

**PEOPLE'S DEMOCRATIC REPUBLIC OF ALGERIA**  
**MINISTRY OF HIGHER EDUCATION AND SCIENTIFIC RESEARCH**  
**UNIVERSITY OF MOHAMED BOUDIAF - M'SILA**

FACULTY OF LETTERS AND FOREIGN LANGUAGES

DEPARTMENT OF ENGLISH

N°:.....



DOMAIN: FOREIGN LANGUAGES

STREAM: ENGLISH LANGUAGE

OPTION: LITERATURE & CIVILIZATION

**Personification in Carroll's *Alice's Adventures*  
*in Wonderland***

**Thesis Submitted to the Department of English in Partial Fulfillment  
of the Requirements for the Master Degree**

**By: Mrs. Baatouche Hadjer**

Miss Baatouche Manal

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**Academic Year : 2016 /2017**

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## **Declaration**

We hereby solemnly declare that this dissertation entitled *Personification in Carroll's Alice's Adventures in Wonderland*, is absolutely our own and to the limits of our knowledge has not been submitted before to any other institution or university or degree and all sources that we have used and quoted from have been indicated by means of complete references. This work is to be carried out and completed at Mohammed Boudiaf University M'sila, Algeria.

**Baatouche Hadjer**

**Date: 05/2017**

**Baatouche Manal**

**Date: 05/2017**

## **Acknowledgments:**

To begin with, we would like to express our most sincere gratitude to our supervisors Mr. Touati Mourad for his patience and advice, and Miss Cheriet Imane for her support and guidance. We are especially thankful to the department of English, the home of all of us. We want also to express our thanks to Dr. Bouazid, Mr. Senoussi and all the teachers in the department for their constructive comments and their wise advice. Last but not least, we extend our deepest gratefulness to our first teacher of English, Nadia Louail who implanted in us the love of the English language and inspired us to rich this day.

# Dedication

Doing a Masters' dissertation has been a great experience for me. I therefore begin by thanking Allah Almighty for giving me the patience and strength to work on this project. I would also like to thank my parents without their love and support I would not have been what I am today.

This dissertation would not have been possible without the support of my loving family, my sisters and brother, my second family and friends; I therefore express my heartiest gratitude to them for their love and confidence.

I would like to deeply thank my husband Mahdi, for the absolute support and love, for the priceless help and care, for helping me learn, grow, see and believe.

Mrs. Hadjer Baatouche

April.2017

# Dedication

Praise be to the Almighty Allah, who gave me strength to complete my graduating paper.

My special thanks go to my parents: Baatouche Rachid and Benhamadi Dalila for their encouragements, their push for tenacity ring in my ears and for their financial and emotional support.

I dedicate the work to all my teachers in the Department of English.

To my brothers Mouhamed, Mahdi, and Mouad who have never left my side.

To all my friends who have supported me throughout the process.

Miss: Baatouche Manal.

## **Abstract**

This dissertation discusses the use and significance of personification in relation to animals. Lewis Carroll's *Alice's Adventures in Wonderland* is the appropriate story to analyze it because it contains subversive representations of animals as having a human form and attribute. The animal characters in the underground include the White Rabbit, the Cheshire Cat, the Caterpillar, and many others. They all display clear features which are atypical of the popular animals' image in the world. The purpose of this study is to sort out and analyze the different aspects the author uses to make animals reason and talk like humans. This study aims at depicting how Carroll treated personification, and at knowing the extent of the effect of this technique on the story. To achieve these aims, different techniques are used to acquire, gather and analyze data for this study including Archetypal Criticism and anthropomorphism techniques. This descriptive and analytical research can be helpful because it improves readers' understanding of animal's personification, and it can be a source of reliable up to date information for other researchers in similar studies. The findings of this study can be summed up by saying that Lewis Carroll subverts natural order by using this type of personification and makes the reader feel comfortable in identifying the animals as intelligent creatures. Through this work, Carroll tries to explain his rejection of the rules of his society and that things should not be the way as it is.

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# **General Introduction**

## GENERAL INTRODUCTION

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The Victorian period was a literal movement that spanned from about 1837 until 1901. It was a period of progress and reform in which England witnessed changes in democracy, education, religion, science and literature. As an answer to the material growing world, the nineteenth century witnessed the birth of a variety of literary movements in the United Kingdom such as children's literature.

"Children literature" or "juvenile literature" as a separate literary movement had flourished by the end of the Victorian age in Britain. It referred to that type of literature that gave importance to children and their needs. It rose unexpectedly at the end of the nineteenth century and was characterized by Fantasy, humour, fairy tales, and animal characters.

The history of British literature is full of great works and writers particularly in children literature among them is Lewis Carroll who is considered as one of the leading writers of the nineteenth century British literature, he is closely associated with children literature during the Victorian age. Some of his works are regarded as masterpieces and are renewed after his death into movies and plays with different versions especially *Alice's Adventures in Wonderland* that catches the attention of many movie producers. The Disney version by Tim Burton is the most famous one.

Lewis Carroll becomes the most prolific British writer of his time. His literary career hits its stride in the nineteenth century when he published "*Alice's Adventures in Wonderland*" in 1865 which is one of the best-known, best-loved books in the world. It is translated into different languages and it is also adopted for stage, film, and television multiple times. Darton calls the publication of this fantasy "the spiritual volcano of children's books". (Darton 267). Many researchers have so far been interested with Lewis Carroll's *Alice's Adventures in Wonderland*, the tale that "cleared away the dead wood in

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children's literature and marked the arrival of liberty of thought in children's books" (Carpenter 68).

Lewis Carroll's *Alice's Adventures in Wonderland* (1865) has the features and qualities of a good piece of writing for children. It presumably treats animals but not in a usual way. Lewis Carroll gives his animals the ability to speak, wear human clothes, and many other things that only people do like walking on two legs only and holding things with their hands along with the ability to feel and have human sensations. This literary technique is called personification. Generally, in most of his published works, Lewis Carroll tends to use this technique. This literary element plays into his fantasy, word play, and literary nonsense that he is so well known for.

Given its great success in the domain of story writing, Lewis Carroll's "*Alice's Adventures in Wonderland*" has captured many readers around the world including analysts, interpreters and critics as well. In fact, it becomes a thing of interest among many writers and critics of that time who tries to analyze and interpret the story using sometimes different theories and approaches, and focusing on different elements in the work. For example the concept of Alice as "an invader disrupting a warm and happy world" is explored in James R. Kincaid's article *Alice's Invasion of Wonderland* (1973); an idea that reflects Victorian invasion into animal spaces as well as invasion into other human civilizations through colonization (97).

Hence, this study is one of these studies that was tempted by "*Alice's Adventures in Wonderland*" and that takes a different perspective in the analysis of this story focusing on personification as a literary device that dominates the work. The analysis of this work focuses on personification along with its equivalents extracted from the story and the latter

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is used as the main source for this conducted research. Other sources include for example some works of Carroll's biographer Morton Cohen and some articles of Nina Auerbach such as: "*Alice and Wonderland: A Curious Child*" as well as Auden's New York time magazine's article. "*Today's 'Wonder-World' Needs Alice.*"

This dissertation is based on the analysis of animal personification used in the tale, and it attempts to emphasize the significance of animal characters. Therefore, the present study inclines heavily toward a discussion of the importance of using personification by Carroll and how this technique affected the work, and the analysis is focused on the presentation of important characters like the White Rabbit, Cheshire Cat, the Caterpillar, and the March Hare. This research also aims to explain the importance of using personification in a world of fiction, analyzing the different aspects that the author uses to make animals reason and talk like humans and also explaining the real intention of the writer behind using such description and giving such characteristics to the animals. This study also seeks to highlight Carroll's clever characterization of wonderland creatures.

Moreover, this study on the use of personification in Carroll's "*Alice's Adventures in Wonderland*" gains its significance from the fact that it seeks to explain why animals with human characteristics do populate *Alice's Adventures in Wonderland*? and what purpose they serve? This research can also be helpful because it improves the reader's understanding of animal's personification and it can be a source of reliable up to date

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information which can be very valuable for their similar studies on the use of personification.

As this study aims to explain how the author uses personification to bring up imagination and creativity to the reader's mind, and also to analyze the writer's use of personification which reflects the Victorian society at that time, the used research method is both descriptive and analytical. It is descriptive as it is going to describe the story and its details including the historical context of the story, and analytical in the stylistic study of the work where animal characters are highly examined. This study relies mainly on the archetypes criticism and anthropomorphism to analyze the story since they both serve the objective of this analysis.

On light of all the above, this study is divided as follows: a general introduction, the body of the research work on two chapters, and a general conclusion. The first chapter closely exposes the historical context of Carroll's "*Alice's Adventures in Wonderland*" and theoretical framework of the present study. Then, it discusses all the details related to the story including the context, the author's biography to explain his influences and inspirations, the plot summary, and the analysis techniques used in the story. The second chapter analyzes the use of personification in "*Alice's Adventures in Wonderland*" and also shows the role of the language and speeches of animals in how the readers understand the message behind.

