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Lewis Carroll's
Dissection and Restructure
of the
Social Self

by
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Honors Thesis
in
Department of English
University of Richmond
Richmond, VA

April 24, 1987

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Lewis Carroll's Dissection and Restructure
of the
Social Self

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Senior Thesis

April 1, 1987

Lewis Carroll's Dissection and Restructure
of
Man's Social Self

Lewis Carroll's Alice's Adventures in Wonderland and its sequel, Through the Looking Glass, should not be categorized as literature primarily for children. These stories are works of art whose complex nature demands intellectual interpretation. Such a study is not meant to take joy away from the innocent and pleasurable surface of Alice's adventures. Instead, the usefulness of probing deeply into this literature is to reveal a fundamental lesson that Carroll imparts to his readers. After studying the feelings prevalent in English Victorian society, Carroll's personal feelings as illustrated through his themes, and his devices and technique of writing, I have found a fundamental element which lies behind his thinking. This element is Carroll's realization of the discrepancy between man's social voice and his inner voice. By dissecting Victorian man's social self and celebrating man's inner core, Carroll is in essence setting up a valuable lesson for Victorians who need assurance of their position in the world and of their self-worth.

The first section of my thesis is devoted to presenting Carroll's philosophies on the social scene of the Victorian

period. In this section I will also illustrate Carroll's personal views on society, as is apparent from the subjects of education, established religion, and social etiquette found in his stories. In the second section I will explain the theme, social self versus inner self, which is prevalent in his stories and is the basic outcome in developing Carroll's devices and techniques. In the third section I will explain how the first device, which is Carroll's use of dream imagery, pulls the reader into the story and reveals to the reader a lesson about the benefits of identifying and listening to one's inner voice over his social voice. In the fourth section I explain Carroll's technique of writing, which is a second device used to alienate the reader from the story, and subsequently, from the social world he has created.

Through this way of presenting the material, the complete process Carroll goes through to dissect man's social self is made apparent. First, with evidence from his stories, I point out the faults of the Victorian establishment as Carroll must have personally felt them. Carroll had to have initially begun his dissection by realizing that he himself had something beyond just a social self. Second, I reveal this dissection in a general way by showing its application to the major theme of his stories. In the last two sections I then concentrate on the distinct truths about man's social voice and his inner voice and the specific devices Carroll uses to teach these things to his Victorian readers. In each section I also explain certain qualities of the surrealist movement. I have two reasons for doing this. First

because I feel that these ideas are familiar to modern readers and will help illuminate the philosophies and artistic ideas of Carroll. Second, because I devote attention to certain emotions prevalent in the Victorian period, I want to stress the fact that Carroll's views were advanced for his time and that his ideas do have a general and universal impact as well.

By studying Alice's Adventure's in Wonderland and Through the Looking Glass, it becomes evident that Lewis Carroll had a specific and identifiable feeling about the structure of society. This feeling permeates his stories and must be understood first because it lies behind his themes, his characters and his technical devices of writing. This fundamental feeling exists in Carroll's distrust and disgust for "The Establishment." In his writings Carroll exhibits his personal philosophies on the nature of this feeling and how it may be handled by Victorian man. On the other hand, Carroll is reflecting a public, collective feeling in his writings that illustrates a sign of the times. During the Victorian era distrust of the social structure (or the establishment) was a widespread feeling that was bred by scientists and technologists and was recognized by the current philosophers. Throughout Alice and her adventures it becomes clear that this feeling stems from Carroll's objection to the existing form of educating the young, his disgust for social etiquette, and his hostility towards established religions. It is also clear that Carroll distrusted the establishment because it imposed institutions and conventions on man that blocked him from his true inner self, and, instead of developing, man found his race degenerating.

In understanding how Carroll may have initially developed these feelings it is helpful to turn to the time in which he

lived, the Victorian period. The threat of one's inner self was a widespread feeling of this era. As we read in The Norton Anthology of English Literature:

The middle class code...reflected commercial experience in which sobriety, hard work and a joyless abstention from worldly pleasures paid off, paradoxically enough, in worldly success. Intermixed with this code was an insistence upon respectability--an insistence reflecting the insecurity of a newly powerful class in a fluid society, a class anxious to have a fixed set of manners...(939)

This quotation says a couple of interesting things. Carroll himself lived by very strict Victorian codes in his private life. However, it is that "fixed set of manners" that is ridiculed in Carroll's writings. Furthermore, Carroll goes beyond ridiculing the insistence for social etiquette. He objects to the belief that people can find comfort or happiness in any kind of social convention. It is also interesting that this quotation mentions the paradoxical quality of man's existence in this structured society. It is as if one cannot discuss man's relationship with the establishment without pointing out the paradox of the situation. If man loses something of his inner self because of the constraints of "The Establishment," then his inner self must find another outlet. Not only is this exhibited in Alice but it is a truth found in Carroll's life as well. Carroll was a man of

great paradox. According to Derek Hudson, Carroll became so emotionally involved with children that he remained unemotional with adults, and it is because he lived with so much abstinence in his life that he let Alice live with so much indulgence in his stories (270).

Lewis Carroll's "looking glass" life offers an answer to the Victorian's concern about the victimization that they felt was caused by society. His life was an example of the success of proportion that he preaches in Alice's Adventures. Carroll was endowed with a mathematician's mind and had the ability to cancel out the effects of his paradoxical nature by living his inconsistencies of nature in complete proportion. He did not allow the scale to be tipped heavily in either direction; instead he sat completely balanced between his two worlds. Carroll exhibits a "hell-fire" way of preaching this lifestyle through his characters. Alice is subject to the horrors of not being in proportion as her body changes size and she is threatened with violence and death. The White Knight stresses the importance of balance in his speech on "the art of riding(Looking Glass 222)." Actually, balance is a fundamental aspect of riding a horse and really does not have much to do with the "art" of the sport. However, to Carroll, balance is everything--and Carroll and the Knight are unified in this scene. So, by reading the Knight's dialogue with Carroll in mind, it becomes evident that balance and proportion are the fundamental aspects of Carroll's life and of Carroll's "art." Carroll's preaching is identified in one

more character whose life ends tragically. Humpty Dumpty, who is seen by Edmund Little as "static and one-sided(45)," does not exist as a proportional character and so takes his great fall. Though in other examples we will find Carroll's feeling toward the establishment and the paradoxes it breeds as being destructive, through these characters we find his personal method of coping. To the Victorians, Carroll portrays his feelings as having life-or-death consequences. This is not to be taken literally to mean an individual's life, rather to symbolize the life of one's inner self.

