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**Defamiliarization in Lewis Carroll's Two Novels:**

*Alice's Adventures in Wonderland and Through the Looking Glass*

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## **Dedication**

I would like to dedicate this work to my loving and supportive family

To my precious mother Noura and my beloved father Rachid

To my sweet sister Amira

To my grandmothers, cousins, uncles, and aunts

Especially to my aunt Nassima whose love for me is a bottomless rabbit hole

To my encouraging and caring friends

To my darling Kholoud who never fails to call my number even after I told her not to

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## Abstract

Foregrounding as a defamiliarization technique is used in literary texts to estrange the reader's perception. It works on making the familiar objects and concepts unfamiliar by breaking the linguistic and literary rules and conventions. This theory that was developed by the Structuralists and was first introduced by the Russian Formalists is heavily employed in Lewis Carroll's works of fantasy. This research studies the linguistic and literary estrangement in Carroll's *Alice's Adventures in Wonderland* and *Through the Looking Glass*. It aims at exploring the lexical and semantic foregrounding devices, in addition to discussing the deviation of place, time, and Alice's character in the two books. The research relies on the qualitative and analytical approaches and the stylistic theory to critically analyze data of primary and secondary sources. The findings of the dissertation show the deviation in the lexical and semantic branches of the language, as well as the deviation of the setting and the main character in Carroll's two books.

**Keywords:** defamiliarization, estrangement, foregrounding, deviation, Carroll, *Alice's Adventures in Wonderland*, and *Through the Looking Glass*

## ملخص

يستخدم أسلوب الإبراز كأداة تعجيب في النصوص الأدبية من أجل تغريب تصور القراء فهو يعمل على جعل الأشياء والمفاهيم المألوفة غير مألوفة عن طريق كسر القواعد اللغوية و الأدبية. هذه النظرية التي تم استخدامها لأول مرة من قبل الشكليين الروس و طورها البنيويين تظهر بشكل بارز في أعمال لويس كارول الخيالية. يقوم هذا البحث بدراسة تقنيات التعجيب في كتابي لويس كارول: مغامرات آليس في بلاد العجائب و آليس في المرأة حيث يهدف إلى مناقشة تغريب اللغة و كذلك تغريب المكان و الزمان و شخصية آليس في الكتابين. يعتمد البحث على أسلوب النوعية و التحليلية و النظرية الأسلوبية لتحليل بيانات من مصادر أولية و ثانوية بينما تظهر نتائج الأطروحة كيفية استخدام أدوات الإنزياح المعجمي و الدلالي إضافة إلى طريقة تغريب المكان و الزمان و الشخصية الرئيسية في القصتين.

كلمات مفتاحية: التعجيب، التغريب، الإبراز، الإنزياح، كارول، مغامرات آليس في بلاد العجائب و آليس في المرأة

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## General Introduction

Inherited from the Dada movement, which sought to defy rationality and produced works of anti-art, the Surrealism movement thrived in Europe between the two world wars. Surrealists looked beyond everyday life and the habitual reality; they strived to explain what constitutes the real. Influenced by Sigmund Freud and his *Interpretation of Dreams* (1899), this trend attempted to unite the conscious and unconscious worlds; and to fuse dream with reality, establishing a superior reality, that is the surreal. In 1924, the poet and critic André Breton introduced surrealism as a school of thought in his essay “The Surrealism Manifesto”. He defined Surrealism and proposed that artists should illustrate their thoughts and everyday experiences in their art by accessing fantasy, dreams, and the unconscious mind.

It is believed that Surrealism found inspiration in Lewis Carroll’s works of fantasy. The literary critic William Empson wrote in his essay “The Child as Swain” (1935), “Alice has, I understand, become a patron saint of the Surrealists”. Surrealists were drawn to the adventures of Alice and were remarkably influenced by Carroll’s illogical and nonsensical writings, weird creatures, and unexpected juxtapositions. Catriona McAra writes in her paper: “Surrealism’s Curiosity: Lewis Carroll and the Femme-Enfant” that the English surrealists celebrated and claimed Carroll’s works as a part of their heritage. The famous phrase “Curiouser and curiouser!” became their motto as they sought to explore the dream and unconscious worlds and liberate their expression of art and literature (McAra 1-2). Carroll’s influence can be seen in different surrealist works; for example, Salvador Dali’s twelve heliogravures for the twelve chapter of *Alice’s Adventures in Wonderland*, Dorothea Tanning’s *Eine Kleine Nachtmusik* (1943) and *Birthday* (1942), and Max Ernst’s *Alice in 1941* (1941).

