered everyday commonplace in Victorian England. Alice Liddell, as Morton Cohen describes, had been lectured on manners by her governess, Miss Prickett (Cohen: 62), which Dodgson evidently often witnessed. Hence, there seem to be many devices of the governess’s patronising behaviour in both *Alice* books. To be more specific, the Red Queen’s lecturing in *Looking-Glass* undoubtedly reminded Alice (Liddell) of Miss Prickett, as it might have reminded other small Victorian readers of their strict educators: “‘Where do you come from?’ said the Red Queen. ‘And where are you going? Look up, speak nicely, and don’t twiddle your fingers all the time.’” (Carroll: 142) Growing into a becoming young lady, Alice was habituated with most of the social rules. Yet, in Wonderland, she seems to be confused as to her correct behaviour, not being familiar with Wonderland etiquette. Therefore, when first meeting the royal procession, she expresses doubts towards certain rules:

Alice was rather doubtful whether she ought not to lie down on her face like the three gardeners, but she could not remember even having heard of such a rule at processions; ‘and besides, what would be the use of prostration,’ thought she, ‘if people had all to lie down on their faces, so that they couldn’t see it?’ So she stood where she was, and waited. (70/71)

Alice’s doubts as concerns the “appropriate behaviour” reflect her confusion connected with the way she is being instantly admonished. Admonishing, as Carroll probably saw, did nothing but confounded young Victorian inhabitants’ view of correct etiquette. Alice, being instantly reprimanded in her real life, seems to create her own social rules and regulations in Wonderland. This is probably her only defence against such set principles.

Apart from that, the significance of expressing oneself appropriately seems to be another sub theme in both *Alice* books. The reader encounters numerous examples where Alice is taught to speak according to the etiquette. For instance, not responding as a courteous lady in the chapter The Garden of Live Flowers, Alice meets with the Queen’s meticulous lecture on manners: “‘You *should* have said,’ the Queen went on in a tone of grave reproof, ‘It’s extremely kind of you to tell me all this.’” (146) Moreover, Alice is being continually advised on convenient body language, that is, to

accompany her “correct” use of lexicon with a decent bow. Carroll seems to mock the act of curtsying in an outstanding way, when the Red Queen suggests to curtsy while contemplating on what to say, because curtsying “saves time”. (142) In this example, the author apparently alludes to the futility of certain social standards. In addition to that, Horn mentions another example when one ensures the environment of being a lady or a gentleman: to dress properly, to keep clean and, consequently, to keep one’s hair in order. Carroll nicely portrays that through the character of the White Queen in *Looking-Glass*:

‘Am I addressing the White Queen?’
‘Well, yes, if you call that a-dressing,’ the Queen said. ‘It isn’t my notion of the thing, at all.’ [...]
‘If your Majesty will only tell me the right way to begin, I’ll do it as well as I can.’
‘But I don’t want it done at all!’ groaned the poor Queen. ‘I’ve been a-dressing myself for the last two hours.’ (173)

Confusing the words “addressing” and “dressing”, the White Queen refers to her incapability to get clothed in a decorous manner. Hilariously, Alice immediately notices the Queen’s unsuitable representation of her social class: “It would have been all the better, as it seemed to Alice, if she had got some one else to dress her, she was so dreadfully untidy.” (172) Confused by the Queen’s untidiness, Alice honestly reminds her of breaking the etiquette rules, which would hardly happen in real life:

[...] dear me, what state your hair is in!’ ‘The brush has got entangled in it! the Queen said with a sigh. ‘And I lost the comb yesterday.’ Alice carefully released the brush, and did her best to get the hair into order. ‘Come, you look rather better now!’ she said, after altering most of the pins. ‘But really you should have a lady’s-maid!’” (174)

The fact, that an ordinary child lectures the Queen on (in)convenient appearance was in Victorian times a very astonishing and entertaining situation.

Another example of strict societal rules is the concept of accessories. Ladies, as widely known, were expected to wear gloves, especially when participating at certain entertaining events. Not wearing this piece of garment, a young lady would become the centre of malicious gossip. Also, as Pamela Horn describes, at some schools were such regulations that the pupils were not allowed to be seen without gloves, which was to be applied outside the school as well. (Horn: 25) Judging by Carroll’s frequent mentioning

of this accessory through the story, also Alice must have been familiar with such standards of dressing and, therefore, feel sympathy with the poor White Rabbit, who was desperately looking for the lost gloves: “The Duchess! The Duchess! Oh my dear paws! Oh my fur and whiskers! She’ll get me executed, as sure as ferrets are ferrets! Where can I have dropped them, I wonder?” (Carroll: 31) Comically, the importance of the abidance by the regulations is dramatized here with the thread of execution. And so Alice, threatened by the consequences that she feels responsible for, chooses to obey the Rabbit’s commands and begins to look for the lost garment.

Further, in the chapter A Mad Tea-Party, Carroll also seems to ridicule formal social events. At the Mad Hatter’s Tea Party no rules seem to apply, and, consequently, even Alice does not worry about table manners anymore, as she realizes that in Wonderland, nobody appreciates them, as all the creatures are arrogant, badly-behaved and argumentative. The girl simply sits down at the table without being invited and, by doing this, apparently tries to adapt herself to the peculiar company of March Hare, Dormouse and the Mad Hatter. Later, she starts to express her profound disapproval with her companion’s manners:

‘Have some wine,’ the March Hare said in an encouraging tone. Alice looked all round the table, but there was nothing on it but tea.

‘I don’t see any wine,’ she remarked.

‘There isn’t any,’ said the March Hare.

‘Then it wasn’t very civil of you to offer it,’ said Alice angrily” (60)

Alice, though, attempts to improve the tone of the conversation when she enters into it. As Empson suggests, “a central idea here is that the perfect lady can gain all the advantages of contempt without soiling herself by expressing or feeling it.” (Empson: 351) For upper classes, certain conventions were a natural habit and young ladies were always conscious of exercising correct social code. As an example, in *The Victorian Town Child*, Pamela Horn cites appropriate table behaviour from a booklet for young girls:

Do not begin to eat before other people. Do not cut off all the fat, gristle &c. before you begin to eat. Wait until you come to it, & then quietly remove it if you feel that it is too distasteful for you to touch [...] (Horn: 26)

Clearly, an upper-class young lady was well trained to behave perfectly when in company. However, this training seems to be again quite useless to Alice in Wonderland.

2. 5. VIOLENCE AND PUNISHMENT

Basically, child's disobedience towards adult's decisions and family rules was not tolerated in Victorian times. Yet, again, in Wonderland, nothing seems to be impossible. To be more precise, rules otherwise considered self-evident, functioned in Wonderland in quite an opposite way, as can be seen, for example, in the dialogue between the Crab and his mother: "Ah, my dear! Let this be a lesson to you never to lose your temper!" (Carroll: 29) This, being an obvious comment of a mother to a child, meets with an answer that would not be expected by a typical, sentimental Victorian: "'Hold your tongue, Ma!' said the young Crab, a little snappishly. 'You're enough to try the patience of an oyster!'" (29) It is needless to say that such insolent manners would normally meet with severe punishment. In other words, child moral education in the nineteenth century was closely related to strict norms involving strict corporal punishment – an issue, which is nowadays so widely contradicted. This disciplinary action was not only applied at home, but also at schools:

British schools were always renowned for their use of the cane for the physical chastisement of pupils. However, over the years other official instruments of punishment have been employed, including the birch, strap, tawse and slipper. (Farrell)

According to Williams, the major public schools were the centre of moral corruptness, with the pupils' fights, bullying, sexual indecency as well as general feeling of indifference among the peers. (Williams: 279) Dodgson, as Morton Cohen states, had been familiar with numerous ways of ignorance and bullying during his stay at Rugby, the outside-school life he did not have much delight to look back on, as he describes in his diary:

From my own experience of school life at Rugby I can say that if I could have been thus secure from annoyance at night, the hardships of the daily life would have been comparative trifles to bear. (Dodgson, as cited in Cohen: 22)

School discipline seemed to be a significant and widely discussed issue, seen as an unsolved problem of public school education system, as can be seen in Wilson's example:

In 1858 The Times confessed that it was an 'unsolved problem' how a public school education tamed uncivilized boys and 'how the licence of unbridled speech is softened into courtesy, how lawlessness becomes discipline, how false morality gives place to a sound and manly sense of right. (Wilson: 287)

This kind of behaviour, naturally, extended far behind the school grounds. There were numerous incidents in the streets, resulting usually from class distinctions and overall ignorance. Moreover, the last example of such conflicts encounters an interesting sight into the then everyday life problems:

In Oxford during late 1860s and early 1870s, Margaret Fletcher remembered having to run the gauntlet of children of local shopkeepers when she took a shortcut along a narrow thoroughfare flanked on either side by shops. (Horn: 25)

The working class youngsters would show hatred towards richer classes, teasing and insulting them, pointing with their fingers, and, as Horn adds, "shout[ing] 'gentry' after them." (Horn: 25) The upper class children, in return, would show disdain, ignorance and disgust in the most provoking manner. All these things considered, child conflicts were an uncontrolled and disputable question during the Victorian period.