We must also look into the Victorian setting to understand Carroll's preoccupation with control (another symptom that stems from the disease of the establishment). Darwin's Origin of Species made men question the meaning of their existence which they had previously believed to be a well-thought out and superior part of God's plan. Then came the idea of survival of the fittest and, as reflected in the words of a Victorian poet, they saw that even nature, "red in tooth and claw," threatened their presence on earth (Tennyson, Norton Anthology 1148). These feelings were combined with an "anxious sense of something lost [an alienation], in a world when technological advances were too fast for the human psyche," as The Norton Anthology explains (929). With the importance of the individual declining, Victorian man could not help feeling a loss of control. In his curiosity about science and technology man created a world that alienates men. Again we find our paradoxical nature having a curiosity which is intended

to lead us to becoming more like gods but, instead we end up becoming more beastly with our newfound painful knowledge. In Carroll's eyes this newfound knowledge proved to him that man has been living a disproportionate life. Not only did Victorian man exhibit a disproportionate curiosity but also an overemphasized faith in man. It was probably not surprising for Carroll to find the people around him distraught with their lives. Man had tipped the scale and was now doomed to tumble into despair. It was probably because of these feelings that Carroll became concerned with regaining control.

Emblematic of man of the Victorian era, Alice is lost in Wonderland because she has no control. Carroll blames part of this loss on the educational system of England at that time. Alice tries to control certain situations in Wonderland by reciting her memorized rhymes or facts. This is introduced in the very beginning of the Alice series when she falls down the hole and looks to her sparse education to help her, which of course does not work. In fact, other characters ridicule Alice's education as the caterpillar does when he makes her recite poetry and then scolds her for her mistakes (Alice's Adventures 49). Alice tries to exert control with the standards of her education but they do not hold in Wonderland. Wonderland revolves on its own rules and Alice cannot use her defective education in a place where it cannot be applied directly. That is, Alice will only feel comfortable in certain contexts because that is how her Victorian education has taught her to be. For example, the

Queen's game of croquet leaves Alice feeling lost and uncomfortable because it does not conform to the definition she had of croquet (Alice's Adventures 80). Through this kind of education Alice has actually lost her ability to exert control. According to Mark Hennelly, "like an adolescent, fantasy asks the embarrassing questions,...civilization's answers are false (75)." This adolescent (Alice) certainly does raise embarrassing questions about an educational system which was man-made and not modeled after any plan of nature. In Wonderland it is clear that the system Alice has been set up in was not to her best advantage as a human and that seeking order through a man-made convention is like imposing man's so-called superiority on an indifferent world. Both efforts come to nothing. Alice's educational defeat in Wonderland exemplifies the worst fear of a philosopher of the Victorian period, John Stuart Mill. He believed that, "The mental and moral [powers], like the muscular powers, are improved only by being used (Norton Anthology 1062)." Alice has so little use of these powers that they seem to have diminished altogether. Mill uses an interesting analogy in comparing one's faculties with one's muscular ability. At times, Alice is a human without mental control as well as physical control. Her constant threats of extinction illuminate the analogy of her muscles being connected closely with her mental powers. Alice is told what to do by almost every character and she complains of being ordered about, but most of the time she lacks the power to rectify the situation. It may therefore be hypothesized that Carroll is

implying that Alice's lost sense of control was due to her defective education.

Lewis Carroll also found fault with society in its codes of social etiquette. This feeling was apparent throughout the Victorian period. As Mill would philosophize, man does not follow his true inner self when he follows the code of social etiquette. The individuality of our moral being, according to Mill, is threatened by our social selves (Norton Anthology 940). Through etiquette, man has again followed the harmful lead of the establishment. Carroll's writings teach us to question these social mores. The Victorian social attitudes restrict Alice in her life above ground. These attitudes are represented by her older sister, who appears at the beginning of the series as Alice's guardian and mentor in the social graces. In Wonderland politeness is overthrown because it is illogical and creates misunderstandings. Alice becomes aware of this at the mad tea party: she scolds the March Hare for offering her wine when he does not have any and the March Hare scolds Alice for joining the tea when she was not invited (Alice's Adventures 66). As a matter of fact the whole dialogue in this scene revolves around the characters accusing one another of being rude and uncivil. In the end nothing is resolved and no one is better off. In addition Alice comes into contact with two characters who represent her experiences with the real world of adult authorities. These authorities do not give any honorable reason for demanding respect (as adults often do not) and they threaten physical

punishment when they do not receive it. In the beginning of Alice's Adventures, Carroll describes the Cheshire Cat as follows: "...it had very long claws and a great many teeth, so [Alice] felt that it ought to be treated with respect (61)." Alice finds that a threat of physical pain is the reason to respect someone. She does not comprehend that there should be a deeper moral reason that underlies the code of etiquette. This idea is also embodied in the Queen of Hearts, who violently demonstrates that dictates of behavior should not necessarily be imitated as she continually threatens decapitation to anyone who strays from the social rules of her kingdom. Carroll clearly demonstrates the ways in which one's individuality is threatened by his social self. His disgust for social etiquette is so strong that in the scenes mentioned previously it is connected with violence.

Carroll's hostility toward an established religion is also represented in certain scenes which are characterized by religious symbols as well as violence. Even though Carroll was an Oxford don and a lecturer at Christ Church, it is widely believed that he had religious doubts about his own Christianity. Humphrey Carpenter suggests that the Alice series is a mockery of Christian belief because many of Carroll's poems are actually parodies of religious poems (62). This is just another example of Carroll's ridicule of the establishment. It seems that Carroll felt that established religion brought man farther away from God. Again we find man is his own enemy in the establishment of his life's paradoxes. The Christian religion has its problems because man's

self-interest opposes the will of God. Through man's quest for order and meaning he has set up a foundation for society that, no matter what his good intentions were, is based on his own self-interest. Terry Otten explains that the weeping gnat in Looking Glass cries because of "Alice's loss of innocence, bound by her acquired distrust (57)." Outside of Eden, man's habitat is a world which believes more in a means to an end than that it does in compassion. It is this "out of Eden" world that is symbolized in Wonderland. Here, often, this "means to an end" involves some kind of violence or betrayal. When a character in Wonderland has to be silenced he is threatened with decapitation, tied up in a canvas bag, stuffed into a teapot, or assaulted with flying dishes. Carroll does not run out of violent means which shows how degenerate man has become in his ways to achieve his own selfish ends. This illustrates Carroll's feelings about man and can be applied directly to his feelings about established religion.