Like Lewis Carroll, the surrealists used defamiliarization techniques to expose the readers to strange and bizarre images and ideas in order to liberate their imaginations. Victor Shklovsky, a leading figure of the literary criticism movement known as Russian Formalism, introduces the concept of defamiliarization in his influential essay “Art as Technique” (1917). He defines defamiliarization as making the familiar objects unfamiliar. He explains that through this literary technique, authors use language to estrange and defamiliarize what is common, presenting it as something utterly different. This estrangement technique is noticeable throughout Lewis Carroll’s works.

Lewis Carroll uses defamiliarization extensively in his books: *Alice’s Adventures in Wonderland* and *Alice’s Adventures Through the Looking Glass*. Carroll locates his stories in worlds that lay between reality and dreams. His little character Alice falls asleep and wakes up in a world where normal objects from her ordinary world are transformed into conscious creatures that can think and speak. She finds herself engaged in nonsensical dialogues with strange characters such as mice, rabbits, cards, flowers, and chess pieces. The author portrays these characters, their conversations, and their attitudes towards one another in a peculiar way that appeals to children and raises the curiosity of adults.

Scholars and researchers have explored estrangement techniques in various literary works, in prose, poetry, and drama. Noticeably, Shklovsky, who introduced this concept in his essay “Art as Device” and to further explain its meaning, cites some Russian authors who employed defamiliarization techniques in their texts. He writes that the 19<sup>th</sup>-century novelist Leo Tolstoy uses estrangement elements throughout his books. For example, his short story *Kholstomer*, which translates to *Strider* (1863), is narrated from the point of view of a horse. Hence, he estranges familiar objects by allowing readers to experience them from an animal’s perspective. In addition, Shklovsky shows how the Romantic poet and author Alexander

Pushkin applies this technique by using various Russian dialects in his texts during a time when the Russian aristocracy mainly spoke French.

In his article “Making Art Strange: A Commentary on Defamiliarization”, Daniel P. Gunn shows how the 18<sup>th</sup> century British author Jonathan Swift presents ordinary objects as strange and unfamiliar in his novel *Gulliver’s Travels* (1726). Gunn points out that the technique of defamiliarization can be noticed in the Lilliputians' puzzlement over Gulliver's everyday items such as his hat, pistols, journal, and snuff box. Swift’s presentation and description of common items in a bizarre way render the readers unable to recognize these items immediately. In her paper, “The Technique of Defamiliarization in Emily Dickinson’s After Great Pain, A Formal Feeling Comes” (2016), Nuha S. Alotaibi writes that Dickinson defamiliarizes both form and meaning in this poem. The poet does not respect the formal meter of a poem; she adds and omits lines in a manner that suits her ideas and thoughts. As for meaning, she goes as far as using unusual symbols and metaphors to indicate modern philosophical and psychological concepts. An excellent example of this is the following lines: “As Freezing persons, recollect the Snow / First – Chill – then Stupor – then the letting go”. Dickinson uses these metaphors to refer to the psychological stages of grief that people usually experience.

The early 20<sup>th</sup> century modernist authors also used estrangement in their works to break with the established techniques and rules of writing. The poet Ezra Pound proposed making art anew and seeking the unfamiliar, whether by introducing methods and themes that are utterly new or by making the familiar strange. For instance, Howard Lindholm notes in his paper entitled “Perhaps She Had Not Told Him All the Story: The Disnarrated in James Joyce’s *Dubliners*”, which was published in *The Postmodern Short Story: Forms and Issues*, that Joyce first attempts estrangement in *Dubliners*. He writes, “For Joyce and the

modernists, language itself is deformed, remade to call attention to its strangeness”. The modernists present the familiar subject matter in a stylistically new light. In these stories, Lindholm affirms that Joyce leaves room for the reader to come up with alternative narrations to what he had not written. For example, he writes about “A Little Cloud”, “[It] opens with Chandler preoccupied by thoughts of his meeting with Ghallaher, yet the reader is not enlightened as to what these thoughts encompass”. Thus, the readers are left to imagine what these thoughts might be until they are revealed later in the story.