As a result, children often had to face severe chastisements, to which Carroll frequently attributes in both *Alice* books. Apart from verbal innuendos of all sorts, such as the Rabbit's: "Do as I told you, you coward!" (35) or the Sheep's: "you're a little goose", the children also confronted numerous threats. In *Alice*, for example, the idea of "boxing one's ears"¹ is repeatedly mentioned. The Dormouse, in addition to that, has to endure painful way of reproof, after falling asleep during the tea party: "'The Dormouse is asleep again,' said the Hatter, and he poured a little hot tea upon its nose." (62) Logically, violent behaviour, so typical for creatures in both *Alice* books, was followed by even more savage punishment. For "boxing the Queen's ears", therefore,

¹ "To box one's ears" is a dated expression denoting "to slap somebody on the head." (Macmillan)

in the chapter The Queen's Croquet-Ground, the Duchess is sentenced to death. (Carroll: 73) The act of a public offence or a crime commitment is generally accompanied with its obvious consequences and nobody seems to speculate about the victim's possible innocence. Nobody except for Alice. Being the only character showing sympathy towards others, she ponders about the curious way how Looking-Glass inhabitants deal with crime and disobedience:

‘there's the King's Messenger. He's in prison now, being punished: and the trial doesn't even begin till next Wednesday: and of course the crime comes last of all.’

‘Suppose he never commits the crime?’ said Alice

‘That would be all the better, wouldn't it?’ the Queen said, as she bound the plaster round her finger with a bit of ribbon.

Alice felt there was not denying *that*. ‘Of course it would be all the better,’ she said: ‘but it wouldn't be all the better his being punished.’ (Carroll: 175)

Carroll certainly did not pursue this theme by coincidence. It is evident that on many occasions, the innocent Victorians, namely the poor and powerless, had to encounter unjust accusations followed by severe retribution.

All that goes hand in hand with Alice's continual suffering from guilt and remorse: “‘I wish I hadn't cried so much!’ said Alice, as she swam about, trying to find her way out. ‘I shall be punished for it now, I suppose, by being drowned in my own tears!’” (21) Alice's pessimistic world view, which she indicates before encountering any Wonderland inhabitants, possibly mirrors the author's experience of the unjust, unsympathetic and sometimes even vengeful acts committed on (and by) Victorian children. On top of that, in some parts of both *Alice* books, the violence is treated in such matter-of-factly way that the reader is forced to identify themselves with the harmed character, and even more, when it is an infant:

the cook took the cauldron of soup off the fire, and at once set to work throwing everything within her reach at the Duchess and the baby—the fire-irons came first; then followed a shower of saucepans, plates, and dishes. The Duchess took no notice of them even when they hit her; and the baby was howling so much already, that it was quite impossible to say whether the blows hurt it or not. (53)

By creating such ridiculous though somewhat “familiar” situation for a Victorian reader, Carroll probably intended to highlight the readers' awareness of widely known but successfully ignored consciousness of child abuse.

At any rate, the positive thing is that in Wonderland, in spite of the creatures' rudeness and violence, their "crimes" are forgiven and the accused are repetitively pardoned. Similarly, when Alice upbraids the black Kitty, before entering the Looking-Glass world, she seems to postpone the punishment for later: "That's three faults, Kitty, and you've not been punished for any of them yet. You know I'm saving up all your punishments for Wednesday week [...]" (Carroll: 125) This constant mentioning of punishment but not accomplishing it, sends the reader into a dreamland, where one would muse about the relationship between the good and bad.

3. SOCIAL LIFE

The Victorian social life reflected various festivals and leisure activities already at the beginning of the nineteenth century, as many historians describe. Yet, these events were all strictly ritualised and in a great deal more dependent on the seasons than today. Needless to say, the perception of leisure activities differed with different social classes: participating at rugby and cricket games, for example, was associated with gentlemen, whereas soccer was a game for working classes. (Reader: Chapter VIII) Besides, as Stephen Clark points out in his essay, the main form of working-class way of entertainment was but the pub and drinking alcohol and it remained so throughout the whole Victorian era. (Clark) Generally, however, there were many ways of amusement and many places to visit in Britain and, since 1871, when were four bank holidays in the year, people started to have more time for leisure activities. (Reader: Chapter VI) In their leisure time, as William Reader describes in *Victorian England*, people frequently visited different sports clubs such as a cricket club, or, since the seventies, professional football matches. Also the attitude towards pubs has changed during the reign of Queen Victoria, thus, men could visit them together with their girlfriends, which would not be acceptable before. What is more, the growth of industry, connected with increasing number of railways resulted in changes in people's social lives as well as in their possible ways of entertainment.

3. 1. SPORTS AND GAMES

Generally, organized team games such as golf, cricket and croquet were favoured sports among the Victorian ladies and gentlemen and many sports clubs were established in the sixties. Different kinds of sports and games were cherished, as Kathleen Blake described in *Play, Games, and Sport*:

Victorians enjoyed the product of a much-expanded toy-and-game industry, that backgammon and charades flourished in the parlor, archery and croquet in the garden, football and cricket in the public schools and universities, field sports in the country. (Blake: 17)

In Carroll's Wonderland and in Looking-Glass land, the Victorians' as well as the author's fondness for sports and games is reflected. That is to say, both *Alice* books permeate with games: *Alice* with cards and croquet and *Looking-Glass* with chess.

Croquet, for example, seems to play an important role in *Alice* and the heroine is fully apprehensive of its correct rules outside Wonderland. As W. H. Auden argued, Alice also knows how important it is to know and to comply with the rules of a game. This was a clear indication of an upper-class young lady's character. This fact is, among other things, supported by Alice's sudden feel of remorse after realizing that she did not abide by the set rules: "once she remembered trying to box her own ears for having cheated herself in a game of croquet." (Carroll: 15) Wonderland croquet, by contrast, seems to be impossible to play. Hedgehogs serving as balls and flamingos as mallets behave as they please, and, therefore, create terrible chaos on the croquet-ground. No wonder Alice, a girl who has been constantly reminded of the importance of rules, seems to be disappointed in Wonderland's values:

'I don't think they play at all fairly,' Alice began, in rather a complaining tone, 'and they all quarrel so dreadfully one can't hear oneself speak – and they don't seem to have any rules in particular: at least, if there are, nobody attends to them – and you have no idea how confusing it is all the things being alive: for instance, there's the arch I've got to go through next walking about at the other end of the ground – and I should have croqueted the Queen's hedgehog just now, only it ran away when it saw mine coming!' (113)

Unable to cope with the asocial behaviour and ridiculous rules of the weird Wonderland's creatures, and disappointed with the unfair play, the heroine seeks help from her only friend in this land – the Cheshire Cat. The Cat, however, with its ubiquitous grin, disappears and leaves Alice to her fate. Judging by this example, the author highlighted the considerable differences between the Victorians' "obsession with rules" and the Wonderland creatures' ignorance of these precepts. In other words, by this non-existence of rules in Wonderland games, opposing the game rules in real life, the book seems to satire Victorian inflexibility and inadaptability to particular things.

Dodgson, as described in many of his biographies, enjoyed playing as well as inventing different games for children. His room, as Kathleen Blake describes, was stockpiled with various games, and, what is more, he carried them with him on his train journeys, inciting his young co-travellers to play with him. (Blake: 11) Nevertheless,

the general Victorians' approach to board games, riddles, and puzzles, differed with Carroll's views. Blake believed that Victorians understood the games as "mere", and therefore unimportant, activities. (Blake: 16) Dodgson, conversely, devoting all his free time to such activities, paid extra importance to games – after all, he was a mathematician and logician. And that is why he, as Lewis Carroll, created such original creatures as living croquet equipment, living card pieces, or chess pieces with assorted opinions and individualities in an outstanding way.

The Looking-Glass game of chess, in contrast, has more precise rules than the Wonderland games. In other words, each character in the story represents a particular chess piece, as seen in Carroll's preface to *Looking-Glass*. (Appendix 9) For Alice, the journey through Looking-Glass land equals a chess game, winning her the position of the Queen at the end of the story. During her Looking-Glass land adventures, Alice always seems to sense there is time for her to proceed in her journey, that is, she recognizes being an active participant in the game: "Alice began to remember that she was a Pawn, and that it would soon be time for her to move." (Carroll: 147) Moreover, Alice's constant feeling of puzzlement with the creatures might reflect her unsureness with the fact which piece of chess should take their turn in the game. This is probably most obvious in the characters of Tweedledee and Tweedledum, both described as white pieces by Carroll. (Appendix 9) Even though recognizing the twin boys by the names written on their collars, the heroine seems confused which of them to address first, that is, which piece of chess is going to move first, and, therefore, continue the game. Not knowing which way is it going to happen, she addresses them thus:

'First boy!'

'Nohow!' Tweedledum cried out briskly, and shut his mouth up again with a snap.

'Next boy!' said Alice, passing on to Tweedledee, though she felt quite certain he would only shout out 'Contrariwise!' and so he did. (160)

Both characters play the game respectively, that is, represent a self-reliant individual in the story, which also applies to Alice. The heroine, however, does not seem to be acquainted with Looking-Glass land rules and, as a result, she searches for game instructions throughout her journey, similarly as in Wonderland. Consequently, same as

in Wonderland, the heroine does not find answers to her various questions. Yet, there is one thing about which the girl *is* confident - she must win the game at all costs:

‘I don’t want to be anybody’s prisoner. I want to be a Queen.’