**Chapter One: Historical and Theoretical  
Framework of *Alice's Adventures in Wonderland***

# Chapter One: Historical and Theoretical Framework of *Alice's Adventures in Wonderland*

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## Introduction

Lewis Carroll's *Alice's Adventures in Wonderland* (1865) was the most popular of all Victorian children's stories that children and adults as well enjoyed. More than any other piece of literature, *Alice in Wonderland* has obviously produced never-ending academic industry (Douglas-Fairhurst); and, although Carroll also wrote other children's books (*The Hunting of the Snake* (1876) and the *Sylvie and Bruno* books (1889, 1893), readers' interest in the *Alice* books far dominated the interest in the other books.

The Victorian Era (1837-1901) was often noted as the birthplace of Nonsense. For instance John Lehmann credited Lewis Carroll as the forefather of Nonsense, claiming he was responsible for what was a "popular and widespread" movement. In 1865 Carroll published *Alice's Adventures in Wonderland* and as Cohen suggested, the book "earned almost unconditional praise" (Cohen 131).

Since authors cannot be separated from their times in which they existed, and works cannot be separated from the historical and social context in which they were written, this chapter intends to present the historical context in which this story was produced. This chapter also intends to shed light the theoretical framework of the present study.

## 1. The Historical Context

The Victorian period (1837-1901) was a time of big technological, political, and social progresses. It also witnessed the collapse of many old habits of thinking and manners of living. The Victorian era saw a large social, political, economic, and literary changes which affected all aspects of life especially children's lives. By the nineteenth century, the concepts of the child is the description of a social group which needed different treatment and protection which first began to take hold during the



## Chapter One: Historical and Theoretical Framework of *Alice's Adventures in Wonderland*

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Victorian age (Joshi). As a response to those changes, new type of literature emerged suddenly which was introduced to children category. Many writers gave their interest to children and they used humour, fantasy, as well as animals in their writings to entertain children and show them interest.<sup>1</sup>

The Victorian era in English Literature witnessed the rise of the best novelists. Lewis Carroll is among those who need special mention. According to Joshi, he is one of the writers who became the face of this era and he is often seen as declaring the golden age of children literature. *Alice's Adventures in Wonderland* is one of his most famous books, it was written during the Victorian era and it was the most successful book that he ever wrote since it was meant to mock the children's literature of that time which was all about educating children with morals.<sup>2</sup> These books did not have any imagination. But Alice's Adventures in Wonderland taught children how to imagine. In this book, Carroll presented a world that is actually the miniature model of the Victorian society. (Fordyce 38). Many people think that the book is intended only for children. But this is inaccurate because this book is identically meant for adults too.

Alice's Adventures in Wonderland have shaken the belief of those people who strictly pursued the Victorian rules of the society and followed a logical way in almost everything in life. In the story, Alice thinks and acts in correspondence to the rules of the Victorian period. That is why she gives the impression of being absurd in the book. On her adventurous journey, she comes across some characters that are illogical and not like the Victorian England in their behavior. For that reason they saw nonsense to her (Joshi).

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<sup>1</sup> Ibid.

<sup>2</sup> Ibid.

## **Chapter One: Historical and Theoretical Framework of *Alice's Adventures in Wonderland***

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Another characteristic of the Victorian period that is included in Alice's *Adventures in Wonderland* is that Lewis Carroll designs a subversive fantasy of females who seek freedom and independence by using the fantastic mode. The female characters in the story include The Duchess, The Cook, The Queen of Hearts and Alice. They all show clear features that represent the famous ideal woman image of the Victorian society. Like obedience, passiveness, self-sacrifice, and politeness. Far from it, those adult females show in their separate roles insanity and violence, while the little girl Alice shows autonomy, freedom, and aggression. Carroll gives expression to the repressed feelings of the woman in the Victorian society but subverting the ideal woman image.

Because during the Victorian era there was a lot of pressure on little children especially on young girls, for instance as Alison Lurie suggests that Victorian little girls were expected to be "angels of the home" (Lurie, 78) and the book seems to deal with the situation at that time. Carroll intends to make Alice as a representative of girls of the Victorian era and tried to make her in a perfect picture for the readers.

### **2. Child Literature:**

Child literature is a term used to describe both a set of texts and an academic discipline. The term appeared as the title of an anonymous article in the *Quarterly Review* in January 1860 (469-500), but it was not established yet as a term to describe texts. Otherwise, the term "juvenile literature" was well-established by the end of the nineteenth century; for example, *Juvenile Literature As It Is* (Salmon 1888). The broadest definition of "children's literature" is any text read by any child. Perry Nodelman(2008) said that "defining characteristics of children's literature is that it intends to teach what it means for girls to be girls and boys to be boys." (Peter Hunt 42).

## **Chapter One: Historical and Theoretical Framework of *Alice's Adventures in Wonderland***

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Children's literature grew from stories passed down orally from generation to generation. As Europe became a cultural center of the world, instructive texts became increasingly common. These books were mostly written in Latin, with the purpose of instructing children. During the Middle Ages, very little literature was written for entertaining children. Chapbooks were the first books to be illustrated for children. They contained usually simple woodcut pictures to go along with their contents. Publishers throughout Europe began printing books specifically intended for children and children's literature grew in popularity throughout the eighteenth and nineteenth centuries.

### **3. Lewis Carroll's Biography**

Charles Dodgson (pen name Lewis Carroll) was born on January 27, 1832," during the reign of William IV in the parsonage of Daresbury in Cheshire " (Cohen 3). His mother detected his "uncommon nature" during his childhood. His home was "dominated by Evangelical orderliness and the rule of denial" (Cohen 10). Early in his youth, his creative talents developed and published in his family's magazines." He was educated in classics, mathematics, and science, with the intention of a scholarly career" (Cohen 53-55) "but became fascinated with photography and later, with child nature"(Cohen 105).

Carroll graduated in 1854 with first-class honors in mathematics and second-class honors in classics (Mcloone). He was appointed the following years a Christ church fellow and began his career lecturing on mathematics, while pursuing his master's degree in (1857). His first book *A Syllabus of Plane Algebraical Geometry*, was published in 1860. It might be surprising that he moves from mathematics instructor to children's author, but the Alice books contain references to mathematical and logical concepts. For example, the

## Chapter One: Historical and Theoretical Framework of *Alice's Adventures in Wonderland*

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participants of the Mad Hatter's Tea Party present various instances of inverse relationships, including "I see what I eat" Vs "I eat what I see" (Carroll 98).

Lewis Carroll became friend to the family of Henry George Liddell not long after he became a Lecturer at Christ Church College Oxford. The Liddell children served as models for Carroll's amateur photography which he often entertained them with stories. He also took them on periodic river excursions and a tale he invented on one such expedition was destined to make literary history when Alice Liddell begged to have his story written. Carroll presented the 90 pages manuscript of *Alice's Adventures Underground* to Alice Liddell on November, 26, 1864 as a present for Christmas.

Carroll had begun pursuing publication even before presenting the manuscript to Alice Liddell. In 1863, he met Alexander Macmillan and contacted Punch illustrator John Tenniel in 1864. Alice's Adventures Underground metamorphosed into Alice's Adventures in Wonderland. In the publication form, the story is doubled in length and includes completely new characters such as the Mad Hatter and the March Hare. In June of 1865, an initial printing of 2.000 copies was completed.

### 4. Plot Summary of *Alice's Adventures in wonderland*"

The book of Charles Dodgson<sup>3</sup> "*Alice's Adventures in wonderland*" is a book that remains famous long after it was published in 1865. This Victorian book is still activating our imagination and forwarding modern readers in general and children in specific. Lewis Carroll's *Alice's Adventures in Wonderland* drops the questioning on Alice down a rabbit

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<sup>3</sup> Pen name Lewis Carroll

## Chapter One: Historical and Theoretical Framework of *Alice's Adventures in Wonderland*

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hole and toward an underground world that just gets “Curiouser and Curiouser.”<sup>4</sup> Alice tries to comprehend and set logic on this illogical world as she comes against the White Rabbit, The Cheshire-Cat, The Blue Caterpillar, The Mad Hatter, and eventually The Queen of Hearts.

The story is composed of twelve short chapters; every chapter is divided into small episodes. And the story starts with Alice and her sister sitting on the bank of a river reading a book with no pictures or dialogue in it. Alice loses interest in her sister's book, when she sees a White Rabbit runs across the grass and disappears into its hole. She follows him to find herself falling down the hole, and has crossed the first threshold into her journey. She falls for what seems to be forever. When she finally falls to the bottom, she finds herself in a long narrow hallway, filled with doors (which turn out to be locked), and the White Rabbit was hurrying along it and murmuring that he will be late. He then disappears leaving Alice standing in front of the locked doors.

She finds a glass table with a small golden key on it that opens a little door hidden behind a curtain. The door opens upon a beautiful miniature garden, but the door way is too small for Alice to get through it. A little bottle appears in a strange way. Alice drinks what was inside it and begins to grow smaller at once, so much that she cannot reach the key that she puts on the table. Then, under the glass table appears a little box, which contains a small cake that reads “Eat Me”. Alice eats a piece of the cake and directly begins to grow to a huge size that she can get the key off the glass but can no longer fit through the door. Feeling depressed, she begins crying with tears as big as rain drops. The White Rabbit then appears, complaining that if he keeps the Duchess waiting, she will be

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<sup>4</sup> More and more curious, increasingly strange (originally as a quotation from Lewis Carroll's *Alice in Wonderland* (1865))

## **Chapter One: Historical and Theoretical Framework of *Alice's Adventures in Wonderland***

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angry. He drops his fan and gloves, and Alice starts to grow smaller when she picks them up. Again she cannot get out to the garden because the key is still on the table out of reach.