The Russian Formalist concept of defamiliarization has been a topic of various papers. These papers cover the technique, its application, and its effect on the reader. They study the technique in the literature of different nationalities, eras, and genres. What is mentioned above is but a number of examples to give the reader an idea about Victor Shklovsky’s literary device. Nevertheless, this research provides a close exploration of defamiliarization in Lewis Carroll’s fairy tales *Alice’s Adventures in Wonderland* and *Through the Looking Glass*.

In his Alice stories, Lewis Carroll uses foregrounding techniques to show the ordinary as magical. He describes and features common objects in a new, unusual light and deviates from the social and literary conventions. This thesis aims to explore defamiliarization and to analyze the deviation techniques in the chosen texts. It attempts to answer the following questions: How are the lexical and semantic foregrounding manifested in Lewis Carroll’s two texts? How are the setting and Alice’s character estranged in the same books?

The purpose of this work is to better understand the strange and magical worlds of Wonderland and Looking Glass land and their inhabitants, in addition to digging further into the details of the books to find out why Lewis Carroll’s fictional worlds are admired by children and adults alike. The paper can help readers understand the way Lewis Carroll tells

his stories to bridge reality with fantasy. It can also explain to literature students how foregrounding can be used to estrange literary texts.

The paper's scope is limited to discussing the lexical and semantic defamiliarization in the two books, in the setting, and Alice's character. It employs the qualitative and analytical approaches and the stylistic theory to examine the foregrounding devices. This research's data is primarily sampled from Lewis Carroll's two books *Alice's Adventures in Wonderland* and *Through the Looking Glass*. In addition to secondary sources from the internet: e-books, articles, essays, journals, webpages, etc.

The research is divided into three chapters. The first chapter presents a theoretical framework and defines the key concepts and historical overviews. It examines the Surrealism movement, particularly in literature. It also explores the origin, types, and techniques of foregrounding. It concludes with a brief examination of the life of Lewis Carroll and the origin of the selected books. The second chapter studies the lexical and semantic deviation in the two novels while the last chapter examines the setting and Alice's character.

## Chapter One: Historical Overview and Theoretical Framework

### 1.1. Introduction

*Alice's Adventures in Wonderland* and *Through the Looking Glass* are enigmatic and fantastical novels that have been read for over a century by children and adults alike. Their surrealist elements make it captivating, yet confusing at the same time. As the research aims to analyse the defamiliarized aspects in the books, it is necessary to discuss the significant concepts the research is based upon. Therefore, this chapter attempts to define, exemplify, and explain the keywords that the reader should have sufficient information of so as to adequately understand the topic. It begins with an overview of the literary and artistic movement of surrealism and major surrealist literary techniques. It then provides a critical background of the defamiliarization technique, its definition, and its use. It concludes with a brief look into Lewis Carroll's life and how his academic life influenced his literary works, particularly *Alice's Adventures in Wonderland* and *Through the Looking Glass*.

### 1.2. Surrealism

#### 1.2.1. The Beginning: Dada

Devastated by the violence, disease, and death of the First World War, artists sought to break with all that was logical and embrace the irrational. Instead of using reason to view the world, they began to use the unconscious mind to explain rational life. Thus, in the Cabaret Voltaire in Zurich, the anti-war Dada movement was created, which declared that art ought to desert logic and reason in favour of nonsense.

Dadaists argued that if the rational and traditional way of living resulted in this horrific global war, it would be better to embrace irrationality as a mode of living (“Dada, Surrealism, and Symbolism”). Dada was not exclusive to Zurich but it achieved success in other parts of the world, such as Berlin, New York, and Paris. Leaving it to randomness and aleatory, the artistic activity of the movement varied from dancing to weird costumes to singing in a made-up language to writing poems out of words cut out from journals.

By mid-1922, however, the movement’s negativity and the conflicts between its members, namely between its leading figure Tristan Tzara and Andre Breton, which eventually led to its downfall. Nonetheless, the movement did not die out before giving birth to another influential literary and artistic movement.