Lewis Carroll viewed the world as godless because of the widespread existence of human vice. He also seems to assert that these vices have become consuming because they had freerange to multiply. Man's faults in Wonderland are not only represented by violence but by a cannibalism that drove God away. Alice frightens her nurse by suddenly shouting, "Nurse! Do let's pretend that I'm a hungry hyena, and you're a bone! (Looking Glass 130)." This statement suggests that Alice would rather let her base, animalistic side run wild than follow the good authority of her

old nurse (whose whiteness as a nurse and a bone represent the purer, innocent lifestyle). Man's distortion of the Lord's religion is also represented in the way Alice is asked to "Eat me" and "Drink me." It is through these words, Humphrey Carpenter suggests, that we are hauntingly reminded of Jesus' words. However, they are distorted in Alice's Adventure's by man's degeneration to cannibalism (66). Carroll shows that man is so far gone that even the "body and blood of Christ" that Alice partakes of alters her body in a grotesque way and makes her feel more alienated than it does completed. Through this, Carroll proves that man's established religion does not bring him closer to God.

The idea that Wonderland is the world of man after he has been cast from Eden is apparent in several ways. All the violent acts dealing with self-interest mentioned previously are repeated at least twice. This shows our world (and the world of Wonderland, since they are both symbolic of life after original sin) as a kind of hell in which the characters are condemned to live out their sins for eternity. Carroll's elevated consciousness of the Fall is evidence of his concern over man's continued degeneration. This is just like the characters at the tea party who continue their bickering and moving around their circular table forever. Wonderland also has an underworld quality because it took Alice "burning with curiosity" (like Eve), a very long fall to arrive there. Alice's descent occurs because of her own developed sense of man's quest for ultimate knowledge. In Victorian times this

quest for knowledge was significant because Darwin meddled with nature and his findings bred doubt in Victorian man. Alice tries to get back to man's state of innocence by her obsession with getting into the garden that she believes exists but that really does not exist. In both stories the lovely garden that Alice seeks entrance into is somehow forgotten as the story progresses. She does enter a garden in Alice's Adventures that is so anti-climactic we have to doubt it is the same garden she saw through the key hole. We especially wonder about the garden she finally does enter when we meet the devilish Queen of Hearts (74). It is also interesting that upon entrance to this garden Alice meets gardeners who are standing around a tree busily trying to cover up a mistake they had made before the Queen finds out what they had done. This scene is reminiscent of Adam and Eve's realization that they had eaten the forbidden fruit and must now await God's wrath. This is especially apparent when the Queen arrives and the gardeners fall face down on the ground, fearful of their nakedness and hiding their identity (at this point they are also referred to as the Queen's "own children" (77). So, if Alice reaches any garden it is the Garden of Eden after the crime of original sin has been committed. Comparing this garden to the Garden of Eden illustrates how far off track man has gone. The established religions, such as Christianity, may be exemplified in this scene of hierarchical order (represented by the Queen of Hearts and her underlings) as well as the violence and mistrust man has for one another. The vices of man in our world and the

world of Wonderland are closely related to this questioning of the existing established religions and insinuating that they have somehow failed.

To summarize Carroll's feelings against the structure of society (against the establishment) it may be helpful to look at a literary movement that occurred fifty years after Carroll finished the Alice series. That is, because of the way Carroll portrays his feeling against society--so that this feeling lies underneath his whole story--he exhibits the basic elements of the surrealist movement in his writings. According to Edward Henning, surrealist writers found support in the work of Karl Marx and Sigmund Freud (3). Marxist philosophy was partially based on the assumption that the way a man acts and thinks is largely determined by the underlying social structures of society. Freud was concerned with uncovering an individual's personality and revealing the unconscious part of the individual's self. Lewis Carroll had developed the same concerns. Alice has a lost sense of control and experiences the violence of a "lost" world because of the tension between the establishment and the inner self. Carroll's philosophical ideas in the Alice series points out the paradoxical position of Victorian man in the world that he has created. As we have seen, the existing form of education, social etiquette, and established religion do not help Alice in Wonderland. As we will find in the next sections, for Alice it is the revelation of her own inner voice that gives her strength.

Added to Carroll's distrust of established ideas and conventions we find another dimension in his philosophical thought. This basic dimension is Carroll's strong belief in realism. He distrusted oversimplification, which is inflexible and intellectually dishonest because it does not take into account the complexities of reality. These complexities of reality are shown through a major theme of the Alice series. That is, as has been referred to on a general level earlier, this theme exists in the idea of the social self versus the inner self. The crux of the antithesis may be simply restated. Carroll felt that one's inner self was being threatened by the forces of the establishment which insisted on the existence of a social self that was separate from the inner self. This opposition is a source of energy in Carroll's writings and represents the contradictory nature of man, which seems to be a typical motif found in the Alice series. Another motif of contradiction is Carroll's belief in reason. Carroll has found reason faulty when compared to imaginative thought. He deemed imaginative thought as having the power to give man the ability to understand himself and the world around him. This idea is derived from the stories themselves. Carroll suggests that it is through imaginative thought that Alice may overcome her tendency to define herself strictly on a social level. Through the development of the theme of social self versus inner self, Carroll aspired to a higher and fuller version

of reality. By illuminating the nature of contradictions found in the lives of Victorian man, he takes an important step toward showing that this opposition exists. Furthermore, in the Alice series, Carroll develops the idea that man may create a life that is not structured by society but by every individual for himself. Again we find in Carroll's writings a strong connection to the surrealist movement which will help us understand the development of this theme.

Man's individual self is checked by his social self which restricts him. This is why man's existence is marked by a contradictory nature. Carroll does not simplify the world by putting the blame entirely on man. With his realistic eye, Carroll sees man seeking to find order and understanding in the world around him which is impossible to do because the nature of the world itself is haphazard and senseless. Alice points out, as she is falling down the hole, that she could kill someone underneath her by dropping the empty jar of marmalade that she has pulled off a shelf as she fell (Alice's Adventures 10). What may first seem as a ridiculous consideration becomes possible when one thinks about the senseless accidents and deaths that frequently occur in our world. However, once one goes beyond nature as the enemy, the core of Alice's problems will appear to be tied up in the contradictory nature of man. Our minds are so conditioned by the general prevailing opinions of society that we are prevented from following our own true voice from within us. Society's voice is so loud that we can hear it even when we are alone. At

the beginning of Alice's Adventures, Carroll describes Alice's inner and outer tension as follows: "...sometimes she scolded herself so severely as to bring tears to her eyes; and once she remembers trying to box her own ears for having cheated herself in a game of croquet...(15)." Alice often chides herself in the voice of society as if she were still performing for an audience that is not even there. Examples like this one illuminate Carroll's powerful fear for the loss of the individual self. If we can not follow or even hear our inner voices when we are alone, than we have let society get the better of us. Carroll's realization of the discrepancy between the two voices is found in this theme that lies beneath the surface of his stories.