Alice then falls in the pool of tears she had cried when she was tall. There she meets a lot of animals among them a mouse with whom Alice starts a conversation about Dinah, her cat, and the mouse overcomes with emotions. The pool of tears is soon filled with living creatures of all kinds, including a duck, a lorry, and a dodo, with which she participates in a Caucus-race to dry themselves. Once more, the White Rabbit appears. This time searching for his gloves and fan, and he mistakes Alice for his maid. He sends her to his home to get him a pair of gloves and another fan. In his home, she finds an unmarked bottle, and decides to drink from it, in hopes of growing a little larger. Alice indeed does grow larger; so large she takes up the entire house! The White Rabbit, upon finding the large Alice begins to throw pebbles at her, which then turn into little cakes. Alice manages to eat a little cake and becomes small enough to get through the door; she runs into the door.

After leaving the White Rabbit's house, Alice finds a caterpillar sitting on a mushroom, smoking a hookah. He asks her questions and gives her some important information about increasing or decreasing her size and then he leaves her. Then Alice comes to the house of the Duchess and meets the Cheshire cat who is able to appear and disappears at will. He advises her to go to the Mad Hatter's tea party and he vanishes and Alice leaves for the party where she met the strangest people she has ever seen- March Hare, a Mad Hatter, and a sleepy Dormouse. They completely ignore her and carry on a ridiculous conversation so she escapes from the mad tea-party.

Alice notices a door in a tree trunk. Being the curious little girl she is, she decides to go through the door. When she crosses the threshold, she finds herself back in the long

## **Chapter One: Historical and Theoretical Framework of *Alice's Adventures in Wonderland***

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hallway with the glass table. She retrieves the key from the table, and eats some of the Caterpillar's mushroom to adjust her size. Alice is finally able to go through the door, and into the garden. Once inside the garden, Alice finds herself in the middle of a procession for the King and Queen of Hearts. The Queen invited Alice to play a croquet game with her where the mallets are live Flamingos, and the balls are hedgehogs. During her croquet game with the Queen, the Cheshire Cat reappears and causes troubles, because he only shows his head. The King, Queen, and executioner all argued about how to take off his head if he does not have any body. The Cheshire Cat then disappears.

After the croquet game with the Queen of Hearts, Alice finds herself at a trial for the Knave of Hearts, who is blamed for stealing tarts from the Queen. She is quick to realize, that in a Wonderland trial, justice is last thing that is to be achieved, especially when the King is the judge (Mader), and the jury is made up of creatures who must write down their own names so they do not forget. During the trial, Alice finds herself growing larger again, which causes a disturbance. She soon has been called a witness in the Knave's case, though she has no knowledge about. The King then declares that Alice must leave the court, because she is big, and the Queen orders her to be beheaded. But the pack of cards from the courtroom descends upon her, and Alice wakes up on the riverbank with her sister. She has returned home.

### **5. Animal Characters**

In Carroll's "*Alice's Adventures in Wonderland*", the animal characters are very strange and unfamiliar (Glass 1). Lewis Carroll used those animals in his story to guide Alice throughout the wonderland that she has created. The animals in "*Alice's Adventures in Wonderland*" argue with her, tell her annoying stories, and they behave in a bizarre way. He used all those characterizations to create a sense of humour and funniness in the story.

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# **Chapter One: Historical and Theoretical Framework of *Alice's Adventures in Wonderland***

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Carroll used two types of animal in his story. Those who we have been seen in all the part of the story they are major characters and the others they appear only in some cases.

## **5.1 Major Characters**

### **5.1.1 The White Rabbit**

Is the first creature Alice sees running into the rabbit hole to not to be late. Thus, originally leads Alice to wonderland. He is a very outstanding rabbit with a large house and a gardener and always wearing gloves, a waistcoats and a pocket watch, but he is always in a hurry. Parfitt said that the White Rabbit's fear of the Queen of Hearts while at the croquet tournament makes him a little rude and short with Alice. The White Rabbit is an important figure but he is manic, timid, and occasionally aggressive (Parfitt). In the story, when Alice was considering in her own mind getting up and picking the daisies. There was her first encounter with the White Rabbit as Carroll states:

“ when suddenly a white rabbit with pink eyes ran close by her. There was nothing so very remarkable in that; nor did Alice think It so very much out of the way to hear the Rabbit say to itself, “Oh dear! Oh dear! I shall be too late!”(When she thought it over Afterwards, it occurred to her that she ought to have wondered at this, But at the time it all seemed quite natural); but when the Rabbit actually Took a watch out of its waistcoat-pocket, and looked at it, for it flashed Across her mind that she had never before seen a rabbit with either a Waistcoats-pocket or a watch to take out of it, and, burning with Curiosity, she ran across the field after it, and was just in time to see it pop down a large rabbit-hole under the hedge”.(Carroll 2,3)

### **5.1.2. The caterpillar**

A wonderland creature, the Caterpillar sits on a mushroom, smokes a hookah, and treats Alice with disrespect. He has the appearance of a wise old professor and takes a long



## **Chapter One: Historical and Theoretical Framework of *Alice's Adventures in Wonderland***

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time to say anything. Some describes the Caterpillar as the one who directs Alice to the magic mushroom that allows her to shrink and grow (Spark Notes Editors). When Alice found a large mushroom and thought to look what is on top of it,

“She stretched herself on tiptoe, and peeped over the edge of the mushroom, and her eyes immediately met those of a large Caterpillar, that was sitting on the top with its arms folded, quietly smoking a long hookah, and taking not the smallest notice of her or of anything else.”  
(Carroll 57, 58)

### **5.1.3. The Cheshire Cat**

Is a large smiling cat with the power to vanish and appear whenever he likes causing him to be a bit smug even in the face of the King and Queen of Hearts. He guides Alice in certain directions and reappears as if to check on her, and she seems to like him.

“Oh, you can’t help that,” said the cat: “we are all mad here. I’m mad. You’re mad.  
“how do you know I’m mad?” said Alice.  
“you must be ,” said the cat, “or you wouldn’t have come here.”(Carroll,90)

### **5.1.4. The March Hare**

He is another Wonderland creature that Alice meets in his tea party with the Mad Hatter and a Dormouse. He looks like a rabbit but with a funny hair and big teeth. He is a foolish creature that was mocking Alice and treating her with rudeness.

## **5.2 Minor Characters**

### **5.2.1. Mock Turtle**

Is a sorrowful figure who sits by the sea with his friend the Gryphon. He remembers his old teachers and his youth, when he would joyfully dance the Lobster Quadrille. He

## **Chapter One: Historical and Theoretical Framework of *Alice's Adventures in Wonderland***

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enjoys telling his story to Alice and when she leaves, he goes on sighing and crying as before. When the Gryphon took Alice to see the Mock-Turtle, it says to her as Carroll states:

“Why did you call him Tortoise, if he wasn’t one?” Alice asked.

“We called him Tortoise because he taught us,” said the Mock Turtle angrily;

“really you are very dull!” (Carroll, 142)

### **5.2.2. The Gryphon**

Is a mythical creature, half-lion, half-eagle, and an old friend of the Mock Turtle, a servant to the Queen who befriends Alice. Calling up about his school days by the sea and the Lobster Quadrille makes him very excited and loves showing off his expertise about writings and rhymes.

### **5.2.3. The Dormouse**

The Mad Hatter and March Hare’s sleepy friend, he lives on the tea table and is a storyteller, though his stories are often quite, senseless, and quick, since he has to hurry to finish them before he falls asleep again.

### **5.2.4. The mouse**

The mouse is a weary creature that Alice meets swimming along in the pool of tears. She befriends him but her mentions of Dinah the expert mouse catcher, greatly offends him. He does eventually agree to tell her his story, which is about a judge-like cat named Fury.

### **5.2.5. The Dodo**

The Dodo is the troublemaker of the caucus race and a very wise-sounding bird. He is serious and loves a ceremony, as we see when he nominates Alice to donate the prizes for the race winners and bows low to her in gratitude when presenting a prize to her.

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### **5.2.6. The Pigeon**

A wonderland creature who believes Alice is a serpent. The Pigeon is sulky and angry and thinks Alice is after her eggs.

### **5.2.7. Bill the Lizard**

It is a lizard who first appears as a servant of the White Rabbit who tries to remove Alice from the chimney, and later as a juror at the trial. Bill is stupid and ineffectual.

### **5.2.8. The Frog Footman**

Editors wrote that he is the Duchess's footman. The frog footman is stupid and accustomed to the fact that nothing makes sense in wonderland. He received a letter from a fish-footman to give it to the Duchess. (Spark Notes Editors).

### **5.2.9. The Fish-Footman**

The fish-Footman delivers a croquet invitation from the queen of Hearts to the Duchess's Frog Footman.

### **5.2.10. The Duck, The Lory, and The Eaglet**

They are wonderland creatures, which fall in the pool of tears with Alice and then participate in the Caucus race.