### **1.2.2. The Birth of Surrealism**

In 1924 Paris, Andre Breton, who was a former member of the Dada movement, published the “Manifestoes of Surrealism” in which he defined and outlined the purposes and terms of this newly born movement known as Surrealism. He borrowed the name from one of Dada's prominent figures, the French poet Guillaume Apollinaire who used it to describe Jean Cocteau’s play *Parade* (1917) and his own play *The Breasts of Tiresias* (1903) (Hopkins 17).

Defining Surrealism, Breton writes, “Surrealism, n. Psychic automatism in its pure state, by which one proposes to express-verbally, by means of the written word, or in any other manner-the actual functioning of thought. Dictated by thought, in the absence of any control exercised by reason, exempt from any aesthetic or moral concern” (Breton 26). Like Dadaism, Surrealism discarded logic and rationality and continued to seek art in the nonsensical and illogical.

He goes further and notes, “Surrealism is based on the belief in the superior reality of certain forms of previously neglected associations, in the omnipotence of dream, in the disinterested play of thought. It tends to ruin once and for all all other psychic mechanisms and to substitute itself for them in solving all the principal problems of life” (Breton 26). He and his fellow artists aimed to find meaning in a superior world, free of any social, logical, and moral conventions; a world that would provide them with complete freedom of expression.

Although the movement was literary and artistic at large, it was associated with strong political and social content. Surrealists made sure to abandon logic because for them, it only brought war and death. They engaged in politics and thought of themselves as the “specialists of the revolt”; and “In their collective declarations and tracts, they denounced all forms of oppression—state, church, family, fatherland, colonialism” (Murray and Adamowicz 613). They rejected social, political, and religious conventions. They also adopted the revolutionary Marxist ideology and joined the Communist Party to fight different injustices.

David Hopkins notes in *Dada and Surrealism: A Very Short Introduction*, “The artist’s task was to move beyond aesthetic pleasure and to affect people’s lives; to make them see and experience things differently” (3). Both Surrealism and Dada sought to influence people’s ideas and experiences through their avant-garde art.

### 1.2.3. Surrealism and Psychoanalysis

Breton was familiar with and fascinated by Sigmund Freud's writings about the unconscious, particularly *The Interpretation of Dreams*, which profoundly influenced his ideas of Surrealism. Breton, or The Pope of Surrealism as nicknamed by Mark Polizzotti in *Revolution of the Mind: The Life of Andre Breton*, believed that the unconscious would liberate people from the forced rational order of society and politics. In a 1934 lecture titled "What is Surrealism?" which was published as a pamphlet afterward, Breton narrates how he used Freud's methods to free his mind:

Preoccupied as I still was at that time with Freud, and familiar with his methods of investigation, which I had practised occasionally upon the sick during the War, I resolved to obtain from myself what one seeks to obtain from patients, namely a monologue poured out as rapidly as possible, over which the subject's critical faculty has no control, the subject himself throwing reticence to the wind, and which as much as possible represents spoken thought. (Breton, "What is Surrealism?" 8)

Using the Freudian ways, the surrealists aimed at freeing the expressive form by liberating the realm of the subconscious. They embraced the world of chaos and disorder, of paranoia and hallucinations, of dark thoughts and suppressed eroticism, and of dreams and nightmares. Their art did not seek to imitate the external world, but rather to explore the internal reality of the individual.

### 1.2.4. Surrealist Literary Techniques

The surrealist literature and art are diverse when it comes to techniques and styles. The professor Elza Adamowicz writes, "Surrealist art is characterized by a diversity of forms of expression: painting, drawing, photography, collage, objects, sculpture, found objects; and of styles: automatism, the precise portrayal of dream (like) scenes, collage, and assemblage"

(615). The surrealists used various devices and techniques to merge the interior subjective world with the exterior reality to create a super-reality and liberate the individual. Surrealist works may look diverse and contradictory because the surrealists did not want to conform to one fixed style.