‘So you will, when you’ve crossed the next brook,’ said the White Knight. ‘I’ll see you safe to the end of the wood—and then I must go back, you know. That’s the end of my move.’ (Carroll: 211)

In contrast to a real chessboard game, Looking-Glass chess does not have fixed rules, as Blake also says. Besides, even though the chess pieces have their unique personality, it is not permanent but it randomly changes. The White Queen, for example, transforms into a Sheep. (Blake: 105) In addition to that, Alice’s surrounding also changes. To be more specific, once, the protagonist is a train passenger, holding the Goat’s beard, but in the next moment, the beard melts away and, abruptly, she is sitting underneath a tree. (Carroll: 152) Seeing that the border between each chess square is unclear, nor Alice, neither the reader can predict the next turn. Only once in the story has the reader a chance to see the whole chessboard, that is, when Alice stands on the hill with the Red Queen. Tenniel, as Green explains, depicted this view in a way to resemble Leckhampton Hill, from where the Gloucestershire land, with its square-shaped hedges, resembles a chessboard. (Green: 270) Moreover, the hedges in Looking-Glass are bordered with little brooks, in order to highlight the resemblance with the chessboard. (Appendix 10)

All in all, even though seeming rule-less and nonsensical, Carroll’s brilliantly described games do not lack logic. They have their own logic, which can be deciphered only by Wonderland and Looking-Glass land creatures with their different values, leaving the bewildered Victorian reader, same as the contemporary reader of today, muse about Carroll’s hidden ideas, when he was creating such lands. Whether he purely alluded to Victorians’ “obsession” with rules and scrupulousness, whether he only intended to amuse the young readers, or whether this mathematical genius hid some coded message for his young readers in the invented games, these are the questions only the author himself could answer. In any case, all these games were very popular among the Victorians, and, consequently, their different version in Carroll’s original interpretation was undoubtedly much appreciated by many readers.

3.2. HOLIDAYS

Holidays started to be a commonplace aspect of life during the Victorian era, when, towards the end of the nineteenth century, even working classes were able to take their families to the coast. As William Reader describes in *Victorian England*, ports such as Hastings and Brighton were being renewed and were a popular holiday resort for middle classes. Upper class society, according to him, usually either visited each other in the country or travelled abroad. Working class travellers visited the coast; yet, they were not welcome in places like Bath and Brighton as they never stayed long and did not have sufficient money. (Reader: Chapter IV) Victorian's image of holidays reflects in Alice's matter-of-fact way of apprehending not only holidays as such but also the means of transport to the holiday resorts. In other words, sea resort holidays seemed a common matter to her:

[...] wherever you go to on the English coast, you find a number of bathing-machines in the sea, some children digging in the sand with wooden spades, then a row of lodging-houses, and behind them a railway-station. (Carroll: 21)

This is a typical description of the way Victorians spent their holidays. That is, children used to amuse themselves building castles in the sand whereas adults waded in the sea. Bathing machines (Appendix 11) were a nineteenth century invention enabling the Victorian ladies to maintain their privacy and decency, as Jacqueline Banerjee mentions in her essay. She also says that the busy Victorians created the coastal environment as we know it today – with the piers, funfair attractions and tidy beaches. To that, she also adds that for many holiday makers, “the seaside was a prime educational resource.” (Banerjee)

Connecting seaside holidays with education seems to be mocked in both *Alice* books, which could be the result of the author's own seaside experience. Young Charles Dodgson with his family, as Morton Cohen claims, often travelled to Whitby¹, their favourite holiday resort. He enjoyed returning to this place when adult, “[writing] some verses, [studying] Italian and botany, and [photographing] family and friends.” (Cohen: 62) Consequently, his chapters *The Mock Turtle's Story* and *The Lobster-Quadrille* are interwoven with allusions to typical upper and middle class Victorian

¹ Whitby – a coastal town in North Yorkshire

seaside holidays. The names of the chapters themselves denote author's intention to mock this event. For instance, ridiculing Victorian's mania of spending active holidays, Carroll invents the Gryphon, lying lazily in the sun. In contrast to that, he creates the character of the energetic Queen, probably representing a prototype of a brisk Victorian lady, who responds to the Gryphon's laziness thus: "Up, lazy thing! [...] and take this young lady to see the Mock Turtle, and to hear his history." (Carroll: 83) In addition to that, the Mock Turtle gives Alice a thorough, yet, for Alice, useless lecture on "Seography" (86) This, among other things, reflects the previously mentioned connection between the seaside and the educational experience, a fact, as Banerjee claims, which had been widely ridiculed by many other Victorian authors.

Further, describing the Lobster-Quadrille, a comical and absurd sea dance, Carroll probably parodies the social part of entertainment during the holidays. Quadrille, as Green explains, was "the most difficult of the fashionable dances of the time." (Green: 262) In Wonderland, the difficulty of the dance starts with establishing the correct basic formation thus:

'you first form into a line along the sea-shore—'
'Two lines!' cried the Mock Turtle. 'Seals, turtles, salmon, and so on: then, when you've cleared all the jelly-fish out of the way—'
'That generally takes some time,' interrupted the Gryphon. (88)

This gets later even more entangled by throwing the lobsters out to sea, turning somersaults and by constant changing of dancing partners. In any case, holidays in Wonderland can hardly be associated with leisure and relaxation, which is a fact many Victorians were familiar with.

Besides, in his poem *The Walrus and the Carpenter* (Appendix 12), a parody of *The Dream of Eugene Aram* by Thomas Hood (Green: 273), Carroll seems to criticize the way people force the nature out of the coasts, owing to the spread of tourism. The verse initiates with a gloomy atmosphere at a deserted beach, where "there were no birds to fly" and no trace of life whatsoever. The Walrus and the Carpenter sauntered along the coast, weeping at the sight of it – everywhere was but salty sand. Consequently, the fact of blaming the sun for "shining with all his might" when it was "the middle of the night" probably reflects the purposelessness of sunny beaches, otherwise devastated by man. That is to say, the writer seems to compare the way of

ravaging the country to the cleaning ladies' sweeping of every sign of living out of British holiday resorts:

“If seven maids with seven mops
Swept it for half a year,
Do you suppose,” the Walrus said.
“That they could get it clear?” (Carroll: 162)

All in all, both the Walrus's and the Carpenter's intention seemed to be to dispose of all signs of remaining life, that is, all the Oysters they found on the beach. Carroll, being described as a man with passion for animals by many biographers, was surely discontent with this situation. S. D. Collingwood, a biographer of Dodgson's nephew, for example, described the young Dodgson's attachment to different creatures as follows: “he numbered certain snails and toads among his intimate friends. He tried also to encourage civilized warfare among earthworms.” (as cited in Cohen: 5) On the assumption that the author was so much “befriended” with animals, and judging by his inventive usage of such peculiar creatures in both stories, the reader can infer that suitable living conditions of these animals was, at least for Dodgson, all but unimportant.

4. THE GREAT CHANGES

4.1. DARWIN

Most Victorians were still very religious at the beginning of the nineteenth century; therefore, Charles Darwin's *The Origin of Species*¹ (1859) initiated enthusiastic discussions among the public. His striking essay caused doubt and confusion; however, as Churchill describes, "the theory of evolution, and its emphasis on the survival of the fittest in the history of life upon the globe, was a powerful adjunct to mid-Victorian optimism." (Churchill: 92) In other words, even though some wrote numerous jokes on the creation of man, others were convinced as to the similarity between the man's and the ape's skull. For many Victorians, as James Strick describes in *Sparks of Life*, the idea that most living things originated from one predecessor was difficult to believe. He adds that

completely naturalistic worldview required the believe that no unbridgeable gap occurred between living matter and nonliving matter and that living organisms must have been capable of arising from nonlife at least once on the early earth. (Strick: 2)

Charles Dodgson's faith, as Morton Cohen claims, had not been weakened by Darwin's theories. His approach to Darwin was "in his usual measured way and [he] added to his library no fewer than nineteen volumes of works by Darwin and his critics." (Cohen: 350) On the one hand, he did not seem to be overwhelmed by evolutionary theories, and, as Cohen affirms, would not like *Alice* books to be associated with it, but on the other hand, it is clear that he was well acquainted with the theory and that there are certain allusions to Darwin in his fiction, which can hardly be ignored. First of all, Darwin, with his theory, caused that the existence of God became irrelevant. Also in *Wonderland*, despite of Dodgson's devoutness, there is no God. Since *Alice* was a very revolutionary book as to the lack of pious teaching and the absence of religiousness, the reader can sense the changes that had been occurring in the nineteenth century. Also, there is some evidence that Alfred Lord Tennyson expounded Dodgson with "the likeness of monkey's and men's skulls" (Empson: 345), which might have been quite influential as to Carroll's work.

¹ *The Origin of Species* was published six years before *Alice's Adventures Underground*.

In addition to that, Empson believed that Alice's pool of tears denotes that "the salt water is the sea from which life arose." (Empson: 346) His claim is strengthened by the fact that as soon as the procession gets ashore, the Mouse is eager to explain her history to Alice, in other words, her evolution, or "history of species". (346)

What is more, before Alice and the Mouse get on dry land, they seem to experience the actual process of evolution, with the time ceasing to exist:

It was high time to go, for the pool was getting quite crowded with the birds and animals that had fallen into it: there was a Duck and a Dodo, a Lory and an Eaglet, and several other curious creatures. Alice led the way, and the whole party swam to the shore. (Carroll: 23)

Moreover, as Empson points out, in Dodgson's own, as well as in Tenniel's illustrations of the chapter A Caucus-Race, there is, at the first sight inconspicuous, but, at the second look, quite disturbing head of monkey¹. Also, both the picture and the text portray an extinct bird². (346) All these factors suggest the allusion to, and perhaps the mockery of, Darwinian Theory.