## **6. Symbols**

Lewis Carroll wrote "*Alice's Adventures in Wonderland*" as a quick story for the purpose of entertaining because he had nothing in his mind such as political or other issues. He randomly thought about a girl that saw a strange White Rabbit who fall in his hole, Alice followed him and from this point the story started and his imagination flourished.

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*"Alice's Adventures in Wonderland"* is so successful because it is an allegory and symbolism (David). Carroll used different symbolism to demonstrate the beauty of the wonderland and to facilitate things for readers to understand it. Those symbols include the garden, the Caterpillar's mushroom, and also the language used in the story.

### 6.1 The Garden

In the story, Alice arrives at a very large hall at the end of the rabbit hole, surrounded by locked doors. She becomes sad and disappointed, homesick for her family and her pet, she only has something to aim for when a small door appears and she manages to peer inside at an amazing garden, full of beautiful colors and cool fountains, is a perfect vision and Alice is desperate to get to it. It symbolizes her desire, her admiration, her will, and her belief in goodness and integrity.

The garden is another symbol that does not require analysis. For Bloomingdale, "The garden is ...a positive mother symbol, no longer wild nature, but cultivated, tended, fostered--in short, the Garden of Live Flowers" ( Bloomingdale 387). Alice looks for the "civilized," organized garden of the common world above ground Instead of the Garden of Eden that symbolizes innocence. Satirically, Alice must go through a hero's journey to get to that garden. The garden itself stands for completeness and entirety, or uniting wild nature with the conscious. Carroll describes the garden as follows:

"Alice opened the door and found that it led into a small passage, not much larger than a rat-hole: she knelt down and looked along the passage into the loveliest garden you ever saw. How she longed to get out of that dark hall, and wander about among those beds of bright flowers and those cool fountains, but she could not even get her head through the doorway;"(Carroll,8.9)

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## 6.2 The Caterpillar's Mushroom

The Caterpillar's mushroom also has numerous symbolic meanings like the garden. Some readers and critics view the Caterpillar as a sexual threat. The mushroom is linked to the symbolic meaning of sexual masculinity because of its phallic shape.

To gain control over her fluctuating size, Alice must learn and master the real estate of the mushroom which symbolizes the bodily frustrations that associate puberty. As Scott Parker points out that others view the mushroom as a psychedelic hallucinogen that combines Alice's unreal and anamorphic perception of Wonderland (Parker, par2).

## 6.3. Eating and Drinking, Growing and Shrinking

Alice is on the verge of growing up and, in Wonderland, she experiences many strange physical changes. It is unpredictable and disturbing to be in Wonderland, much like transforming from a child into an adult. In the hall of doors, secret potions and cakes give her the ability to grow and shrink, but not to the size she wants to be. When she is so small, she is swept away by the pool of tears and when she finally manages to grow, thanks to the edible pebbles in the White Rabbit's house, she grows too much and gets stuck. This infinite ambiguity and uncertainty is a beheld way that Carroll plots Alice's spiritual journey as she adjusts with both the physical and psychological changes that are part of growing up.

So eating and drinking from the bottle with the mark that says "*drink me*", and the little cake that says "*eat me*" is also symbolic. Erich Neumann makes the point that "Hunger and food are the prime movers of mankind<sup>5</sup>, the earliest formula for obtaining power over anything, appears in the oldest of the Pyramid Texts" (Neumann 27). When

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<sup>5</sup> "Life=power=food" (Erick Neumann)

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Alice eats the Caterpillar's mushroom to control her size, this shows that eating is a power for Alice. If she's able to determine the right amount to eat, then she can be in her right size. In the story, Carroll mentioned that Alice went back to the table hoping to find another key to the Garden's door,

“ this time she found a little bottle on it, (“which certainly was not here before,” said Alice,) and tied round the neck of the bottle was a paper label with the words “DRINK ME” beautifully printed on it in large letters... However, this bottle was not marked “poison,” so Alice ventured to taste it, and finding it very nice... she very soon finished it off.

“What a curious feeling!” said Alice, “I must be shutting up like a telescope.”

And so it was indeed: she was now only ten inches high, and her face brightened up at the thought that she was now the right size for going through the little door into that lovely garden.”(Carroll, 9.10.11)

### 6.4 Language

Language itself is symbolic in *Alice in Wonderland*. W. H. Auden maintains that “one of the most important and powerful characters [in the Alice books] is not a person but the English language” (Auden, 9). The Word and the Logos are important in so many ways. In the story, Alice develops a more complete psyche through her appropriation of the Logos principle.

When taking a closer look at Carroll's use of language itself and at the communicative systems in *Alice's Adventures in Wonderland*, Lakoff states that language is treated prescriptively, as if it is forced to behave logically or reliably. (Lakoff, 371). One example is Alice's concern in how to address a mouse: “*O Mouse, do you know the way out of this pool? I am very tired of swimming about here, O Mouse! (Alice thought this*

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*must be the right way of speaking to a mouse: she had never done such a thing before, but she remembered having seen in her brother's Latin grammar, A mouse - of a mouse - to a mouse – a mouse – O mouse!)"* (Carroll, 24).

From the above quotation we notice as Lakoff says that the frequency and salience of puns<sup>6</sup> in the story has often been remarked upon, and it is not surprising to find puns in such an honorable work of nonsense worlds. They make meaning and are used for explanations of reality. (Lakoff, 371). He also suggests that if language is to refer to reality, so that speakers can be confident of its ability to transmit the meaning (372)<sup>7</sup>. Language is an important tool for expressing ideas and thoughts but it is important to be selective because in some cases it misleads the readers.

### 7. The Theoretical Background

#### 7. 1. Personification

Personification or *prosopopoeia*, which Quintilian takes to mean impersonation (from *persona*, meaning mask in Latin) and defines in the *Institutio* (9.2.29-32) as: a device which lends wonderful variety and animation to oratory. By this means we display the inner thoughts of our adversaries as though they were talking with themselves. There are some authorities who restrict the term personification to cases where both persons and words are fictitious, and prefer to call imaginary conversations between men by the Greek name of *dialogue*. Chi luu defines it as “applying human attributes to inanimate objects, to nature, to animals, or to abstract concepts” (Luu, par,2).

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<sup>6</sup> A joke or type of wordplay in which similar senses or sounds of two words or phrases, or different senses of the same word, are deliberately confused.

<sup>7</sup> *ibid*

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The literary tool of personification helps readers relate to non-human subjects by setting down human qualities and characteristics to ideas, objects, animals and other items. Personification works by making non-human objects more related to humans using vivid descriptions, feelings and emotions. Authors of all kinds of literature use personification, particularly those who write fantasy works.

It is a figure of speech, a way for authors to add color and life to subjects and characters by emphasizing and clarifying characters and scenes. Personification helps make dead objects more attractive to readers and brings them to life, as well as making things easier for readers and helping them to understand characters and scenes easier than ever, and creating emotional connections between readers and characters.

### **7.2 Archetypal Criticism**

The idea of the archetype relies on the work of three men Carol Jung, Joseph Campbell and Northrup Frye. Carl Jung, avant-garde in the domain of psychology, aimed his attention at the psychoanalytic characteristics of the archetype. He assigned an archetype with the definition: “a universal and recurring image, pattern, or motif representing a typical human experience.” Archetypes are patterns and behaviors; are earliest images which are part of our psyche and social systems. (Abraham)

Archetypal criticism argues that archetypes determine the form and function of literary works. That a text's meaning is shaped by cultural and psychological myths. Archetypes are the unknowable basic forms personified or concretized in recurring images, symbols, or patterns which may include motifs such as the quest or the heavenly ascent, recognizable character types such as the trickster or the hero, symbols such as the apple or



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snake, or images such as crucifixion (as in King Kong, or Bride of Frankenstein)--all laden with meaning already when employed in a particular work. (Walker 17)

Psychologist Carl Jung postulated that humankind has a "collective unconscious," a kind of universal psyche, which is manifested in dreams and myths and which harbors themes and images that we all inherit. Literature, therefore, imitates not the world but rather the "total dream of humankind." Jung called mythology "the textbook of the archetypes".<sup>8</sup>

Archetypal critics find New Criticism too atomistic in ignoring intertextual elements and in approaching the text as if it existed in a vacuum. After all, we recognize story patterns and symbolic associations at least from other texts we have read, if not innately; we know how to form assumptions and expectations from encounters with black hats, springtime settings, evil stepmothers, and so forth. So surely meaning cannot exist solely on the page of a work, nor can that work be treated as an independent entity. (Walker 3)

Archetypal images and story patterns encourage readers (and viewers of films and advertisements) to participate ritualistically in basic beliefs, fears, and anxieties of their age. These archetypal features not only constitute the intelligibility of the text but also tap into a level of desires and anxieties of humankind.<sup>9</sup>

Archetypal criticism "traces cultural and psychological 'myths' that shape the meaning of texts." It argues that "certain literary archetypes determine the structure and function of individual literary works," and therefore that literature imitates not the world

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<sup>8</sup> Ibid.

<sup>9</sup> Ibid.