Automatism may be the most recognized surrealist technique, which Breton linked to the Freudian free association. Automatism liberates the unconscious from any rational constraints. It allows the poet to pen whatever comes to mind without filtering or proofreading, for the words have to be vivid and unrefined. In the *Surrealist Manifesto*, Breton instructs authors on how to write automatically:

After you have settled yourself in a place as favorable as possible to the concentration of your mind upon itself, have writing materials brought to you. Put yourself in as passive, or receptive, a state of mind as you can. Forget about your genius, your talents, and the talents of everyone else. Keep reminding yourself that literature is one of the saddest roads that leads to everything. Write quickly, without any preconceived subject, fast enough so that you will not remember what you're writing and be tempted to reread what you have written. (Breton 29-30)

Together with the poet Philippe Soupault, Breton published the first automatic and spontaneous surrealist text, *The Magnetic Fields* (1920). This technique is not limited to writing, and is noticeable in surrealist paintings, drawings, and sculptors. It allowed the artist to create works randomly without prior planning or inspiration. Some examples: André Masson's *Birth of Birds*, Max Ernst's frottages of 1925, and Joan Miró's *The Hunter*.

Surrealists encouraged dream narratives and wrote under hypnosis and the influence of drugs or alcohol to exclude any control of logic. They often played games such as Exquisite Corpse in which a player writes a word according to the grammatical structure agreed on and passes the sheet of paper to another player. They also used the cut-up

technique; writers cut printed or written words and used them to write texts. The outcomes of these spontaneous writings and games were usually bizarre and irrational but mysterious and inventive. Based on the defamiliarization effect, their techniques aimed at renewing and mystifying the audience's perspective (Murray and Adamowicz 615).

### **1.3. Defamiliarization**

#### **1.3.1. Art as Device**

According to the Russian critic Victor Shklovsky in his 1917 essay "Art as Device" or "Art as Technique", the difference between poetic language and everyday language is that the latter is recognized; however, it is not fully seen. Prosaic language is automatized when it becomes exhausted, economic, and in a sense, dull.

Victor Shklovsky compares the habitual language's half-pronounced words, quickly registered sounds, and incomplete, unstructured sentences to algebra, which uses symbols and characters that can be memorized and recognized easily. He comments, "This algebraic way of thinking takes in things by counting and spatializing them; we do not see them but recognize them by their initial features. A thing passes us as if packaged; we know of its existence by the space it takes up, but we only see its surface" (Shklovsky and Berlina 161). Over time, the mind begins to easily recognize language and to perceive speech unconsciously and automatically.

Consequently, not having to pause to think and interpret the subject matter, the mind instantly and easily arrives at the meaning of this subject. Shklovsky argues against the notion of economizing speech so it needs the least mental ability to be comprehended. The artistic language should not aim to economize the reader or listener's perception process but to challenge it (Shklovsky and Berlina).

Thus, art, as Shklovsky simply put it, comes to deautomatize language and “to restore the sensation of life in order to make us feel things” (Shklovsky and Berlina 162). In order to achieve that, art employs foregrounding to estrange the familiar elements and make them seem fresh and strange.

Defamiliarization as a theory is a key concept in the Russian Formalism movement, which flourished in the 1920's and whose main principle dictates that the chief importance of a literary text lies within its form. Shklovsky first coins and introduces the term estrangement (originally: “ostranenie”, which literally translates to “making strange”) in the same essay “Art as Device”. He writes, “The device of art is the enstrangement of things and the complication of the form, which increases the duration and complexity of perception, as the process of perception is, in art, an end in itself and must be prolonged” (162). Shklovsky's artistic device of estrangement deautomatizes a text by complicating and extending the duration of perception. Language thereby asserts its power on the readers' understanding and challenges their habitual and automatic perception of objects rendering them aware of the artistic devices causing the increase of length and difficulty of their perception process.

Shklovsky's theory of achieving estrangement through foregrounding is not without precedent. The English Romantic poet and literary critic Samuel Coleridge tended to use poetic texts to defamiliarize ordinary objects from nature. In his *Biographia Literaria* (1817), he commented on the poetry of William Wordsworth: “To carry on the feelings of childhood into the powers of manhood; to combine the child's sense of wonder and novelty with the appearances which every day for perhaps forty years had rendered familiar [...] this is the character and privilege of genius” (“Defamiliarization”). In other words, poetry can refresh and make the worn-out elements of everyday life anew. This novelty lets the readers wonder

and question the text, which can affect them psychologically and make them appreciate the text more: its form and structure, its content, and its meaning.

### **1.3.2. Defamiliarization and Verfremdungseffekt**

Shklosky's term of *Ostranenie* is closely associated with German playwright, poet, and theatre director Bertolt Brecht's *verfremdungseffekt*, which is often translated as the alienation effect or distancing effect. Brecht defines *verfremdung* as "A representation which estranges is one which allows us to recognize its subject, but at the same time makes it seem unfamiliar" (qtd. in Spiegel 370). Both Shklovsky and Brecht use estranging devices to defamiliarize what becomes habitual attempting to change the audience's perception.