Apart from that, it is necessary to mention that in his autobiography, Darwin is cited thus: "I happened to read for amusement Malthus on Population and being well prepared to appreciate the struggle for existence which everywhere goes on [...]" (Darwin, as cited in Wilson: 15) Alice's being in both *Alice* books, in relation to that, seems to be a merciless battle for existence among the strange creatures with their unyielding attitudes. The weaker creatures also appear to be in danger, even in danger of extinction. For instance, the Looking-Glass insects are endangered due to the lack of food:

'Crawling at your feet,' said the Gnat [...] 'you may observe a Bread-and-butter-fly. Its wings are thin slices of bread-and-butter, its body is a crust, and its head is a lump of sugar.'

'And what does *it* live on?'

'Weak tea with cream in it.'

A new difficulty came into Alice's head. 'Supposing it couldn't find any?' she suggested.

'Then it would die, of course.'

¹ For the picture, see Appendix 14

² Dodo became extinct by 1681. It was a flightless bird of the island of Mauritius. (Webster's Third New International Dictionary)

‘But that must happen very often,’ Alice remarked thoughtfully.
‘It always happens,’ said the Gnat. (Carroll: 154)

The fact that new species originate and other vanish due to the environmental conditions, or lack of food, seems to be a common concept representing the then Victorian world view connected with Darwinian Theory.

Interestingly, in his poem Jabberwocky (Appendix 13), Carroll seems to allude to the connection between the time and the existence of strange animals being bound to a certain time period. Even though time is an abstract entity, in Wonderland, it seems to acquire a concrete form, symbolized by the “sun-dials”:

‘I see it now,’ Alice remarked thoughtfully: ‘and what are “*toves*”?’
‘Well, “*toves*” are something like badgers—they’re something like lizards—and they’re something like corkscrews.’
‘They must be very curious-looking creatures.’
‘They are that,’ said Humpty Dumpty: ‘also they make their nests under sun-dials—also they live on cheese.’ (193)

Whether it was the author’s intention or not, a comprehend reader of this passage may observe allusions to Darwin and the idea of absurdity of human evolution. In other words, for a Victorian reader, the connection between badgers, lizards and corkscrews might not make less sense than the connection between man and monkey.

4.2. GROWTH OF INDUSTRY

Say not the discoveries we make are our own—
The germs of every art are implanted within us,
And God our instructor, out of that which is concealed,
Develops the faculties of invention. (Prince Albert, as cited in Buckley: 125)

In spite of the fact that many Dodgson’s contemporaries criticised it, the nineteenth century was perhaps the most prosperous age for British Empire, with its colossal growth of industry and man’s enthusiasm for inventing things. Dodgson’s autobiographers draw attention to Britain’s power, the country’s development as well as the scientist’s demonstrating of new products. Cohen, for example, mentions the author’s enthusiasm for new inventions: “The telephone, the sound recorder, and even

motion pictures were all invented in Charles's [Dodgson's] lifetime, and he was fascinated by them [...]" (Cohen: 285) There is no doubt Dodgson was not the only Victorian enchanted by Britain's prosperousness since it is typical of Victorians to sense patriotic pride as for living during the reign of Queen Victoria. Probably the greatest changes arose in relation to the massive railway development:

Railway mania had struck. By 1848, around 5,000 miles of line were working in the United Kingdom – only 400 of them in Ireland, a fact of dire omen. Five railway companies had built lines to Brighton, three to Norwich. (Wilson: 72)

Consequently, as Pudney adds, railways suddenly became accessible to the lower classes and enabled the people to move to bigger cities to get better work opportunities. Yet, many problems went hand in hand with the railway mania. For instance, many people had been left ruined and so had been the countryside. In addition, Philip Davis says: "Over 100,000 people were moved out of their London homes to make way for railway building, resulting in even greater inner-city crowding." (Davis: 16) This aspect was a theme of many literary works, including Lewis Carroll. Despite his passion for trains, he mocked the seamy consequences of railway mania. (Pudney: 30)

In both *Alice* books, trains are pictured as standard aspects of everyday life. Alice does not seem to ponder upon the existence of railway but expects it to operate at any, even peculiar, occasions:

As she said these words her food slipped, and in another moment, splash! she was up to her chin in salt-water. Her first idea was that she had somehow fallen into the sea, 'and in that case I can go back by railway,' she said to herself. (Carroll: 20)

Trains are, according to Alice, present almost everywhere. In other words, in Wonderland, a train is the first thing she thinks of to be rescued from the perplexing situation. This reality seems to reflect Victorian self-awareness: by confiding in the fact that trains will be in operation at any occasion, expressing no doubt that she will be helped out of troubles and perceiving the trains as a commonplace way of transport, Alice seems to articulate her believe in human power over nature. In *Looking-Glass*, in contrast to that, the train seems to reflect negative points connected with transport, as this thesis previously discussed in the chapter Drugs and Criminality. (15/17) Besides,

by getting the heroine into an upsetting situation, letting her appear on the train without a ticket, Carroll seems to deal with the financial issue of transport:

‘you should have bought [a ticket] from the engine-driver.’ And once more the chorus of voices went on with ‘The man that drives the engine. Why, the smoke alone is worth a thousand pounds a puff!’ (149)

Finances were undoubtedly an often discussed question in connection with railway industry. For instance, as George Landow discusses, the Victorians build enormous and very costly railway stations and numberless railway lines that made business more approachable, so that people had suddenly better and faster access to bigger cities. Also, the goods were more swiftly transported from the ports to the cities. All in all, the Victorians invested incredible amount of money into expanding the railways, which evidently resulted in raising the costs for the passengers. (Landow) All the Alice’s co-passengers, therefore, with the Victorian pride for having modern and elaborated railway system, seem to be very offended with Alice’s not contributing to this tremendous project.

4. 3. THE GREAT EXHIBITION

Prince Albert, a man who had been impressed by the mightiness of British industry, astonished millions of people by opening the Great Exhibition in 1851. Marvellous exhibits were exposed to the visitors of Crystal Palace¹, the main part of the Exhibition (Appendix 15). The glasshouse itself aroused tremendous admiration among the Victorians. Dodgson is known to have visited the Exhibition in 1857, and his first impressions of Crystal Palace were as follows:

I think the first impression produced on you when you get inside is bewilderment. It looks like a sort of fairyland. As far as you can look in any direction, you see nothing but pillars hung about with shawls, carpets, etc., with long avenues of statues, fountains, canopies, etc., etc., etc. (Dodgson, as cited in Cohen: 38)

¹ Crystal Palace (1851) was a nineteen acre glass building designed by a glasshouse expert Joseph Paxton and situated in Hyde Park. (Churchill: 67) The building was destroyed by fire in 1930s. (Wilson: 179)

The author's, as well as most Victorian's bewilderment with this majestic exposition reflects in inventing of numerous nonsensical, but extraordinary objects in Carroll's Wonderland or Looking-Glass land. In Wonderland, the reader encounters peculiar objects such as the squeaking pen; March Hare's watch showing the day of the month; or living sports equipment. Also the Looking-Glass land is full of bizarre objects. For Victorian readers, existence of such objects was, indeed, unconceivable and very amusing. What is more, when the reader follows Alice through the Looking glass into the magical land, he must but have a very comparable feeling to that of Carroll's, when he entered Crystal Palace for the first time:

In another moment Alice was through the glass, and jumped lightly down into the Looking-glass room [...]. Then she began looking about, and noticed that what could be seen from the old room was quite common and uninteresting, but that all the rest was as different as possible. For instance, the pictures on the wall next the fire seemed to be alive, and the very clock on the chimney-piece [...] had got the face of a little old man, and grinned at her. (Carroll: 128/129)

Judging by such striking resemblance between the above citations, one may get the feeling that the whole *Looking-Glass* book was based on Carroll's Crystal Palace experience and that Looking-Glass land, therefore, equals not only a chess game, but also Crystal Palace. Crystal Palace, after all, was made mainly of *glass*, and, like *Looking-Glass* land, it was crowded with breathtaking curiosities.

Likewise, William Empson believed that the Knight in *Looking-Glass* represents the Victorian scientist, inventing unusual objects. (Empson: 353) This claim could be supported by the fact that many Victorians criticized the uselessness of many exhibits from Crystal Palace. Even though a most outstanding building of the nineteenth century, it still had to face certain critiques. Buckley, for instance, mentions John Ruskin's disgust with purposeless objects such as

a walnut-wood couch, serviceable as a bed but stuffed with [inventor's] own patent cork fiber to make it buoyant when placed in water – for the couch, “in case of danger at sea” was instantly convertible into a life raft with a floating surface of fifty square feet. (Buckley: 127)

Such extraordinary inventions, provoking the visitors to ponder about the purpose of their existence, therefore, resemble the White Knight's contrivances:

‘I was wondering what the mouse-trap was for,’ said Alice. ‘It isn’t very likely there would be any mice on the horse’s back.’

‘Not very likely, perhaps,’ said the Knight; ‘but, if they *do* come, I don’t choose to have them running all about.’