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but rather the "total dream of humankind." Archetypes (recurring images or symbols, patterns, universal experiences) may include motifs such as the quest or the heavenly ascent, symbols such as the apple or snake, or images such as crucifixion--all laden with meaning already when employed in a particular work. (Abrams)

### 7.3. Anthropomorphism

"Anthropomorphism" originates from the Greek "*Anthropos*" for "human" and "*morphe*" for "shape" or "form" (Duffy). It describes people's tendency to attribute human characteristics to non-lifelike artifacts. The phenomenon of ascribing intentions (Admoni) and animacy to simple shapes based on motion has been intensively studied in developmental psychology. But why do humans ascribe intentions and emotions to objects? One interpretation is that attributing familiar humanlike qualities to a less familiar non-humanlike entity can serve to make the entity become more familiar, explainable, or predictable (Epley).

These humanlike characteristics may include physical appearance (Guthrie), emotional states perceived to be uniquely human (Leyens et al) or inner mental states and motivations (Gray, Gray, & Wegner 279). Many different types of nonhuman entities<sup>10</sup> are recipients of anthropomorphic attributions (Pickett et al.). As one example; domestic pets are often described as being anthropomorphic in nature: People give pets human names,

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<sup>10</sup> animals, inanimate objects, and natural phenomena.

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and ascribe personality traits and other human characteristics to both individual pets as well as species of pets. “...*And yet I wish I could show you our cat Dinah: I think you’d take a fancy to cats if you could only see her. She is such a dear cute thing*” (Carroll 25).

Webster’s (1975) defines anthropomorphism as “*an interpretation of what is not human or personal in terms of human or personal characteristics.*” This is usually understood to mean the assignment of human emotions, cognitions, intentions, and planning to whatever species we are observing. According to the OED<sup>11</sup> anthropomorphism is “ascription of a human form and attributes or personality to anything impersonal or irrational” it is very famous in story-telling. So both anthropomorphism and personification convey the idea of attributing human characteristics to something not human.

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<sup>11</sup> Oxford English Dictionary

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### Conclusion

This chapter explored the historical context in which Charles Dodgson wrote his masterpiece *Alice's Adventures in Wonderland*. It also contained a plot summary and a brief analysis of the story and its symbolism. Moreover, the main characters of the story were identified along with references to their appearance in the story from the book.

The second part of the first chapter presents the technique of Anthropomorphism and the Archetypal Criticism method by Carl Jung. Both techniques will be used to explain Carroll's use of personification in *Alice's Adventures in Wonderland* that is the focus of the next chapter.

## **Chapter Two: Personification in Alice's Adventures in Wonderland**

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### Introduction

*Alice's Adventures in Wonderland* has been adapted for several modes of entertainment, like ballet, opera, film and television. Consequently, Morton Cohen, one of Carroll's biographers, calls this franchise "The Alice industry" (Sigler xiii). The Popular culture of today is still just as fond of Alice in Wonderland; though it is now 150 years since Carroll published it and filled it with archetypal images that enhance the underlying meaning of the story. (xiv)<sup>1</sup>

While talking animals are not a new phenomenon in stories, Lewis Carroll's *Alice in Wonderland* (1865) with its anthropomorphic creatures is said to have inaugurated a new era in children's books by breaking free from didacticism (Elick 24)

Lewis Carroll included countless archetypal elements in *Alice's Adventures in Wonderland* concerning animals such as the White Rabbit, the Cheshire Cat, and others. They all help to give deeper meaning to the story by using vivid descriptions of human-like animals. *Alice's Adventures in Wonderland* contains many animals, and the little Alice seems to support them with consciousness equal to that of humans. This shows that Alice is really honoring the animals.

This chapter will examine some of Carroll's descriptions of animals paying close attention to their human-like characteristics and behaviors. In light of this, it will also discuss the theoretical framework of Carl Jung's Archetypal Criticism and applying it on Carroll's animal characters for the purpose of symbolizing archetypal images representing the animals.

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<sup>1</sup> ibid

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Furthermore, this chapter will examine Carroll's Personification through the analysis of the animal's Anthropomorphized nature in the story, because in the story Carroll ascribed human attributes and personality to his characters especially the animals.

### 1. The effect of using personification in Carroll's works

Lewis Carroll became the face of the Victorian era. He is among many writers who wrote in a specific style using different techniques. But the thing that is so typical of his works in general and specifically the Alice books is his brilliant use of personification. Fantasy and animal characterization where animals become animated are included in his books. The majority of these books are full of suspense and animals talking like in a fable. He puts several systems in motion at once in his scenes, to produce new absurdities and insights. He also emphasizes in his story that everything has a voice, and everything has a right to speak, be it queen, cat, Mock Turtle, or a Cat. This shows his power in personifying things and animals as well.

Carroll's works, which include the Alice texts, *The Hunting of the Snake*, *Walrus and the Carpenter* and *Jabberwocky*, just to name a few, all explore how he used fantasy to pursue thoughts on how can animals be like humans in everything including their behavior, way of speaking, and clothing. In addition to that, those books have given convincing external evidence of the range of his curiosity: across evolution and logic, dream theory and study of flora, animal prosperity and new ideas about humanizing the non-human, as well as exploring his fascination with mockery.

Carroll concentrates on putting various systems in action at once in his scenes, to create new forms of foolishness and awareness. For instance, the names of the snooty talking flowers in *Looking-Glass* parody the then-popular 1855 poem 'Come into the

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garden, Maud', and the fashionable 'language of flowers' for lovers. They also nod to a recent theory about the origin of language in animal sounds. (Gillian Beer)

In his book, *Alice Through the Looking Glass*, Carroll emphasized the role of personification that the rose play in the story. Only this time he used other abstract things and applied personification on it. Because instead of animals he used plants that behave like real humans especially in talking as it is revealed through the following quotation;

“But what could it do, if any danger came?”, Alice asked.

“It could bark,” said the Rose.

“It says ‘Bough-Wough!’” cried a Daisy.

“That’s why its branches are called boughs!” (Carroll, 14).

Carroll’s works were also illustrated so to form text-image cohesion between the anthropomorphized characters and their fable. His use of personification highly effected children in the first place by making this technique a conservative aspect for educating children about society and life.

As Burke and Coppenhaver suggest that Carroll’s use of anthropomorphism in this moralizing way is so to “give children pleasure whilst they were being instructed”. This is because the use of familiar and lively animals softens the didacticism that to children may be “socially controversial”, allowing them to learn in an imaginative environment. (Burke & Coppenhaver 21)

### 2. The effect of Personification in *Alice's Adventures in Wonderland*

Lewis Carroll’s *Alice's Adventures in Wonderland* is filled with personification. “applying human attributes to inanimate objects, to nature, to animals, or to abstract concepts” (Luu, par,2). Most of it involving animals, for example: The White Rabbit character, and the Fish Footman. In this story the animals can be seen as representing



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facets of human personality and character. He used Personification as a means of giving a voice to things that do not have one, but need one.

The story about Alice falling through a rabbit-hole and finding herself in a world ruled by nonsense, where she finds herself confronted in different situations involving various curious animals. Those animals were pictured by Carroll in a way that made them look like humans, be it in their physical appearances, or their behavior (Maatta). Those strange, human-like creatures are treated with respect by Alice as shown in the story. A good example is when she talks to the Caterpillar. Alice approaches and speaks in an admiring manner when he asks her *"Who are you?"* Alice replies, *"(rather shyly) I-I hardly know, Sir (....) I can't explain myself, I'm afraid, Sir"* (Carroll, 49). Repeating the word Sir is a sign of great respect to the animal. Also in another scene when Alice meets the Cheshire Cat, she also thinks that it is necessary to respect him *"so she felt it ought to be treated with respect"* (89).

From the previous analysis of Alice's character concerning her relation with the animals and the way she treated them, it is clear that Carroll's aim behind using personification of animals and making Alice behaving like she was described in the story, with full respect to the animals. This shows that he wants to convey a message to his society or to the readers in general, that the picture of Alice should be a model to follow in the whole world.

The effect of this story not only shows notions of how people ought to behave with animals, but on a larger level it ascends the true value or importance of animals in our world. So it is indeed unambiguous advice to children and to the readers in general to behave like Alice. As Lawrence Buell, in his essay *New Literary History* suggests: "Alice can be seen as allegory to the typical stereotypes of a typical young girl: youthful,

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innocent, pretty, playful, curious, energetic, etcetera, by making this connection to an everyday child in society” (Lawrence).

*Alice's Adventures in Wonderland* stands before us as a reflection of our human nature. In which Alice represents the idol that everyone should follow concerning her behavior with the animals of wonderland. However; the effect of this story not only shows notions of how people ought to behave with animals, but also shed light on the importance and the true value of all the animals in general. After all, using animals instead of humans forces the readers to make an effort to apply the story to human situations, and what is learned by making an effort is retained better, especially morals. It is meant to stimulate our intellect.

### 3. Archetypal Criticism of the Main Characters

Perhaps no aspect of *Alice in Wonderland* is more striking than the role which animals play in the story. The rabbit, the cat, the mouse, the caterpillar, and bird of different sorts like the dodo, the lorry, the pigeon, and the eaglet; not to mention the fish-footman, the frog-footman, the gryphon, and the turtle- all these characters and more figure in the world of wonderland as naturally and unpretentiously as if they were human. They behave almost like people, and talk almost like them too. Furthermore, each one of them also serves an archetypal role in the story.