Specifically, because of the nature of this antithesis, contradiction is a major motif of this theme. The inner self versus the outer self is a theme that is inferred from the conflicts that Alice experiences. However, the motif of contradiction is an apparent motif because contradictions appear in the basic framework of the stories. Carroll portrays these contradictions as a child feels them (because of social conditioning adults are used to these contradictions). For example, at the tea party Alice receives a lecture from the Hatter, The March Hare and the Dormouse that she should say what she means (Alice's Adventures 66). They explain to her that it is not the same thing to say what you mean and to mean what you say. Before this, Alice did not realize that man could twist his words inside out to feed his own needs and to provoke his own

responses, and she becomes confused. The characters in this scene stress the importance of honesty which appeals more to Carroll's sense of realism. That is, he prefers Wonderland to the chaotic world above ground where society dictates what people say (which is often a contradiction to what they mean or want to say). Like almost every idea in the Alice series, the motif of contradiction at times becomes distorted, violent and grotesque. We find nursery rhyme characters placed in positions which either threaten their lives or vividly portray their deaths. In Looking Glass, we see Tweedledee and Tweedledum living out their battle as prophesied in the rhyme itself (175). However, these characters as described by Carroll appear to be more obnoxious and aggressive than the nursery rhyme suggests. In the same story we find Humpty Dumpty taking his great fall with "...a heavy crash [that] shook the forest from end to end (204)." Carroll uses vivid descriptions so the reader can feel and hear the deaths of these innocent nursery rhyme characters (who appear to be not so innocent in Carroll's story). Every poem that Alice tries to recite from her lessons has been "altered," as Alice says herself (Alice's Adventures 49). Carroll deliberately altered these poems in a disturbing way to reflect the lost innocence represented by the original nursery rhyme and its contradiction with the new grotesque content which represents the extent of the tension man has created in this contradictory world.

The closing poem of the Alice series demands close attention because it illustrates Carroll's realistic view of the world which is made to include the unavoidable contradictions rather than exclude them. This poem significantly reemphasizes the realistic theme of the story that hides under the surface of childhood innocence. Twice Carroll mentions in the poem that the children "sit with eager eye and willing ear," waiting for, "a tale to hear." Both times, in the following stanza, Carroll mentions death as follows: "Echoes fade and memories die: Autumn frosts have slain July. Dreaming as the summers die." One critic, Edmund Little, suggests that Carroll had a strong sense of what "life without Alice" would be like (47). That is, without Alice life would be like Wonderland that does not have any goodness and charm of its own--except that which exists in Alice herself. This would simply explain the death imagery in the poem, as Alice has died in the eyes of the poet. But I believe that the contradictions in this poem should be stressed more than the death imagery. By pairing the innocent faculties of a child with images of death, he presents a melancholy yet sweet poem developed by contrasts. Carroll bases the poem on contradictory emotions, contradictory life stages, and on contradictory imagery. He portrays his realistic sense of life underneath the guise of a simple, innocent poem for Alice and her sisters. As "golden" fall moves into the poem and "summer dies," we are faced with the archetype of autumn. William Anderson explains that autumn is the tragic phase of the four seasons and has a "deep psychological

nature" that represents isolation and death (36). However, this archetype is fittingly balanced with several images of summer embodied in "memory of July" and July's "sunny skies." Instead of being a highly sentimental poem as critic Little suggests, this poem may be taken as a realistic view of life. Under every impression and every image lies its opposite, just as our inner selves cannot be hidden but must receive recognition along with our social selves. The theme of outer self versus inner self is manifested in Carroll's motif of contradictions that permeates his stories and gives them a realistic quality.

This quality of Carroll's writing is so realistic that it appears surrealistic. The nightmarish quality of his distorted poems is typical of surrealism. The contradictions which appear in every corner of Alice's adventures seem to teach her to be aware that these contradictions exist, especially to be aware of the discrepancy between society's voice and her own. Alice is caught between the external world of experience and the internal world of experience. As Marx believed, Alice in her innocence is clearly being ruled by society's set-up standards. But, as Freud has demonstrated, she would be better off if she recognized the contradictions in life and believed in the voice of her inner self. Like the surrealists, Carroll demonstrates, in the words of Edmund Henning, "...a love of what is natural and a hatred of unnecessary restrictions on man's free will (30)." That is why he insists that his view of the world embody the idea that there is a discrepancy between, ultimately, the good of society and the

good of the individual. Alfred Jarry, a surrealist playwright, wrote a play a couple of years after Looking Glass was published about a marionette who represented the inner voice of man (The Spirit of Surrealism 33). Jarry felt that the creative intellects were highly removed from the general public because of their private realization of the existence of an inner voice. Jarry set out to rectify this situation by dealing with it in his play. Lewis Carroll did this in his Alice series, which also boasts a teaching quality of its own. That is, Alice experiences her inner self as it is in conflict with her outer self. Exactly what her inner voice is made up of we will discuss later; the important thing is that Carroll continually points up the discrepancy embodied in this theme through his motif of contradiction.

Another idea that backs this theme of inner self versus outer self is imaginative thought versus reason. Reason, or rational thought, suggests a type of thinking that is reductive because it revolves around a thought process that society has conditioned in man. It is a reductive process because it utilizes the voice of society rather than one's inner voice. The interesting part of this idea is that imaginative thought is paired with a thought process that stems from man's collective past. That is why this process may be seen as more realistic and true. In the Alice series, Carroll suggests that man has become lazy in accepting and even believing that his rationality is superior. As Carroll dissects many conventions to show the true reality of our

existence, he does the same with man's rational thought. In discussing this subject it is important to keep in mind the language man has created. Rationality is a thought process that stems from, and is reduced by, our language. There are several examples in which Carroll ridicules the faith man has in his contrived reality of reason and his way of communicating these rational thoughts. In Alice's Adventures (78) the Queen of Hearts is satisfied when she says, "off with their heads" and finds out later that "their heads are gone" (though not necessarily "off"). The Queen relies on the reductive rationality that created our language, and subsequently created our way of reasoning as well. By lazily believing that the executions have been performed, the Queen's voice of authority is undermined. The reader clearly sees this when the Gryphon explains that "...they never executes nobody, you know (89)." Carroll's attempt to portray the difficulties that rational thought can create is also seen in Looking Glass. In one scene Alice is trying to explain to the Red Queen that she has lost her way (147). The Red Queen becomes confused and indignant and says, "I don't know what you mean by your way, all the ways about here belong to me." This confusion is a good example of the faults of our language and our way of reasoning. Rationality is deceptive because it is subjective and contrived. The Red Queen is put off because she cannot understand the meaning that Alice was trying to stress in her statement. The Red Queen's preoccupation with her own possession of property clouds her reasoning. Concisely, rational thought is biased and

reductive. And, like man's social voice, shows man's self-interest which can be destructive unless it is recognized.

Again we find a close connection between Carroll's ideas and the surrealistic movement. Henning explains that surrealists believe man's rational thought to be a destructive tool because it was developed at a rather late date in man's history (27). He explains the way this destruction manifests itself:

Rational thought dissipates healthy mobile personality by compartmentalizing experience. Illogically related images, such as those occurring in dreams, provide greater insight into the nature of reality.