‘You see,’ he went on after a pause, ‘it’s as well to be provided for *everything*.

That’s the reason the horse has all those anklets round his feet.’

‘But what are they for?’ Alice asked in a tone of great curiosity.

‘To guard against the bites of sharks,’ the Knight replied. (Carroll: 212)

It is likely, then, that Carroll ridiculed particular inventions whether from Crystal Palace, or from any other exhibition, like he did in his essays. (Cohen: 25)

At any rate, the Great Exhibition was a display of Victorian taste, praised by some and despised by others. Wonderland and Looking-Glass land, in comparison to that, displayed their beautifulness in original and witty descriptions of the scenes and settings on the one hand, but also the distaste and ugliness on the other. In other words, the inverse side of Victorian taste was perhaps to be represented by the repulsive characters such as the horrible monster Jabberwock, or, perhaps most obviously, by the unattractive appearance of the Duchess (Appendix 16), which, according to Pudney, seemed to resemble Massys’ painting, *Ugly Duchess*. (Pudney: 76) In any case, both these creations of outstanding artists – Massy and Tenniel – seem to provoke the people to ponder about the meaning of the word “taste”, which the visitors of Great Exhibition probably lively discussed. That is to say, Carroll made use of his outstanding imagination to capture both sides of Victorian people’s taste. Moreover, he managed to ridicule the Victorian’s obsession with inventing numerous devices, which existed not only for the mere purpose of facilitating people’s lives but also for the reason of displaying the inventor’s taste and originality, as this seemed to be even more important to them than the purposefulness itself. Nineteenth century artists, as widely known, enjoyed inventing things for the mere act of inventing, challenging and competing with other artists and inventors.

CONCLUSION

Charles Dodgson, a man who was said to be modest, pious and very inventive, and who empathised enormously with children, actually never gave up his own childhood. For this reason, he was able to create an adventurous world where adults can become children and, consequently, realize and better understand how many problems a small individual in society has to deal with. It seems that no other writer before Carroll had the ability to better and more humorously guide a reader through the deficiencies in Victorian society, and to investigate the desires and values of children. Carroll amusingly expressed his attitudes towards didacticism and the deficiencies of the Victorian school and court, and he made many interesting allusions to behaviour distinct to the Victorian social classes. Apart from that, he greatly contributed to further development of children's literature. In exploring the world of a child, as Virginia Woolf says in her essay *Lewis Carroll*,

it does not matter how old, how important, or how insignificant you are [...] To become a child is to be very literal; to find everything so strange that nothing is surprising; to be heartless, to be ruthless, yet to be so passionate that a snub or a shadow drapes the world in gloom. It is to be Alice in Wonderland. (Woolf: 48)

Even though the books were primarily written with no other intention than to entertain young readers, there seem to be many hidden messages in both the texts, for each reader to interpret as they will, and this fact makes the stories more approachable for both young and adult readers. Lewis Carroll himself admits: "words mean more than we mean to express when we use them; so a whole book ought to mean a great deal more than the writer means." (Carroll, as cited in Taylor: 221)

It would probably be a surprising matter for Charles Dodgson to learn in how many different ways his work has already been analysed, because his intention, as he affirmed, was purely to entertain the young readers and to escort them into the world of fantasies leaving the dull world of instant commandment and reprimand far behind. His books were, beyond doubt, something new and undiscovered for the Victorian readers and many authors of children books have been inspired by Carroll. Some might suppose that both Carroll's novels are a balanced combination of children and adult literature, where the narrator provides the reader with a conducted tour around the world

of magic, which conceals some, but at the same time uncovers another, Victorian values. Yet, it is necessary to realize that, with the progress of time, less and less young readers seem to appreciate Carroll's stories. The topics that were so popular in the Victorian era and that the author seemed to be concerned with are nowadays becoming practically old-fashioned. The era of governesses, hatters or footmen seems to be accomplished; punishment in and outside the school had been long prohibited; bath machines are no longer "gracing" the British beaches and "squeaking pens" can be already obtained in shops. Also the overt distinction between British social classes is covered by the school uniform. Next to that, nowadays, the children would probably associate "wall pictures of people that move" (Carroll: 129), "talking animals", "mysterious forest", "school background", "train journey" or "living chess pieces" more likely with Joanne K. Rowling's *Harry Potter* rather than with *Alice* books. Nevertheless, whether has this outstanding writer also been inspired by Lewis Carroll is not the question of this thesis. The issue is, however, that all the above mentioned conditions make Carroll's work less approachable for children on the one hand, but still more amiable for adults on the other. Because children are mostly apt to appreciate modern writings of their time, while adults would more likely esteem his work as a guide throughout the upper and middle-class hypocrisy of the Victorian age.

Both *Alice* books seem to reflect the author's own beliefs, putting weight on an appropriate behaviour, interpersonal relationships in correspondence with social classes and a general attitude to children. Contemporary readers today are literally "escorted" through the nineteenth-century values. For instance, it is evident that the author felt disappointed with the political situation; with the unjust division not only of the property and education among the social classes but perhaps even more importantly of the approach to such problems, an issue very topical in the nineteenth century. These aspects undoubtedly permeate throughout Carroll's fiction. Lewis Carroll, a man who seemed to retreat within himself and within his world of phantasies, was perhaps questioning the reader, whether the Victorian values are truly as "valuable" as it seemed to the people or whether there are more important things people should focus on. It is also likely that he has disputed about the "correctness" and righteousness of Victorian society, in which this man of placid nature sometimes felt as an outsider.

This thesis attempted to link social life of the Victorian populace with the above discussed parcelling of people into the set social classes, which goes hand in hand with the great changes of the century, that is, with the growth of industry, the changes in educational system, the development of railway network, or Darwin's Theory. Apparently, both *Alice* books to a great extent reflect the large scale of changes that had taken place during Queen Victoria's reign. In order to determinate the characteristic facets of the Victorian era in Carroll's work, a thorough study of secondary historical and bibliographical literary works was needed. In fact, many typical features of the Victorian age are sometimes, in both *Alice* books, pictured in an ambiguous and confusing way of the author's elaborated descriptions or the characters' tangled dialogues; yet, penetrating deeper in the world of Wonderland or Looking-Glass land, the reader will surely uncover their own logic and interpretation of both novels. In other words, this thesis, with the reference to secondary sources, attempted to analyse some at the first sight incoherent but at the second look greatly elaborated dialogues, and to link them to the real life in the nineteenth century. I also aimed to determinate particular Victorian standards observed in both Carroll's novels, and to highlight them in the nonsensical worlds of Wonderland and Looking-Glass land. Either Alice or some of the Wonderland and Looking-Glass creatures repeatedly reflect the collective Victorian consciousness, social segregation, imperiousness and urge for inventing. Certainly, there were, still are, and, probably, always will be many unanswered questions connected with both the author and his work. Also, in the course of time, the books might become still less and less accessible to children. However, they both are a valuable, humorous and a very original part of Victorian heritage.

RESUMÉ

Alenku v říši divů (1865) a *Za zrcadlem a s čím se tam Alenka setkala* (1872) napsal Charles Lutwidge Dodgson, universitní profesor matematiky v Oxfordu. Dodgson psal dětskou literaturu pod pseudonymem Lewis Carroll, známém po celém světě. *Alenka v říši divů* je příběh sedmileté dívky, která se propadne králičí norou do světa zcela odlišného od všeho, co dosud poznala. Prožívá zde mnohá dobrodružství, zprvu zmatená svým neustálým zmenšováním a zvětšováním se, a nepřátelským přístupem místních obyvatel, později se však v neznámém světě začne lépe orientovat. Kniha *Za zrcadlem a s čím se tam Alenka setkala* ukáže čtenáři Alenky realitu v pravém opaku, když se jí otevře svět za zrcadlem v obývacím pokoji a dívka se vydává na další dobrodružství. Obě tyto knihy nejen odrážejí svět viktoriánské civilizace, ale také jej popisují v hlubším a veselejším slova smyslu. Tím, že Lewis Carroll napsal tato úžasné nápaditá díla, která byla přeložena skoro do všech jazyků, výrazně přispěl k vývoji dětské literatury a značně ji obohatil. Dětská literatura ve viktoriánské éře dominovala zbožnými morálními příběhy, které měly vzdělávat a poučovat mladé, aby z nich vyrostli slušní a pořádaní lidé. Nicméně, Carroll použil osobitou směsici představitosti a logiky, čímž přispěl ke změně v přístupu k dětské literatuře.

Pro dnešní čtenáře mohou Carrollovy knihy navíc sloužit jako zesměšňující průvodce striktně rozčleněnou viktoriánskou společností. Knihy odrážejí Alenky kulturu tím, jak se hrdinka vyjadřuje, jak si uvědomuje své místo ve viktoriánské společnosti, jak nepraktické vzdělání se jí dostává, a také způsob, jakým Viktoriáni pohlíželi na děti. Tím, že vytvořil říši divů, Carroll poskytl čtenáři poněkud povědomý text, vybízející pousmát se nad propletenými dialogy a absurdním dobrodružstvím hrdinky, a tudíž uniknout ze všedních problémů své doby. Alenčino dobrodružství je úzce spjato s příběhem, který se udál 6. července 1862. Dodgson tohoto dne vzal své tři mladé kamarádky, dcery děkana Oxfordské university, na říční výpravu lodičkou, kde jim, jako již často předtím, vyprávěl pohádkový příběh. Jedna z těchto dívek, Alice Liddell, jeho nejmilejší přítelkyně, jej požádala, aby příběh vydal v knižní podobě, a její přání bylo vyslyšeno.