#### 3.1. The White Rabbit

Of all the animals that assist in *Alice's Adventures in Wonderland*, the talking rabbit merits special attention. As he was the one that literally leads her down to wonderland, and without which Alice could never have seen the other wonderland creatures. The White

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Rabbit is the messenger at the Court of the king and Queen of Hearts. He is most of the times wearing a waist coat and carrying a pocket watch. He is also very manic.

The White Rabbit is the one who starts Alice on her journey down the rabbit hole so it is one of the more important archetypal symbols. Carroll's rabbit, of course, is most famous for its anxiety about being late, as he crazily consults his watch. So The White Rabbit is archetypal *temptress*. As David Burrows states, "he is someone to whom the protagonist is attracted and who ultimately brings about his downfall." (Burrows). This is exactly what Carroll's rabbit did to Alice because first she is attracted to his appearance in a waist coat, and being in a rush. Then by his odd behavior, taking a watch out of his pocket and looking at it. The rabbit's behavior eventually leads Alice to escape from her sister and follow him to his hole into a world full of mad creatures, and leads her also to the Queen of Hearts where nothing makes sense; it is the protagonist's downfall. The latter is explained in the following passage:

"Alice started to her feet, for it flashed across her mind that she had never before seen a rabbit with either a waist-coat-pocket or a watch to take out of it, and, burning with curiosity, she ran across the field after it, and was just in time to see it pop down a large rabbit-hole under the hedge. In another moment down went Alice after it" (Carroll 2-3)

Audrey Thompson suggests that Rabbits tend to symbolize luck or cunning. The fact that this particular rabbit is white also leads the reader to believe that it may end up representing something good or pure. She adds that this rabbit however, seems to serve as more of an ironic contrast to its archetypal nature. (Thompson)

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### 3.2. The Cheshire cat

The cat is perhaps the most pervasive archetypal symbol apart from Alice herself in both books. She appears as Dinah, Alice's cat, and appears also as an important character in the story which is referred to as: the Cheshire cat, the most famous cat in Alice in Wonderland, with its mysterious grin. Carroll shares a love of the cat, and others have pointed out the conscious, personal reasons for the many cats in Alice. But the concern here is with the archetypal meanings of the cat in the context of Carroll's book.

It is worth looking into the illustration of the Cheshire cat as well as he is one of the few characters, like the white rabbit who appears several times in the book. Alice finds him outside the Duchess' house, sitting atop a tree. (Tenniel 23) when he tells Alice that to be in Wonderland is to be "mad". In another scene, when the king orders the Cheshire cat's execution.

The Cat's ability of coming into sight and then disappearing at will determines the autonomy of the archetype--one cannot produce an archetypal image at will. The cat taking different forms in Alice and the Cheshire cat's different shapes as it appears and vanishes at times demonstrates that the cat is a good example of a *trickster* archetype in this story. He also explains to Alice how everyone in Wonderland is "mad". Because according to William Indick's definition of the trickster, "he wanders through the world with humour and carelessness rather than fear. And behind his laughter and jokes is wisdom of the world. He plays malicious jokes on people only to fall victim in his turn to the vengeance of those whom he has injured" (Indick)

The Cheshire Cat uses his clear-headed logic to both manipulate and help Alice in her journey throughout wonderland. He is trying to give her a view of wonderland as a

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whole. The Cheshire cat is a definite *Trickster* in *Alice in Wonderland* as he does what he wants in order to please himself and occasionally serves Alice (Salerno).

Also according to Jung's definition "the trickster goes through a civilizing process where he no longer blindly adheres to evil and his behavior becomes sensible and useful. The trickster never quite loses the ability to play malicious jokes (Jung, 147). A good example of that is when he was talking to Alice from the top of the tree and he was like joking or not being serious:

"So long as I get somewhere," Alice added as an explanation.

"Oh, you're sure to do that," said the Cat, "if you only walk long enough." (Carroll 89-90)

Jung also describes the trickster as having unpredictable behavior (Jung). In The Cheshire Cat's case, Carroll makes the cat's ability to appear and disappear as the unpredictable behavior of his trickster. He can be a destroyer and a creator; in this case he creates a way for Alice to follow.

### 3.3. The Caterpillar

Of the other talking animals and characters, one of the most important is the Caterpillar. When Alice first meets the Caterpillar, he is seated on top of a mushroom, smoking from a hookah pipe. His face isn't seen clearly. Alice is barely as tall as the mushroom on which the Caterpillar is seated. (Tenniel 15) here, Alice is literally looking up at him, as though she is certain that she will help him. The Caterpillar represents an element of the archetype of transformation, and symbolizes death and rebirth.

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The caterpillar is the *helper* archetype or the Sage<sup>2</sup> because he asks Alice questions, and wishes to know some truth about her. According to Pearson “*Sages have little or no need to control or change the world; they just want to understand it*” (209). He also helps out Alice by giving her advice on which mushrooms to eat to make her shrink in size and grow. And according to the definition of archetypes “*The sage is a wise or holy figure who guides the hero, can appear as an oracle, a mentor, guide, or teacher and role model for the hero's conscience or good behavior*”<sup>r</sup>. He serves as an example of wisdom and helps the hero to see the world objectively. Many times he lives in deep forests, or in places that are withdrawn from the world (Jung). The Caterpillar's wisdom and his beneficial advice to Alice can be seen in the following extract from the book:

“ One side will make you grow taller, and the other side will make you grow shorter..., One side of what The other side of what,, thought Alice to herself...Of the mushroom,, , said the Caterpillar” (Carroll, 38)

### 3.4. The March Hare

The March Hare's archetype would have to be the *Fool*. In her book *Awakening the Hero's Within*, Carol Pearson explains the Fool's archetype as “The Fool as Trickster delights in breaking rules” (Pearson, 223). Alice goes to the Mad Hatter and March Hares tea party, and becomes annoyed with their foolishness quickly. It started when the March Hare asks Alice to have some wine, and he says this in an encouraging tone while there was nothing on the table 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. (Carroll 96)

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<sup>2</sup> aka mentor, guide, wise man, sooth sayer

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His conversation with Alice strongly shows his foolishness, and according to Pearson's definition of the *Fool*, *The Hare* fits the role of this archetype.

### 4. Anthropomorphism in Alice's Adventures in Wonderland

Alice's Adventures in Wonderland is crammed with animals: a grinning cat, a talking rabbit, an enormous caterpillar and countless others (Dubois). This is an example that shows how Alice was talking with a cat and how the cat answered her in a clever way:

“But I don't want to go among mad people,” Alice remarked.

“Oh, you can't help that,” said the Cat: “we're all mad here. I'm mad. You're mad.”

“How do you know I'm mad?” said Alice.

“You must be,” said the Cat, “or you wouldn't have come here.”

(Carroll.90)

In *Alice's Adventures in Wonderland*, Alice uncovers an insane world that not the less achieves a strange kind of sense. His story is a classic of nonsense literature. Some of its known techniques include the contradiction of logic and language, the formation of curious juxtapositions, along with size and scale experiments. In Carroll's story, animals and things behave and talk almost like people. Among many other abnormalities, Alice witnesses a rabbit wearing clothes and holding a pocket watch, has a conversation with a caterpillar smoking a hookah pipe, and hears a Mock Turtle<sup>3</sup> sings a song. Carroll's technique is an ancient technique of writing for children.

Carroll inherited a tradition of writing for children that represents animals performing human actions. However, the animals never completely lose their individual animal characteristics upon becoming human. In Carroll's *Alice's Adventures in*

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<sup>3</sup> Mock Turtle is a creature who takes his name from a popular type of Victorian soup.

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Wonderland (1865), a mouse speaks and cries with passionate voice like humans, but he also fears cats which is something closer to normality:

“.....cried the Mouse, who was trembling down to the end of his tail.“As if I would talk on such a subject! Our family always hated cats: nasty, low, vulgar things! Don’t let me here the name again!” (Carroll 27)

Carroll gives qualities of anthropomorphism by giving the animals humanlike features and facial expressions. (Lovell-Smith, 395). These characteristics reflect nineteenth-century interest of depicting creatures in natural history illustrations as having like Smith describes “near-human personality or expressiveness” (295). In the story *Alice's Adventures in Wonderland*, Carroll used a lot of human features to represent his animal characters like the human hair and clothes; he even pictured them as having man-like hands or feet. It is also clear that the majority of the animals share one human characteristic which is the ability to speak.

### 4.1. White Rabbit

When Alice first encounters the White Rabbit who was running by her, the first thing that attracted her is that she heard him saying to himself “*Oh dear! Oh dear! I shall be too late!*” (Carroll 2). The Rabbit’s repeated worry that he is late is the perfect image that shows him being human alike because it highlights the extent of anxiety the rabbit feels contradictory to animals that we usually see and that aren’t anxious usually. But things started to be confusing for her when he actually took a watch out of its waistcoat-pocket and looked at it and hurried on. This seems very strange to Alice since she never saw a rabbit with either a waist-coat-pocket or a watch to take out of it. This becomes nonsensical for her as the talking rabbit destroys natural order.