This quotation leads us further into the study of rational thought which is opposed to imaginative thought. Not only does it explain rational thought but it states the benefit of imaginative thought as well. Carroll has shown the ways in which rational thought can "compartmentalize experience." That is, his characters think in terms of what is in their own mind; therefore they can not relate to each other. In the next section I will explore the general way in which Carroll infers the benefits of imaginative thought.

Carroll's theme of social self versus inner self permeates almost every aspect of the Alice stories. As we have seen, this theme initially seems to have developed from his distrust of the establishment and the realization of his personal inner world and

on numerous images of contradiction, Carroll develops an important motif in his writings. This motif is essential to the teaching quality of his series as it points up the discrepancies and contrasts that exist in the nature of man. Once these contradictions are recognized, then we can explain how to begin to hear our inner voices (begin the process of imaginative thought). Through these steps we illuminate the way in which Carroll aspired to a fuller version of the reality of man's nature and his relationship to the world around him.

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There is an important message that Carroll relates to his readers by placing the adventures of Alice in a dream. This message is a hint to us as to how we may begin to hear our inner voice and the kinds of things that it says. For strictly creative acknowledgement it is worthwhile to note the technical skill Carroll possessed in creating a dream world that is realistically comparable to a genuine dream. From this we can explore the benefits of studying one's dreams which is equal to the benefits this technique has to the development of Alice. That is, through her dream she learns to recognize the fallacies of adult society, to have faith in the supremacy of her own imaginative thought processes, and to accept what her inner voice says. The third benefit is the most important because it explains a philosophical idea of Carroll's that justifies the author's use of violence and hunger in the characterization of Alice.

In his diary, Lewis Carroll expresses his interest in the dream world as follows:

When we dream we have a dim consciousness of the fact and try to wake, do we not say and do things which in waking life would be insane? May we not then sometimes define insanity as an inability to distinguish between waking and sleeping life?(British Writers 265)

Not only does this statement show Carroll's interest in the

subtle aspects of dream, but it also suggests that there is something deeply different about the two "lives." I believe that Carroll felt this difference had to do with society and its forces on man's inner self, but this will be dealt with later. This former quotation serves as proof of Carroll's sanity. In his stories he portrays a remarkable understanding of the distinctions between waking and sleeping life. Mary Arnold-Forster describes one aspect of dreams that Carroll attended to. She stated that "...the dream world is, on the whole, a world that resembles in most of its outward characteristics, the world we live in (69)." Though Carroll ridicules conventions of the world we live in, and though he does portray a fantastic vision of reality, nevertheless he still holds on to the basic physical characteristics of our world. Alice meets creatures who are human, or animals, or literary characters. She travels through halls, gardens, woods, and kingdoms that are not at all unfamiliar to us. The same authority on dreams also claims that in dreams, "...our ordinary conceptions of the sequence of time and relative distance are done away with (70)." Carroll uses this technique for several reasons, but for now we will just deal with it as a characteristic of the dream world. In Alice's Adventures the Mad Hatter gives Alice an outlandish explanation as to why time has stopped and why it is always six o'clock, tea time (69). As in any individual's dream, for the characters in Wonderland time has virtually stopped. In Looking Glass, the Red Queen explains to Alice that "...it takes all the running that you can do, to keep

in the same place. If you want to get somewhere else, you must run at least twice as fast as that! (151)." This is an exaggerated example of the lost sense of distance in the looking glass dream world.

Carroll's insight into the dream world is effective because it creates a fantasy world that we may view as credible. This is the only device used in which Carroll does not deliberately remove us from the story. Instead, the author compels us to become part of the dream along with Alice. There is a prime example of Carroll's realistic reproduction of a dream that pulls the reader in. Mary Arnold-Forster explains that our dreams begin in our memories (74). As one falls asleep his imagination seizes some remembered word or phrase and "a whole dream story grows." This is exactly how Alice's dream begins in Looking Glass (132). She began thinking about what life on the other side of the mirror would be like when she drifted into a slumber and "the glass began to melt away, just like a silvery mist." Actually, Carroll does not state that Alice has fallen asleep. He recognizes that undefinable moment between waking and sleeping life--that universal and inexplicable moment that is common to every man yet not often thought about. The same expert on dreams also defines other characteristics of this specific moment that seemed to fascinate Carroll. There is a moment in sleep, according to Mary Arnold-Forster, when the normal and dream mind work simultaneously, and act cooperatively, by bringing suggestions into the dream from the waking world (164). In

Alice's Adventures the attacking cards at the Queen of Hearts' trial are in actuality "dead leaves that have fluttered down from the trees upon her face (118)." Carroll skillfully portrays Alice in one moment beating off the cards and, in the next, finding herself lying on the bank by her sister. All this occurs in one flowing sentence that makes the reader feel as if he were dreaming himself. Carroll proceeds to explain this dream phenomenon in the following paragraph when Alice's older sister closes her eyes

"...and half believed herself in Wonderland, though she knew she had but to open [her eyes] again, and all would change to dull reality--the rattling teacups would change to the tinkling sheepbells...and all the other queer noises, would change (she knew) to the confused clamor of the busy farm-yard (119)."

It is important that we notice how easily Carroll returns the reader back to the waking world. Even though he wants us to hear our inner voices, and view the discrepancies of society, he still portrays optimism. Within the eloquence with which Carroll brings us back to our world we find our first example which reveals Carroll's belief in life and in mankind.

Mary Arnold-Forster's book, entitled Studies in Dreams, mentions a coincidence significant to this story. That is, she accuses the year 1870 (Looking Glass was published in 1872) as being a time when dream study "was looked on as an unworthy

consideration of serious people (1)." Yet obviously Lewis Carroll recognized the usefulness of studying the unconscious mind as his Alice series is dedicated to his keen observations of the world of dreams. The dream technique he used gave him the freedom to build a story based on an inner experience rather than something structured and rational. This is why his stories may so deeply explore the relationship man has with the world around him. Alice drifts between static characters and unrelated experiences that objectively seem to have no relationship. However, her experiences are connected by what they symbolize. As we have discussed before, these experiences symbolize Carroll's main theme which revolves around man and the forces of the establishment. Once again, Carroll portrays cunning insight into the realm of ideas that were before his time. By his technical ability to recreate a dream in the form of literature, his stories exist as literary triumphs because of man's universal ability at free association (a Freudian term). It may be hypothesized that the insight and enjoyment a reader derives from the Alice series is private and subjective. One may feel a response to a certain remark or a quality of a certain character that rings a bell in one's mind, although it may not have any rational meaning. It is through these qualities that Carroll gives his readers a lesson on imaginative thought.