V současné době tyto knihy nejsou u dětí tak populární jako za vlády královny Viktorie, a to i přesto, že inspirovaly a stále inspiřují mnoho současných spisovatelů a

tvůrců kreslených i filmových verzí. Tato skutečnost je mimo jiné úzce spjata s přítomností Carrollovy nonsensní poezie. Básně v obou *Alenkách*, kterými autor zesměšňoval již existující verše, jež se děti musely ve škole učit, měly satirizovat jak jejich didaktické myšlenky, tak způsob, jakým se na školách vyučovalo. Jak se Florence Miller zmínila již v roce 1903 v *The Poems in Alice in Wonderland (Poezie v Alence v říši divů*)*, „ti, kdo knihu četli, když byla poprvé uveřejněna, v ní našli požitky, jež dnešní dítě postrádá.“^{*} (Milner: 245) Básně ale každopádně neztratily na své originální humornosti, a Carrollovo dílo stále patří k nejslavnějším klasikám, známým po celém světě.

Tato diplomová práce zkoumá typické ukázky viktoriánských hodnot, satirizované existencí směšných bytostí z říše divů a za zrcadlem, jejich pro nás nesmyslným pochopením logiky, jejich vyjadřováním, a Alenky schopností vypořádat se s panovačným chováním podivných postaviček, se kterými se hrdinka v obou dílech setkává.

První kapitola této diplomové práce prezentuje strukturu viktoriánské společnosti a zkoumá archetypy viktoriánských způsobů vystupování, jež jsou zobrazeny v obou *Alenkách*. Čtenář se zde může ztotožnit s Alenkou, mladou dámou ze střední společenské vrstvy, která si je vědoma svého postavení ve společnosti, a je zvyklá na určité společenské normy a pravidla. Ta jí ale bohužel tvorové říše divů a za zrcadlem neposkytují. Zaměřuji se zde rovněž na styl, jakým autor tuto realitu zobrazil ve svém díle. Dále tato kapitola zkoumá, jak se rozdíl ve společenských třídách odráží v různých otázkách, o nichž se v té době tak často diskutovalo. Například poukazuji na sociolingvistické prvky v řeči Viktoriánů, založené na uplatňování moci a solidarity v rozhovorech hrdinů knih. Tyto prvky zde porovnávám na příkladech z Carrollova díla, v němž autor ztotožňuje některé postavy s vyšší společenskou třídou, a jiné s chudým lidem. Zmiňuji se zde rovněž o nezveřejněné epizodě o Vosákovi v paruce¹, jejíž hrdina, starý a rozmrzelý Vosák, zobrazuje prvky mluvy nižších společenských tříd, pravděpodobně nejvýrazněji ze všech Carrollových postaviček. Snobství - fenomén, který se často spojoval s vyšší a střední společenskou třídou, se v *Alence* odráží v chování různých postaviček, jakou je například Kloboučník, jehož snobský

¹ Lewis Carroll na radu ilustrátora Johna Tenniela v originále nezveřejnil epizodu o Vosákovi, která velmi pravděpodobně původně patřila do kapitoly *Je to můj vynález***. Avšak Aloys a Hana Skoumalovi tuto epizodu do českého překladu zařadili.

výraz originálně zachytil i ilustrátor John Tenniel. (Apendix 2) Nevyvážené rozdělení potravin mezi Britské společenské třídy se také odráží v obou *Alenkách*. Na jedné straně společnosti byl jídla přebytek, což se v knihách odráží ve výskytu „delikatesních postaviček“ jako je například Skopová Kýta.** Na druhé straně ale mnozí lidé trpěli nedostatkem potravin, a v některých částech Britského impéria dokonce umírali hladu. Na tento problém Carroll ve svém díle pravděpodobně naráží tím, že nedopřává ani Alence, ani ostatním tvorům jediného sousta: na čajové slavnosti v říši divů není na stole jediný pokrm, Kloboučník nikdy nemá čas dojíst svůj sendvič a i Alenka neustále hledá něco k jídlu; v říši za zrcadlem se pak hladový pan král krmí senem a v závěrečné slavnosti se nikdo nesmí jídla dotknout, protože by tím porušil pravidla etikety: „řezat někoho, kdo ti byl představen, to se nesluší**.“ (str. 150) Dále se zde diskutuje o stinných stránkách viktoriánské populace, včetně kriminality, prostituce a nelegálního užívání narkotik, na něž zřejmě autor obou knih v některých kapitolách narážel.

Následně se tato práce zabývá nedostatkem logiky a uspořádáním pravidel jak ve viktoriánské soudní síni, tak v tehdejší politickém systému. Nepřátelská atmosféra v královnině soudní síni, kdy královna neustále vykřikuje na nevinné oběti a svědky: „Srazte jim hlavy!**“, v podstatě referuje k tehdejší situaci v soudním systému. Nejen s obžalovanými, ale také se svědky se v devatenáctém století zacházelo velice nepřátelsky, což se humorně projevuje i v *Alence*. Dodgson, který sám značně přispíval svými eseji k politickému životu na Oxfordské universitě, kritizoval volby Britského premiéra v roce 1865, protože zde William Gladstone, skvělý reprezentant Oxfordské university, prohrál volby. V jeho dětských knihách je možné pozorovat narážky na tuto skutečnost. Dále Carroll pravděpodobně reagoval na stinné stránky kapitalismu, a v neposlední řadě, na lidské předsudky a rasismus.

Druhá kapitola se zaměřuje na vzdělávací systém viktoriánské éry, a porovnává rozdíly ve vzdělávání dívek a chlapců a následně zdůrazňuje třídní rozdíly ve vzdělání. Charles Dodgson začal sbírat zkušenosti s výukou již ve svých sedmnácti letech, kdy své sestře pomáhal s dětmi ve škole v Croftu, kde jeho rodina bydlela. Dále se zaměřuje na pedantství a způsob, jakým se Viktoriáni stavěli k dítěti, což Dodgson, muž, který se sám nejlépe cítil v přítomnosti dětí, kritizoval, a tudíž jej i legračně spodobnil ve svém díle. Autor ve svých knihách také bezpochyby naráží na tehdejší systém výuky, kdy se žáci ve školách museli učit veškeré učivo z paměti. Tento fakt se odráží například v

Alenčině neschopnosti vzpomenout si na přesné znění těch nejznámějších básniček, nebo jejím popleteném pochopení zeměpisu: „Londýn je hlavní město Paříže a Paříž je hlavní město Říma [...]**“ Tato kapitola dále zkoumá způsoby, jak se děti měli vyjadřovat, a naopak, na výběr jazyka u dospělých, když s dětmi mluvili. Mimoto se zde zaměřuji na viktoriánského vychovatele se svou neustálou potřebou kontrolovat a plísnit své žáky, což často následovalo tvrdým, často i tělesným, trestem. V knihách se například objevuje postava Aliciny guvernanky, slečny Prickett, která ji neustále napomíná. Kromě vhodných způsobů odívání se, slušné mluvy a správného držení těla se jak protagonistce, tak i ostatním tvorům říše divů a za zrcadlem, neustále vytýká způsob chování. Carroll také naráží na skutečnost, že vzdělání nepřipravuje na život dítěte, což humorně demonstruje na Alenčině neschopnosti vyřešit ty nejprimitivnější problémy. Kromě toho se zde diskutuje o častém výskytu násilí v obou *Alenkách*.

Třetí kapitola pojednává o různých možnostech, jak viktoriánské obyvatelstvo trávilo volný čas. Zkoumám zde společenský život rozdílných společenských tříd, jejich oblíbené sporty a hry, a jimi často navštěvovaná místa spojená s trávením volného času, o kterých Carroll zmiňoval ve svém díle. Viktoriánské dámy a gentlemani obecně upřednostňovali organizované hry jako je golf, kriket nebo kriket. V šedesátých letech devatenáctého století se zakládaly četné sportovní kluby. Autor sám rád hrával s dívkami různé hry, jeho romány jsou tudíž tímto druhem zábavy doslova prostoupeny. Postavičky v *Alence v říši divů* jsou vypořádány jako jednotlivé karty, ale o karetní hře jako takové se zde autor nezmiňuje. Dále se v této knize objevuje poněkud nelítostně pojatá hra kriketu, kde plameňáci slouží jako hrací hole a ježci jako odpalovací koule. Při této hře je Alenka zejména znepokojena pravidly hry, které se tolik liší od pravidel jejího světa. Nikdo nehraje čestně, všichni se ve hře navzájem překřikují, a neposlušnost „hracího náčiní“ jen přidává na celkově chaotickém pojetí hry. Na druhou stranu má ale šachová hra v knize *Za zrcadlem* přísnější pravidla než výše zmíněné hry. Každá postavička v této knize představuje určitou šachovou figurku, jak již Carroll rozvrhl v předmluvě knihy. (Appendix 8) Pro Alenku tedy cesta říše za zrcadlem znamená šachovou hru, ve které se snaží vyhrát. Stejně jako v říši divů, ani zde se jí ale nedostává odpovědí na její četné otázky, a i zde má hra svou vlastní logiku, odlišnou od her, které dívka v opravdovém životě ovládá. Nicméně, na konci příběhu hrdinka vyhraje pozici královny, kdy s ní ale většina postav její nadšení nesdílí.