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Anthropomorphism functions here as Swallow-Prior suggests, through the illustration which emphasizes the textual description, as “animals are still animals, but are presented in a way that allows the reader to identify” with them. (Swallow-Prior, Para3). The rabbit's image, shown through Tenniel's illustration shows that he is still an animal through the agrarian setting and animal face, however, he represents a human as he adopts human aspect, height, hands, eyes and clothing. in a way that makes the reader take pleasure in the imaginative character of the White Rabbit, but is still able to identify with the animal because of his human features. (Burke & Coppenhaver 208).

Again in another scene the white rabbit appears wearing human clothes and holding gloves and fan. *“It was the White Rabbit returning, splendidly dressed, with a pair of white kid gloves in one hand and a large fan in the other”* (Carroll,17). So once again the rabbit has ruined the natural order as he adopts human posture, height, hands, eyes and clothing.

### 4.2. The Mouse

Alice encounters the Mouse swimming in the pool of tears that she made by her own crying after she became a long sized girl. In this scene, Carroll emphasizes the characteristics that Alice and the Mouse share. Their positions in the water are similar, for example: both of them stretch their hands out forward (notice that the animal has human hands, they also kick back their legs and keep their heads above water. So Carroll emphasizes this similarity between the Mouse and the girl Alice.

The mouse also has other human qualities like the ability to speak and even cry. For example, *“when the mouse heard this, it turned round and swam slowly back to her: its face was quite pale (with passion, Alice thought).”* (Carroll 28). The mouse is shown to possess the human character of becoming pale, which is something related to humans due

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to shock or fright. Also when the mouse said to Alice: "*Not like cats*", *cried the Mouse, in a shrill, passionate voice. "Would you like cats if you were me?"* (25). A real mouse is usually not passionate, and Mice don't usually cry. These are human characteristics that do not usually belong to animals. The following quotation shows the features that make the mouse look like humans:

"We won't talk about her any more if you'd rather not."

"We, indeed!" cried the mouse, who was trembling down to the end of his tail. "As if I would talk on such subject! Our family always hated cats: nasty, low, vulgar things! Don't let me hear the name again!" (Carroll 27)

### 4.3. The Caterpillar

In Chapter V, Alice meets the hookah-smoking Caterpillar. He was pictured facing away from the viewer, holding the hookah with a human hand that arises from a wide-sleeved shirt. The thread that curls his hookah surrounds fully around his body. He sits upon a mushroom that raises him to the top and Alice stands below him on tip-toe looking at him in wonder,

"and her eyes immediately met those of a large blue Caterpillar, that was sitting on the top with its arms folded, quietly smoking a longue hookah, and taking not the smallest notice of her or of anything else." (Carroll 58)

Notice that the Caterpillar according to Carroll was sitting with his arms folded; this shows another human characteristic that the animal used maybe to express his carelessness about Alice. Carroll said also that the animal did not notice Alice or anything else which might also been as a sign of pride.

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There was also a verbal exchange that occurs between the little girl and the Caterpillar which shows that the insect is able to communicate by talking like human beings. The Caterpillar begins the conversation by asking a rude question that Alice answers politely. *"Who are you?" said the Caterpillar. This was not an encouraging opening for a conversation. Alice replied: "What do you mean by that?" said the Caterpillar sternly. "Explain yourself!"* (Carroll 60)

### 4.4. The Cheshire Cat

In Chapter 6 from *Alice's Adventures in Wonderland* when Alice leaves the Duchess house, she first meets The Cheshire Cat who belongs to the Duchess sitting on a tree. The Cat grins continually *"The Cat only grinned when it saw Alice."* (Carroll 89), and can appear and disappear whenever he likes. Sometimes he disappears and leaves its grin behind. In chapter VIII she meets him again in the Queen's garden.

The Cheshire Cat is another character in Wonderland who has human characteristics, and actually behaves like humans because he teaches Alice the rules of Wonderland and gives her insight in what she has to do down there. He seems to listen well to Alice when she speaks, the thing that is not expected from a normal animal.

"Come, it's pleased so far," thought Alice, and she went on, "Would you tell me, please, which way I ought to walk from here?"

"That depends a good deal on where you want to get to," said the Cat.  
(Carroll 89)

The cat answers Alice's questions in a way that make the reader feel that the cat is mocking her or trying to manipulate. Here Carroll is trying to make the cat feel like humans and act like they do.

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### 4.4. The Dodo

Carroll has anthropomorphized his dodo by giving him a cane and tiny hands that sprout from underneath his wings, which is clear in the illustration of the Dodo by John Tenniel. His decision to include these human qualities allow the reader or viewer of the illustrations to feel more comfortable in identifying with the dodo as an intelligent creature, unlike other creatures of Wonderland like the puppy that shows no human appearances. Giving the dodo hands and cane shows that the animals of Wonderland are intelligent. Here Carroll shows the conversation between Alice and the dodo:

“But she must have a prize herself, you know,” said the Mouse.

“Of course,” the Dodo replied very gravely.

“What else have you got in your pocket?” he went on, turning to Alice.

“Only a thimble,” said Alice sadly.

“Hand it over here,” said the Dodo. (Carroll, 34).

In the story the Anthropomorphism of the Dodo can be seen when he told Alice to hand over the thimble, then he gave it back to her as a prize for winning the race. In other words the Dodo is acting like a human in a position of power and authority.

### 4.5. The Frog-Footman

Chapter VI starts with the figure of the Frog-Footman whose anthropomorphic body brings to the readers mind the picture of the White Rabbit who is as mentioned before human-like character in the story. This suggests that almost all the animal characters have human features and behaviors. However; Carroll made the Frog-Footman's character different from the White Rabbit's character because unlike the rabbit, the Frog-Footman is entirely clothed from top to bottom and he has powdered white hair that curled all over his head. The only frog-like characteristic that Carroll gives to the Footman is the head

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because he has a round face and large eyes like a frog. The feet, the body, and the hands are all manlike features. Another thing is that the Frog-Footman also has the ability to communicate through speaking like the humans which is shown in his conversation with Alice.

“How am I to get in?” asked Alice again, in a louder tone.

“Are you to get in at all?” said the Footman. (Carroll 80)

Here the frog footman answered Alice in a very rude tone as if he is responsible on the house and no one can enter it even Alice. The rudeness of the frog is another similarity between him and Alice or any other human.

### 4.6. The Fish-Footman

In chapter VI there is another character that Carroll accompanied with human characters which Alice also refers to as a footman. Only this time it was a Fish-Footman. He was also entirely clothed with man-like clothes, and both footmen “*had powdered hair that curled all over their heads.*” (Carroll, 76), the hair is another human characteristic along with the ability to speak. Because of Carroll's talent in using personification in such an amazing way puts the reader in a confusion and inability to distinguish Alice from the Fish Footman because they both wear clothes have the same hair, the same size, and they both can speak. This can be seen in the following extract of the story,

“when suddenly a footman in livery came running out of the wood (she considered him to be a footman because he was in livery: other-wise, judging by his face only, she would have called him a fish) and rapped loudly at the door with his knuckles. (Carroll 76)

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### 4.7. The March Hare

In chapter VII, Carroll introduces another animal which is the March Hare. He looks like an animal but he wears human-like clothes and sits on a table having tea with other characters and talking to them and to Alice:

“Do you mean that you think you can find out the answer to it?” said the March Hare.

“Exactly so,” said Alice. (Carroll, 97)

### 5.7. The Dormouse

Also in chapter VII there was a Dormouse who was sitting between the March Hare and the Mad Hatter. He is portrayed as being larger than a normal mouse and having the ability to talk and tell stories.

“You might just as well say,” added the Dormouse, who seemed to be talking in his sleep, “That ‘I breathe when I sleep’ is the same thing as ‘I sleep when I breathe’!” (Carroll, 98)

### 5.8. The Duck, the Lory, and the Eaglet

The Eaglet, the Lory, and the Duck are characters appearing in chapters two and three of *Alice's Adventures in Wonderland*. These are animals that had fallen into the pool of tears. Actually there was not something very interesting about them resembling humans except that they can speak and consult each other. “*it seemed quite natural to Alice to find herself talking familiarly with them,*” (Carroll, 30). Also they somehow behave like human-beings for “*They all sat down at once, in a large ring, with the Mouse in the middle.*” (Carroll, 30) . And they organized a race among them. “*What I was going to say,*” said the Dodo in an offended tone, “*was, that the best thing to get us dry would be a*

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*Caucus-race.*” (Carroll, 32). Because participating in a race is not something that animals does usually.

### 5.9. The Gryphon

The Gryphon is a fictional character from *Alice's Adventures in Wonderland*; he has the head, talons, and wings of an eagle and the body of a lion. It is another talking animal in the story (Wikipedia Contributors, Gryphon). When Alice meets the Gryphon, Carroll states that:

The Gryphon sat up and rubbed its eyes: then it watched the Queen till she was out of sight: then it chuckled. “What fun!” said the Gryphon, half to itself, half to Alice.

“What is the fun?” said Alice.

“Why, she,” said the Gryphon. “It’s all her fancy, that: they never executes nobody, you know. Come on!” (Carroll, 139).