It seems evident that Carroll knew the benefit interpreting dreams has on one's waking life. Dreams illuminate and help us accept our inner selves, so we realize our worth as individuals

rather than as empty shells for society to fill with its rules. As has been shown before, Victorian society bred contradiction because it regarded values of puritanism and respectability as proper, and yet it turned these values inside out to feed the delusions and self-interests of the people. It is a game of laziness in morality and rationalization, a game that we play even today. The more man pretends that he is moral outwardly, the more he denies his inward intentions and the wider the discrepancy between his two selves becomes. Through our dreams we become aware of the powerful emotions that erupt because of this discrepancy. Somehow we become conditioned into believing that society's voice should take precedence over our inner voices and our inner voices should actually be suppressed. It is because of the realization of this falsity that the Alice series exists within a framework of a dream. At the end of Looking Glass, Alice asks her cat, Dinah, "a very serious question (253)." That is, who dreamt the last tale, was it Alice or the Red King? Carroll reemphasizes this question by asking in the last sentence, "Which do you think it was?" Certainly Carroll wanted the reader to believe that the dream was Alice's, as we have seen in the very way he introduces the story of Looking Glass, with Alice passing through the mirror. However, this question has other important relevance. Alice always has the worst of the argument in her dream and the reader finds himself admiring the readiness of her dream opponents. But what we are really admiring are the imaginative thought processes of Alice. Mary Arnold-Forster

reveals that in our dreams we "furnish both argument and reply (81)." Therefore, as Carroll forces the reader to think about this question, he is forcing the reader (maybe not completely consciously) to recognize the vitality of imaginative thought in which we can create and conquer obstacles in our own minds. The imaginative thought process begins in the unconscious mind and is therefore most apparently revealed to common man through his dreams. I have surmised from Carroll's stories that the inner world of one's mind is an ambiguous yet vital part of a human because it reveals truths about the individual that rational thought does not.

For Alice, these truths involves her identity in two ways. They clarify her identity as a woman and they clarify her identity as a human without the constraints of the Victorian society. It is a well-known fact that Carroll was fond of little girls and often entertained many of his friends daughters with his fantastical stories. Alice is obviously a girl who is well-bred and comes from a family with some degree of wealth (possibly middle-class). At the beginning of Alice's Adventures, Alice tries to decide who she is. The reader senses her status when she says, "I must be Mabel after all, and I shall have to go and live in that poky little house, and have next to no toys to play with...(20)." However, contrary to what a female of this society should be, Alice is a girl of curiosity and appetite. We have seen in previous examples Alice's cannibalistic tendencies as well as her unyielding curiosity. Within a dream, away from the

confines of being a woman in the Victorian era, Alice is allowed to reveal her feeling of ambition as well. In Looking Glass we are certain that the dream world is symbolic of the real world. Alice explains, "It's a great game of chess that's being played--all over the world...I wouldn't mind being a Pawn, if only I might join--though of course I should like to be a Queen best (149)." Carroll adds, "[Alice] glanced rather shyly at the real queen as she said this, but her companion only smiled pleasantly." These statements show Alice's ambition. The last line, however, also suggests that Alice is expecting to be punished for her blatant admittance of this ambition. Nina Auerbach, in an article on Alice, shows her personality in her dream as being wrong for the period. In this period, Auerbach states, love (not hunger, energy, ambition or drive for power), was the only emotional activity acceptable in women (63). Once again, we find Carroll ahead of his time. This is not meant to suggest that he was trying to be a leader in the feminist movement, yet Carroll does portray a recognition of a female as a vital, energetic human, and thus is ahead of his time.

This energy is the true spirit of Alice that is revealed to her through her dream. Another truth about her identity is one that can be shared by all humans, men and women. Alice and the other characters in Carroll's stories, are violent and appear angry. This violence represents the true emotion of the dreamer herself. John A. Sanford, author of Dreams: God's Forgotten Language, explains that "People in our dreams are aspects of

ourselves (128)." By this explanation we may define the violent characters in Alice's dreams as aspects of her own personality. It is widely known that Carroll himself was frightened by uncontrollable passions in his dreams and spent many nights of forced insomnia himself, solving complex arithmetic problems to stay awake. Like Carroll, many people who experience what they label as "nightmares," would rather lie awake in bed than face an emotion that their moral sense condemns. All of these emotions exist in Alice and the other characters in these stories. Carroll reveals a philosophy about man's base emotions. If a human is given a chance to recognize these emotions than he is on the road of development leading toward a time in his life when he will not be at their mercy. As man's dreams are defended for having a sense of purpose, so may Carroll's stories be defended. As dreams teach individuals that "wholeness" of personality does not mean social adjustment but the realization of an inner voice in opposition with society, so Alice learns the same lesson as well. Alice's dreams are telling her that man's completeness of personality involves his imperfections. Even the base emotions in man deserve recognition, although we try to repress them in our social life. Instead of portraying Alice in realistic lifestyle, she is placed in a dream world where she can listen to her imaginative thought which reveals emotions and passions that should not be denied existence.

Carroll may also be viewed more clearly if we look to the later movement of surrealism to define his works. According to

Edward Henning, surrealist writers utilize many techniques in an effort to "...create a new form of writing that simulates a nightmare (33)." Like the surrealists, Carroll went beyond the traditional way of presenting a story. His works do not fall into the category of didactic children's literature that had previously been viewed as proper for children. Yet Carroll does create a story that embodies a teaching quality of its own. Through his skillful reproduction of a dream world we come into contact with the spirit of our inner voices and vitality of our imaginative thought. We are also made aware of our violent emotions and Carroll's philosophy that these emotions need to be recognized and dealt with, rather than suppressed. The delight that readers get from Carroll's stories is a subjective response to a story which is more about the inner world of a person than it is about his outer facade. Alice is not a conventional protagonist; rather, in this respect, she symbolizes the id of our unconscious minds.

As we have seen, Carroll uses the dream technique to pull the reader into his story so he could teach man a lesson about his own identity. At the same time, Carroll uses a technique that "defamiliarizes" the reader with the story in an effort to shock the reader. Also, as the dream created a subjective response to one's individuality, this technique creates a feeling of universality instead. By developing space, time and language in an unfamiliar way, Carroll startles the reader into alertness and forces him into thought. Space, time and language are universal constants. That is, they are three dimensions of our world that we all have the same experience with. Space and time I have discussed before as an element of the dream world that Carroll portrays realistically. Carroll manipulates these constants in a much different way to shock and alienate the reader. He does the same thing with language in the development of his dialogue. It has also been mentioned that language is faulty because of our faulty reasoning, and vice versa. Carroll uses language in another way as well. That is, many of his characters' dialogue are statements of paradox that makes the reader's mind move toward seeing reality more clearly. Carroll uses these techniques to force the reader into feeling a strong sense of alienation to the forces of our world that can not truly be understood. This technique reinforces Carroll's development of undermining man's

faith in his social self and his too comfortable position with the world.