Otázkou je, zda autor pouze narážel na viktoriánské puntičkářství a „posedlost“ pravidly, zda měl v úmyslu pouze bavit své mladé čtenáře a čtenářky, nebo zda tento matematický génius ve svém textu ukryl nějakou zakódovanou zprávu.

Tato část diplomové práce se kromě jiného zabývá viktoriánskými hodnotami spojenými s volným časem a způsobem, jakým je autor satirizoval. Poukazuje se zde na Alenky samozřejmě vyprávění o prázdninách u moře a na třídní rozdíly v trávení volného času v Britských přímořských oblastech. Carroll ve svém díle pravděpodobně narážel na tehdy moderní „aktivnost“ dovolené, v porovnání s odpočinkem. Alenka, když se u moře setkává s Nohem a Paželvem, ihned dostává lekci „Mořepisu.“** Dále se zde zmiňují o autorovo možné kritice stavu britských pláží, což demonstrují na příkladech z básně Mrož a tesař**.

A konečně, čtvrtá kapitola se zaměřuje na to, jak Viktoriáni pohlíželi na velké změny této éry, jež zapříčinila především průmyslová revoluce a publikace Darwinova eseje *O vzniku druhů přírodním výběrem (The Origin of Species)*. Zkoumám zde zjevné narážky na Darwinovu evoluční teorii v *Alence* a zdůrazňuji nejen autorovu pozoruhodnou inteligenci a představivost, ale také spojitost s Tennielovými ilustracemi. Poté poukazují na rapidní expanzi železničního průmyslu, její následky, a skutečnost, jak viktoriánský lid na tento rozvoj reagoval. Zejména zde zdůrazňuji protějšek „železniční mánie“ zobrazený v říši divů a za zrcadlem. Nakonec zde naznačuji možnou podobu mezi Carrollovou knihou *Za zrcadlem a s čím se tam Alenka setkala* a velkou světovou výstavou v Londýnském Crystal Palace, na základě primární i sekundární literatury.

V závěru diskutuji o přínosu obou knih, jak pro děti, tak pro dospělé, a to ve vztahu k podrobné analýze děl. Srovnávám zde viktoriánské a současné čtenáře *Alenky*. Jelikož knihy, které autor nepsal s žádným jiným úmyslem, než pobavit mladé čtenáře, preferují v dnešní době hlavně dospělí čtenáři, zdá se, že se z „pouhé dětské knihy“ stalo neocenitelné dědictví Viktoriánské doby.

* Vlastní překlad

** Překlad dle Aloyse a Hany Skoumalových

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APPENDICES

Appendix 1



Alice Liddell (1852-1934) was Dodgson's best child friend and one of his favourite photography models. But most importantly, she was the reason why Carroll published both *Alice* books. Without her, possibly, the books would not have been written at all. One summer afternoon, on 4 July 1862, Dodgson with his friend Duckworth took Alice and her sisters on a boat trip to Godstow, where he amused the girls with his made-up stories. Alice Liddell pleaded with Dodgson to write a book about everything he told them on the river trip, and he, being her great admirer and friend, did as she asked him to. (Pudney: 5, Richardson: 131)

Appendix 2

The Wasp in a Wig



The picture is reconstructed after Tenniel by Ken Leeder. (Gardner)

Appendix 3



Tenniel's drawing picturing the snobbish expression of Mad Hatter, representing Victorian class awareness, which Dodgson mocked in both his novels. ("Alice in Wonderland Pictures." [viewed 22 January 2007]: <http://www.alice-in-wonderland.net/alice2a.html>)

Appendix 4

Looking-Glass Insects illustrated by Tenniel



Appendix 5

Robert Southey
The Old Man's Comforts and how he gained them

You are old, Father William, the young man cried,
The few locks which are left you are grey;
You are hale, Father William, a hearty old man,
Now tell me the reason I pray.

In the days of my youth, Father William replied,
I remember'd that youth would fly fast,
And abused not my health and my vigour at first
That I never might need them at last.

You are old, Father William, the young man cried,
And pleasures with youth pass away,
And yet you lament not the days that are gone,
Now tell me the reason I pray.

In the days of my youth, Father William replied,
I remember'd that youth could not last;
I thought of the future whatever I did,
That I never might grieve for the past.

You are old, Father William, the young man cried,
And life must be hastening away;
You are cheerful, and love to converse upon death!
Now tell me the reason I pray.

I am cheerful, young man, Father William replied,
Let the cause thy attention engage;
In the days of my youth I remember'd my God!
And He hath not forgotten my age.

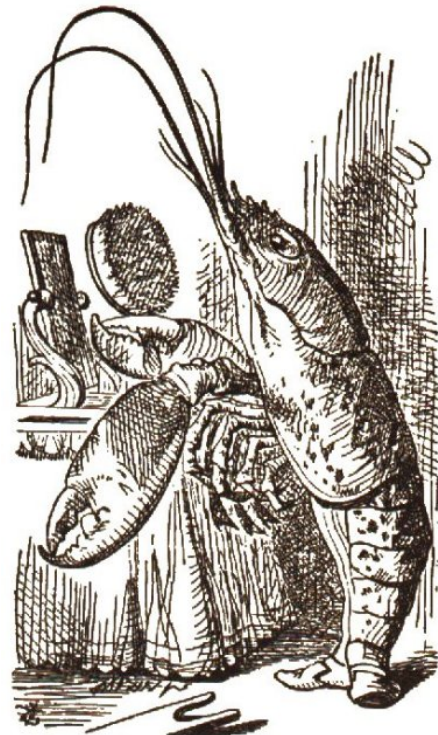
This, at the first sight a very didactic poem, acquired a very different meaning in Carroll's version of *You are Old, Father William*. Carroll's contemporary children were probably very well acquainted with Southey's poetry, and had to learn it by heart. Therefore, Carroll's version must have been much more entertaining for them than for contemporary child readers today.

Appendix 6

Food in *Alice* books:



The Leg of Mutton



The Lobster



The Oysters



The Mock Turtle (Soup)

(Tenniel's illustrations)

Appendix 7

Carroll mocked different methods of voting in the following words:

I.

ALTERNANDO, as in the case of Mr. —, who voted for and against Mr. Gladstone, alternate elections.

II.

INVERTENDO, as was done by Mr. —, who came all the way from Edinburgh to vote, handed in a blank voting paper, and so went home rejoicing.

III.

COMPONENDO, as was done by Mr. —, whose name appeared on both committees at once, whereby he got great praise from all men, by the space of one day.

IV.

DIVIDENDO, as in Mr. —'s case, who, being sorely perplexed in his choice of candidates, voted for neither.

V.

CONVERTENDO, as was wonderfully exemplified by Messrs. — and —, who held a long and fierce argument on the election, in which, at the end of two hours, each had vanquished and converted the other.
(Carroll: *The Dynamics of a Parti-cle*: 65)

Appendix 8

Carroll's parody to Isaac Watt's didactic poem:

Carroll's Version:

How Doth the Little Crocodile

How doth the little crocodile
Improve his shining tail,
And pour the waters of the Nile
On every golden scale!

How cheerfully he seems to grin,
How neatly spreads his claws,
And welcomes little fishes in,
With gently smiling jaws!

The Original:

Against Idleness and Mischief by Isaac Watts

How doth the little busy bee
Improve each shining hour,
And gather honey all the day
From every opening flower!

How skilfully she builds her cell!
How neat she spreads the wax!
And labours hard to store it well
With the sweet food she makes.

In works of labour or of skill,
I would be busy too;
For Satan finds some mischief still
For idle hands to do.

In books, or work, or healthful play,
Let my first years be passed,
That I may give for every day
Some good account at last

(<http://home.earthlink.net/~lfdean/carroll/parody/crocodile.html>)

Appendix 9

Looking-Glass chess characters

R E D.

W H I T E.

White Pawn (Alice) to play, and win in eleven moves

	PAGE		PAGE
1. Alice meets R. Q.	142	1. R. Q. to K. R's 4th	147
2. Alice through Q's 3d (by railway)	149	2. W. Q. to Q. B's 4th (after shawl)	173
3. Alice meets W. Q. (with shawl)	152	3. W. Q. to Q. B's 5th (becomes sheep)	178
4. Alice to Q's 5th (shop, river, shop)	173	4. W. Q. to K. B's 8th (leaves egg on shelf)	183
5. Alice to Q's 6th (Humpty Dumpty)	178	5. W. Q. to Q. B's 8th (flying from R. Kt.)	204
6. Alice to Q's 7th (forest)	184	6. R. Kt. to K's 2nd (ch.)	209
7. W. Kt. takes R. Kt.	207	7. W. Kt. to K. B's 5th	222
8. Alice to Q's 8th (coronation)	211	8. R. Q. to K's sq. (examination)	224
9. Alice becomes Queen	223	9. Queens castle	231
10. Alice castles (feast)	229	10. W. Q. to Q. R's 6th (soup)	237
11. Alice takes R. Q. & wins	234		
	240		

[Note. The page references (corrected above for this edition) were wrong in the 1897 edition, which was set up from the 'People's Edition' (1887) with the page numbers unaltered.]