### 5.10. The Mock-Turtle

The Mock Turtle is a fictional character from the story, *Alice's Adventures in Wonderland*. He has the head, hind hooves and tail of a cow and the body, shell and front flippers of a sea turtle. He is a very depressed character that desires to go back to the days when he was a real turtle and he is famous by evoking moral lessons to Alice. The Gryphon introduces it to Alice in Chapter Nine and it tells her its history of going to school in the sea where he tells the Mock Turtle that Alice is ready to hear his story as it is clear in the following quotation:

“ So they went up to the Mock Turtle, who looked at them with large eyes full of tears, but said nothing.

“This here young lady,” said the Gryphon,

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she wants for to know your history, she do.”

“I’ll tell it her,” said the Mock Turtle in a deep hollow tone: “sit down, both of you, and don’t speak a word till I’ve finished.”

(Carroll, 140)

Here Carroll is using animals that are familiar to everyone and that are lively in their appearance like the Mock Turtle who seems to be energetic and passionate toward his history. For that reason he asked them to keep quiet until he finishes his story.

### 5. Personification, how deep did Carroll intend its meaning?

The story *Alice's Adventures in Wonderland* seem to be a normal story written for children with the purpose of entertainment. This is mainly because of its absurdity and sense of humour but in fact, the book inverts our reality. If we extend our investigation to include the effect of the book on readers and not only children, it is clear that there is something hidden that attracted this audience. What is so clear is that Carroll's choice of the characters to be personified enhances and deepens the effect of the book on the readers. The question is what are the other dimensions of the work that help to sort out the hidden message in the story?

First of all, Carroll uses Alice and the other human characters to represent the majority of the society, or the nobles. He also uses the animals to represent both the inferior and the other, they may represent the outsider, the one who does not make the rules. Carroll personified his animal characters by giving them features that are close to human, his aim is to explain to the readers that these two classes are similar to each other and therefore have the same rights. He emphasizes on one characteristic that was so remarkable among all the animal characters which is the



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ability to speak and exchange ideas. It is a clear proof that he wants to give a voice to the voiceless, in this case the minority of the Victorian society. He wants to support the idea of justice and equality between all the classes.

Furthermore, Carroll seeks to explain that the minorities that are represented by the animals are similar to the majority, and even better sometimes in terms of intelligence and wisdom of the world. He emphasizes this idea by making Alice criticized, corrected, and taught by the animals. So we see that these animals were benefiting Alice, by guiding her in wonderland which is the simplest example that shows the importance of the other in the life of the majority. This is a hint that Carroll is trying to say that these marginalized minority is very helpful if only we gave them a chance to speak.

Carroll seeks total freedom and total order in this world which is full of nonsense because societies or their members tend to idealize one on the other. He makes explicit interpretations to explain the right of powerful, and the misery of the powerless. The March Hare in the story is a very clear example since he was pictured as having wisps of straws on his head, it was a clear symbol of insanity in the Victorian age, and the March Hare represents madness "*it won't be raving mad- at least not so mad as it was in March*" (Carroll 93). Carroll may be pointing that even the mad are members of society and have rights. Though the conversation with the mad creatures like the Hare seem absurd to Alice it was coming from a citizen after all (Lakoff 371) "*The Hatter's remark seemed to her to have no sort of meaning in it, and yet it was certainly English*" (Carroll 100).

The Mad Hatter's Tea Party can be taken as another example, where the Dormouse can be considered as a symbol of the proletariat mentioned by Karl

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Marx. He is abused by the Hatter because he is tiny and insignificant. In the story we notice that he does not say his opinions, and if he does, he is rapidly interrupted by the Hatter. The monarchy is represented by the King and Queen of Hearts, they represent the higher power but they misuse it to abuse the citizens. For example in the story the Queen orders that the Cheshire Cat is to be beheaded because he is from the lower normal class.

In the story, Alice was an outsider and she represents the majority, the straight normal citizen, and all the animals are minority. So by making Alice an outsider and the animals as the center of this world, Carroll is saying that things should be the opposite. Through the character of Alice, Carroll wants to express his rejection of this world and its rules. “*Who cares for you? [...]you’re nothing but a pack of cards!*” (187)<sup>4</sup>.

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<sup>4</sup> ibid

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### Conclusion

This chapter discussed Carroll's use of personification in his story *Alice's Adventures in Wonderland* and provides examples on how he applied this technique on the animals. Carroll was so successful in using personification because he made his animals look and behave exactly like humans, be it in their shape or physical appearance including the form of the body and clothing, but the thing that differentiate his work from other works of personification and made it so unique is that he even adds human sensations to his animals to make them feel like human in a way that they can't be differentiated from the humans.

# **General Conclusion**

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This study explored the use of personification in Carroll's *Alice's Adventures in Wonderland*. Carroll based his story on his relation with the Liddell family especially the little Alice Liddell who inspired him to write an ambiguous story which is fundamentally controversial and full of suspense. The story is full with animal characters that were personified in a way that makes them look like humans in their appearances and their behavior as well. The study therefore seeks to analyze Carroll's method of humanizing the non-human and to shed light on the real intention behind using it, and what do the animals represent in fact.

This study examined the historical context of the novel in which Carroll wrote *Alice's Adventures in Wonderland* since he was viewed as one of the best-known authors of the Victorian period, a period of a unique awakening of mind and of artistic progress. It was a time when Victorian writers became more aware about children and their needs. Also Carroll's life as a photographer of children provided him with experiences which he used as a material of his story.

*Alice's Adventures in Wonderland* was a novel about a girl named Alice falling through a rabbit hole into a fantasy world inhabited by particular anthropomorphic creatures. Carroll created the character of Alice who met different animal characters through her journey. Those animal characters from Wonderland were presented and analyzed in this study highlighting their archetypal and anthropomorphic aspects used in the story. So for the purpose of studying and examining his use of human features to refer to animals, this analysis was carried through the use of different techniques including the archetypal study that was applied to the main characters. Also an anthropomorphic analysis and description of the characters and their similarities with humans was undertaken to examine his use of personification. More precisely, the deep study of his description of the characters in the story was an effective

## General Conclusion

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guide in this thesis that helped figuring out the reason behind using such characteristics with his animals and how this use affected the whole work presentation.

This study provides a clear and concise summary of the main findings from the analysis of the use of animal personification in the story. The research that has been conducted within this study along with the results demonstrate that this novel triggers the children's imagination by using such description of animals and pictures that do not exist in their real world, but look very familiar and live to help them learn in an imaginative environment. It also leads the readers' minds into a transition from reality to unreality, while leaving readers interested, excited and impatient. It also shows how Carroll managed to attribute human characters to animals exquisitely and how smart he was in keeping their original animal traits. Hence, in spite of the anthropomorphic features of the animal characters in the story they did not lose their animal instinct. The Mouse that Alice meets in the pool of tears for example was described as having human characteristics including the ability to speak, to swim, and having some feeling that are particular to humans. However; he still possesses his some of the features from his animal nature like mice hatred of cats.

*Alice's Adventures in Wonderland* opens doors to other researchers and offers a lot of material to be explored, from many points of view and through a wide range of possible interpretations. As in relation to the animal characters in the story, a research can be conducted to examine Alice's behavior with the animals and how they affected her, or have been affected by her. Also based on this study, one can apply the Marxist theory on this story to study its relation with the social classes in the Victorian society as the animals may represent the proletariat, the human characters as the wealthy, and the King and Queen of hearts as the monarchy.

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## ملخص

تشارلز لوتويدج دودسون هو عالم رياضيات انجليزي من مواليد 1832 في مدينة شيشاير بإنجلترا ، تلقى تعليمًا في الرياضيات والعلوم والكلاسيك. برزت موهبته في عالم الكتابة منذ شبابه حيث نشر عدة اعمال في مجلة العائلة. إزداد اهتمام تشارلز بالكتابة والنشر وخاصة في مجال الخيال والتشويق. تمثل أعماله جزءًا مهمًا من الأدب الإنجليزي في فترة حكم الملكة فيكتوريا المعروف بالعصر الذهبي. تميزت اعماله بإتباع أسلوب مختلف من خلال اهتمامه بالحيوانات. من أبرز أعماله " مغامرات أليس في بلاد العجائب" وتختصر عادة إلى أليس في بلاد العجائب. هي رواية للأطفال كتبها سنة 1865 تحت اسمه المستعار لويس كارول. وهي تحكي عن فتاة تدعى أليس والتي تسقط من خلال جحر أرنب إلى عالم خيالي تسكنه مخلوقات غريبة. تتلاعب الحكاية بالمنطق مما أعطاهها شعبية دائمة عند الأطفال والبالغين على حد سواء. وهي تعتبر واحدة من أفضل الأمثلة على نوع الهراء الأدبي. بطلة الرواية أليس تلتقي خلال رحلتها تحت الأرض بحيوانات غريبة من نوعها ولا تشبه العادية الموجودة في عالمنا حيث أنها تتصف بصفات قريبة إلى الإنسان نوعًا ما. بعضها يرتدي ملابس خاصة بالبشر وبعضها له تفاصيل جسم بشرية والبعض الآخر يتصرف مثل البشر. و اغلبهم يتمتع بالقدرة على الكلام والحوار مع أليس. من خلال عمله، كارول يسعى لجعل صورة الحيوانات تبدو أكثر إنسانية كما يسعى لإظهار الحيوانات كبشر قادرين على خلق صوتهم الخاص وإثبات وجودهم.