The constant of space in our world is always shifting for Alice. Part of the physical notion of space changes as Alice experiences drastic changes in her body size. In Alice's Adventures, Alice grows so tall in the hallway of doors that she loses sight of her feet (17). Carroll exaggerates the point of alienation by describing how Alice will need to send her foot a Christmas gift. This is a confusion of space that becomes frightening when dealt with so explicitly. This same idea appears again when Alice's neck becomes so elongated that she loses sight of her own shoulders and when she moves them about "...no result seemed to follow except a little shaking among the distant green leaves (50)." By making the leaves "distant" Carroll makes the reader realize that Alice's sense of space is highly confused because her body takes up so much of it. Here we also find fright and violence when a pigeon flies by screaming, "Serpent," and beats Alice with its wings. There is a third example of this instantaneous growth that occurs in Alice's Adventures. Alice's growth in the house of the White Rabbit evokes acts of violence against her from the animals outside (33). This is important as it happens again at the end of the story when she grows so tall at the King of Hearts' trial that she is asked to leave the court (113). In most of these examples not only is Alice alienated by her new enlarged proportions and its destruction of her notion of space, but she is also alienated by the characters around her.

The frightening depiction of confused space is double-edged when added to it is the idea that Alice's identity and likableness is somehow tied up in how much space she takes up. This whole idea is shocking and makes the reader feel uncomfortable. If we think deeply into these examples, as Carroll's device of "defamiliarization" forces us to, we find a truth about our world. This truth is that man's relationship with the world is a complex structure that has become even more complex because of social roles. The changing physical space of Alice and its encroaching effect on others is an analogy to social roles are so forced and static that when they change they cause many disruptions in the framework of society that man has created. This is relevant to Victorian society that was experiencing the effects of an emerging middle class and the disruptions it caused. Therefore, Carroll confuses Alice's sense of space to disrupt that constant which is universal to all humans and to show a specific way in which this disruption can move the reader into viewing the real complexities of the world.

Time in Carroll's stories is another universal constant in the world which is here made confused to show that it is more complex than man would like to believe. When Alice first meets the White Rabbit in Alice's Adventures, she finds him running along, consulting a watch he had taken out of his pocket (10). The White Rabbit's famous line "Oh my ears and whiskers, how late it's getting(12)," is repeated several times in the text. Alice is motivated in this story, with not a moment to lose, to find

the White Rabbit. However, when Alice does find him again she still can not relax because, without a "moment to lose" she has to find his gloves (32). But the last time she sees the White Rabbit is at the Queen of Hearts' garden where he says, in a timid voice, "It's a very fine day! (78)." The fear of the loss of time that had earlier motivated both the White Rabbit and Alice seems at the last meeting not to have existed at all. The reader feels comfortable with the idea of racing with time but it is when the characters lapse in this race that we are forced to wonder about the notion of time. In Alice's Adventures, the Duchess states an interesting fact she feels is a truth about time. She says, "If everybody minded their own business, the world would go round a deal faster than it does (58)." Alice begins to reply to this fact by saying, "Which would not be an advantage. You see, the earth takes twenty-four hours to turn round on its axis--," at which point she is cut off by the Duchess. Alice is alluding to the idea that the hours in the day are useful and to cut out hours would be a disadvantage. The Duchess, however, sees time as minutes filled with threats and violence and would be less cross with the world if there were less time. Again we are shocked by a character's lapse in the race with time. The Mad Hatter, in the same story, also depicts a new notion of time. He explains that he was singing at a concert given by the Queen of Hearts when the Queen suddenly bawled out in the middle of the performance, "He's murdering the time. Off with his head (69)!" The Hatter mournfully explains that since

that moment the personified Time "...won't do a thing I ask!" By this he means that time will not progress so he can not do anything else but what he does at teatime. In this scene, the characters are forced to lapse in the race against Time because Time refuses to race. These examples make the reader feel very uncomfortable because in our world we are conditioned to believe that we must somehow try to beat the progression of time. Time has become a convention for man that rules his social life. The absence of this rule shocks us but does make us wonder if we wouldn't be better off without it--like Alice in Looking Glass who was glad to find that "...the very clock on the chimney-piece had the face of a little old man, [that] grinned at her (134)." We have tried to adapt to the notion of time by imposing a rationality on it that, as seen in the White Rabbit, has become obsessive for many people. By using a different notion of time (e.g. personified time) Carroll forces us into alertness and into questioning our notion about the importance of time in our society.

Carroll's dialogue of paradox is another device he uses to force us to see things more clearly. Paradoxical statements like the ones Carroll uses are not truths themselves, but they are used as a way to lead the reader to the truth. For example, in Looking Glass, Alice speaks with the Red Queen who keeps contradicting Alice (148). Alice speaks of the garden and the Red Queen says, "...though when you say 'garden,' I've seen gardens, compared with which this would be a wilderness." This

goes on for four different examples in which the Queen shows the paradoxes within Alice's statements. The Queen also points out the ambiguity and subjectivity of our language and the confusions it causes. When Alice explains that she can not have more tea because she has not had any tea yet, the Hatter replies, "You mean you can't take less, it's very easy to take more than nothing (Alice's Adventures 71)." This device of using paradoxical statements adds humor and catches the reader's attention. But the humor is eventually weeded out in the reader's mind and the truth remains. For the Mad Hatter one can always have more, but this is not a truth for Alice. The Cheshire Cat in the same story mentions another interesting paradox which, for him, proves his madness (62). He says, "...you see a dog growl when it's angry, and wag its tail when it's pleased. Now I growl when I'm pleased, and wag my tail when I'm angry. Therefore, I'm mad." All these examples show that Carroll's technique of writing paradoxical dialogue had a purpose of bringing thoughts of the true nature of man into his stories. By questioning man's language and alienating him from the dialogue itself, Carroll questions man's existence and forces him to ask the same questions. In speaking with the Mad Hatter Alice says, "The Hatter's remark seemed to have no meaning in it, and, yet it was certainly English (Alice's Adventures 67)." The meaning may not exist in the contradictory words themselves, rather in the truths that lie behind those contradictions. The truth that our language is a universal constant that is as contrived as our notion of space and of time.