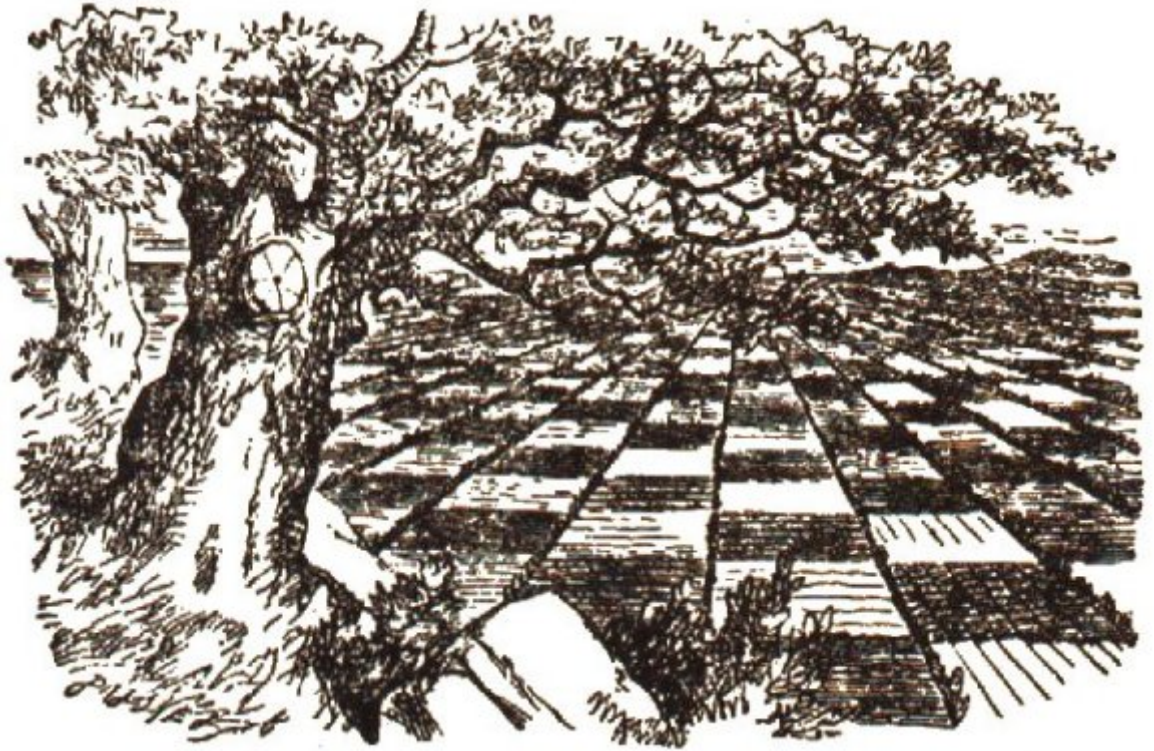
DRAMATIS PERSONÆ.

(As arranged before commencement of game.)

WHITE.		RED.	
PIECES.	PAWNS.	PAWNS.	PIECES.
Tweedledee	Daisy.	Daisy	Humpty Dumpty.
Unicorn	Haigha.	Messenger	Carpenter.
Sheep	Oyster.	Oyster	Walrus.
W. Queen	'Lily'.	Tiger-lily	R. Queen.
W. King	Fawn.	Rose	R. King.
Aged man	Oyster.	Oyster	Crow.
W. Knight	Hatta.	Frog	R. Knight
Tweedledum	Daisy.	Daisy	Lion.

[Note. Dramatis Personæ: as in 1872; omitted in 1897 and subsequent editions, but retained in reprints of the 'People's Edition'.]

Appendix 10



The countryside of Leckhampton Hill, in Gloucestershire, resembling the chessboard.

Appendix 11

Bathing machines painted by William Heath:



Mermaids at Brighton (1829)

The bathing machine was an invention, which was very popular in the nineteenth century. It enabled Victorian ladies to bathe or wade in the sea and have their privacy at the same time. These wooden and roofed cards were rolled straight into the sea by horses. The bathing machine was closely associated with proper sea-bathing etiquette during the reign of Queen Victoria. Usually, this device was used by women. In case men wanted to hire a bathing-machine, they had to choose one in a different area. (Webster's Third New International Dictionary)

Appendix 12

The Walrus and The Carpenter

The sun was shining on the sea,
Shining with all his might:
He did his very best to make
The billows smooth and bright--
And this was odd, because it was
The middle of the night.

The moon was shining sulkily,
Because she thought the sun
Had got no business to be there
After the day was done--
"It's very rude of him," she said,
"To come and spoil the fun!"

The sea was wet as wet could be,
The sands were dry as dry.
You could not see a cloud, because
No cloud was in the sky:
No birds were flying overhead--
There were no birds to fly.

The Walrus and the Carpenter
Were walking close at hand;
They wept like anything to see
Such quantities of sand:
"If this were only cleared away,"
They said, "it would be grand!"

"If seven maids with seven mops
Swept it for half a year.
Do you suppose," the Walrus said,
"That they could get it clear?"
"I doubt it," said the Carpenter,
And shed a bitter tear.

"O Oysters, come and walk with us!"
The Walrus did beseech.
"A pleasant walk, a pleasant talk,
Along the briny beach:

We cannot do with more than four,
To give a hand to each."

The eldest Oyster looked at him,
But never a word he said:
The eldest Oyster winked his eye,
And shook his heavy head--
Meaning to say he did not choose
To leave the oyster-bed.

But four young Oysters hurried up,
All eager for the treat:
Their coats were brushed, their faces washed,
Their shoes were clean and neat--
And this was odd, because, you know,
They hadn't any feet.

Four other Oysters followed them,
And yet another four;
And thick and fast they came at last,
And more, and more, and more--
All hopping through the frothy waves,
And scrambling to the shore.

The Walrus and the Carpenter
Walked on a mile or so,
And then they rested on a rock
Conveniently low:
And all the little Oysters stood
And waited in a row.

"The time has come," the Walrus said,
"To talk of many things:
Of shoes--and ships--and sealing-wax--
Of cabbages--and kings--
And why the sea is boiling hot--
And whether pigs have wings."

"But wait a bit," the Oysters cried,
"Before we have our chat;
For some of us are out of breath,
And all of us are fat!"
"No hurry!" said the Carpenter.
They thanked him much for that.

"A loaf of bread," the Walrus said,
"Is what we chiefly need:
Pepper and vinegar besides
Are very good indeed--
Now if you're ready, Oysters dear,
We can begin to feed."

"But not on us!" the Oysters cried,
Turning a little blue.
"After such kindness, that would be
A dismal thing to do!"
"The night is fine," the Walrus said.
"Do you admire the view?"

"It was so kind of you to come!
And you are very nice!"
The Carpenter said nothing but
"Cut us another slice:
I wish you were not quite so deaf--
I've had to ask you twice!"

"It seems a shame," the Walrus said,
"To play them such a trick,
After we've brought them out so far,
And made them trot so quick!"
The Carpenter said nothing but
"The butter's spread too thick!"

"I weep for you," the Walrus said:
"I deeply sympathize."
With sobs and tears he sorted out
Those of the largest size,
Holding his pocket-handkerchief
Before his streaming eyes.

"O Oysters," said the Carpenter,
"You've had a pleasant run!
Shall we be trotting home again?"
But answer came there none--
And this was scarcely odd, because
They'd eaten every one.

Appendix 13

JABBERWOCKY

`Twas brillig, and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogoves,
And the mome raths outgrabe.

"Beware the Jabberwock, my son!
The jaws that bite, the claws that catch!
Beware the Jubjub bird, and shun
The frumious Bandersnatch!"

He took his vorpal sword in hand:
Long time the manxome foe he sought --
So rested he by the Tumtum tree,
And stood awhile in thought.

And, as in uffish thought he stood,
The Jabberwock, with eyes of flame,
Came whiffling through the tulgey wood,
And burbled as it came!

One, two! One, two! And through and through
The vorpal blade went snicker-snack!
He left it dead, and with its head
He went galumphing back.

"And, has thou slain the Jabberwock?
Come to my arms, my beamish boy!
O frabjous day! Callooh! Callay!
He chortled in his joy.

`Twas brillig, and the slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogoves,
And the mome raths outgrabe.

(<http://www.jabberwocky.com/carroll/jabber/jabberwocky.html>)

Appendix 14

Darwin in Wonderland: the head of a **monkey** in the background of Tenniel's pictures:



Appendix 15

Crystal Palace, Great Exhibition of 1857



Appendix 16

Victorian taste



“Tenniel’s Duchess was almost certainly inspired by the Ugly Duchess of the Flemish painter Quinten Massys (1465-1530), in the National Gallery.”
(Pudney: 76)

ÚDAJE PRO KNIHOVNICKOU DATABÁZI

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Autor práce	Lenka Kočandrová
Obor	Učitelství anglického jazyka
Rok obhajoby	2007
Vedoucí práce	Mgr. Šárka Bubíková, Ph.D.
Anotace	Charakteristika vybraných aspektů viktoriánské doby a analýza Alenky v říši divů a za zrcadlem na základě toho, jak v nich autor parodoval společnost, viktoriánské hodnoty, instituce a životní styl Viktoriánů.
Klíčová slova	Lewis Carroll Charles Lutwidge Dodgson <i>Alice's Adventures in Wonderland</i> <i>Through the Looking-Glass</i> Nineteenth century values Victorians