These constants are vital parts of our social selves that are depicted as unnecessary and even detrimental in Carroll's stories. One poem that demands mention is Jabberwocky. This poem transports the reader back to a time of initial language development (Looking Glass). Humpty Dumpty explains the meaning of the poem's words to Alice. He finds his clues to these explanations mainly through intonation and word placement. This depicts the many ways our language can confuse our position in the social world. The White Queen in Looking Glass explains to Alice the predicament of the King's Messenger (181). "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." Alice wonders what would happen if the Messenger doesn't commit the crime and the Queen replies that that would be all the better. Alice has no language to use to make the queen understand the fault with her statement because it appears to be clear and succinct as the Queen states the logic behind it herself. Again we find that the truth in the society Alice experiences above ground is backwards and that what lies behind the paradoxical language of the underground is more realistic. Carroll uses the technique to show his readers that the reality they had taken for granted really does not make any sense. In my own paradoxical statement: Carroll shows that man becomes uncivilized by his "civilization" of the world.

The surrealist writer, Rimbaud, explains that a poet who is genius enough to discover his subjective experience needs to then

find an appropriate way to articulate that experience (Spirit of Surrealism 32). Since it is subjective the author must invent his own form of language, he continues, "...in order to define his unique experience so that it becomes a part of the human heritage." Carroll has invented his own language which many critics have labelled as "Nonsense." Carroll's technique of writing nonsense asks us to accept the inconsistencies of time, space, and language and to realize that they only appear as paradoxes because of our imperfect vision of the world. This imperfect vision comes from man's contrived rules of the universal constants that are supposed to bring him closer to the nature of the world and closer to men in a social context. However, Carroll's depiction of space, time, and language symbolize the feeling of alienation that man has created for himself.

The basic intent of the characters, themes, and storyline of Carroll's Alice series is to show to his readers a clear vision of reality--a vision that is so clear that the images the reader is bombarded with strike him in a surrealistic fashion. In Looking Glass, one character describes Alice as follows, "It's as large as life, and twice as natural (212)!" It seems odd that this character does not use a feminine pronoun in referring to Alice. However, though the reader is told that he is describing Alice, I believe that his words symbolize in general the writings of Lewis Carroll. That is, Alice's Adventures in Wonderland and Through the Looking Glass are two stories which are as "large as life" in their attempt at commenting on the real world, and "twice as natural" in their surrealistic approach at pointing up the discrepancies of the reality that man has created for himself.

Since I concluded each section with the ideas of the surrealistic movement as they relate to Carroll, it is appropriate to conclude this comprehensive study in the same manner. It is important to keep in mind however that surrealistic theory was formalized into a movement after Carroll's time and that I have come upon Carroll's philosophies in an organic way. In my study of his stories and the period in which they were written, Carroll's dissection of the social self and all that is manifested in this dissection had become apparent to me. Later, by reading material on the surrealistic movement, many of Carroll's ideas and techniques became more solidly identified and defined. Specifically, Carroll's subject matter, his style of writing and,

overall, his philosophies, may be summarized by showing how closely the surrealist movement is connected with them.

Josef Hodin, a writer on the subject of surrealism, states that surrealism became an independent trend because of its emphasis on the fantastic, the irrational and on dreams (722). As I have shown, a dream is the principle subject matter of both Alice stories. Setting aside all that this dream represents, on the surface these are stories about a young girl's dreams. Hodin continues to explain that surrealist work is about "...individual dissatisfaction, social revolt, thirst for freedom, and an urge toward deep and secret knowledge (723)." Alice's overwhelming curiosity is an evident part of her personality and important for the development of the plot (if one can call it that). Her personality is a strong part of the surface subject matter and it reflects all the aforementioned characteristics stated by this critic. However, these characteristics found in Alice can not be seen as unique to her; rather, they are an overall result of the plot and the events. Alice herself is not a conventional character but she appears one-sided and distorted. This is because her existence in Carroll's stories is to reflect the philosophies and realities of the author. Hodin also explains another intent of surrealism--that is, to depict human society, accuse the morals and reasoning of man, and hold God responsible (723). Alice finds society to be characterized by self-interest, biased reasoning, and unnatural or forced morals (though of course she does not realize this because she is not a whole

character). Alice also confronts obstacles that are created (we recognize) by man's faulty worship of God and, ultimately, by God himself.

Carroll's style of writing may also be defined in surrealistic terms. Another writer on the surrealistic movement, Anca Vlasopolos, explains the style of writing that is surrealistic which he has labelled as "symbolization." He explains that there must first be a tension between the mind and nature before the act of symbolization can occur (23). There is evidence that this tension motivated Carroll, as seen in the first section of this study. Then, Vlasopolos continues, the writer may "...translate his experience or vision into language...a process that supplants external nature in favor of the perceiving mind (14)." This defines the flowing, thoughtful style of Carroll. Through the use of this style the reader gains a sense of the elevated role of imaginative thought in revealing the model of reality that exists within the mind. This model overcomes "external nature," in Carroll's stories by overcoming the physical nature of the world as well as the narrow vision of the social nature of the world that excludes man's inner world. Carroll's style of writing provides an essential clue to the philosophies that his stories embody. The reader does not just find surrealistic theory in his words, but in his form as well.

Vlasopolos explains a major philosophy that held the surrealists together. This is a philosophy on the external solutions that have been set-up by societal man to ease his

condition (95). Surrealists viewed man's solutions as ineffective and, as seen in the Alice series, as detrimental to man. In Vlasopolos' discussion of this philosophy he brings in another interesting point. In speaking of solutions one must mention the initial problem. For surrealists and for Carroll this problem is the same. This problem exists in, as this critic explains, "...a longing for the lost paradise which appropriately reveals [itself] through the same senses that caused the Fall: thirst, hunger for knowledge, hunger for completion (88)." Carroll portrays a powerful consciousness of the Fall which led to his regard for the inner core of man. Fundamentally, this is what lies behind Carroll's philosophy on the life of man's social self which involves his complexities and contradictions (and his inner voice). According to Hodin, though surrealism began as a literary movement, surrealists wanted it to be recognized as a philosophy of life. He explains that surrealists had an "attitude toward the whole of human existence" and that they wanted man to "strive to break the fetters of convention and of logical thought (724)." By connecting Carroll's Victorian philosophies with the philosophies of the surrealistic movement, the scope of Carroll's insight into the nature of man is revealed.

It should be evident by now that Lewis Carroll harbored few illusions about man's existence. For an investigation into reality he has dissected the social identity of man. Carroll possessed a truly great mind in his boldness and clear-sighted thought and was able to question man's existence. After studying

Carroll, we begin to understand that he believed in a hierarchy of moral values, none of which correspond to the conventional values prevalent in Victorian society or in our modern society for that matter. Many critics and readers have found Carroll's stories burdened with violence and dark humor. To confront these feelings it is important to stress the intent of these stories. Alice's Adventures in Wonderland and Through the Looking Glass are creative texts in which the reader receives a social lesson. He does not suggest that man abolish his social self, rather, Carroll believes that through the clear sight of reality and the inclusion of his inner voice, mankind will have the ability to restructure his social identity.

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