Shklovsky's goal behind estrangement is to reveal the essence of objects, not through changing them but through changing how people view them. However, Brecht aims to wake the audience up to see the horrors of political and social realities. He comments about the purpose of art, "Art is not a mirror with which to reflect reality, but a hammer with which to shape it" (Buwert). Thus, he uses his Epic Theatre to perform plays that encourage the spectators to think critically about the present sociopolitical conditions. He emphasizes that this current situation results from historical changes; therefore, it is not stable and can be changed and improved.

The *verfremdungseffekt* or v-effekt aims to distance and alienate the spectators from the play and to break the theatrical illusion of realism. The defamiliarization techniques that are a constant reminder of the artificial performance can be manifested through revealing the stage equipment (e.g., lights, ropes), hanging banners and signs that describe the scene, and breaking the act with sudden musicals and songs. This effect can also be achieved by making the actors step out of character; they do not embody their characters but merely gesture at

them. Besides, these characters talk about themselves in the third person and directly address the spectators to lecture them.

### **1.3.3. Foregrounding**

Although foregrounding has its origin in the Russian Formalism, the Prague Structuralism is credited to have developed it as a structured and formulated theory. The Czech theorist Jan Mukaiovslj, one of the prominent figures of the Prague Linguistic Circle, coined the term “aktualisace”, which translates to foregrounding in English. David S. Miall and Don Kuiken write in their article “Foregrounding, Defamiliarization, and Affect: Response to Literary Stories” in reference to Mukaiovslj that foregrounding exists in ordinary language, as well as in poetic language. It is more systematic and structured in the latter, however.

According to Mukaiovslj, foregrounding is the opposite of the automatization of language. He remarks, “Objectively speaking: automatization schematizes an event; foregrounding means the violation of the scheme” (qtd.in Miall and Kuiken 390). Foregrounding comes to disrupt the routine perception of speech; it estranges language by breaking the linguistic and social conventions and presenting readers with the unexpected.

Leech and Short suggest classifying foregrounding to two distinctive categories: qualitative and quantitative. The former is deviation from the language code itself; it is the breaking of linguistic rules. The latter involves the deviation of some expected frequency (Leech and Short 39).

Qualitative foregrounding is achieved through deviation from rules, maxims, or conventions of the language, literary traditions, or expectations set up by the text. Examples

of devices of this foregrounding are: neologism, live metaphors, ungrammatical sentences, oxymoron, and paradox (Van Peer and Hakemulder 547). In *A Linguistic Guide to English Poetry*, Leech divides deviation into eight types: lexical deviation, grammatical deviation, phonological deviation, graphological deviation, semantic deviation, dialectal deviation, deviation of register and deviation of historical period.

Meanwhile, quantitative foregrounding is realised through parallelism, or what Leech calls “foregrounded regularity”. Unlike deviation, which involves irregularities of language, parallelism contains no violation of linguistic rules, but frequently repetitive regularities of the language (Leech, *A Linguistic Guide to English Poetry* 64). It covers the repetition of structures, whether syntactical, lexical or phonetic repetitions. It can take various forms; for instance, rhyme, assonance, alliteration, meter, semantic symmetry, and antistrophe (Van Peer and Hakemulder 547).

#### **1.4. The Author and the Origin of Alice**

##### **1.4.1. Lewis Carroll: Between Logic and Nonsense**

Charles Lutwidge Dodgson and Lewis Carroll are two names of the same person. The first is a mathematician and logician known for his several influential publications in geometry, algebra, and logic. The latter, however, is famous for his nonsensical, playful, and fantastical poetry and literature. In “Moment and Other Essays”, Virginia Woolf writes, “We think we have caught Lewis Carroll; we look again and see an Oxford clergyman. We think we have caught the Rev. C. L. Dodgson—we look again and see a fairy elf” (Woolf 70). It is difficult to separate the artist from the clergyman, he is simply a combination of the two.

Similarly, his universally acclaimed books, *Alice’s Adventures in Wonderland* and *Alice’s Adventures Through the Looking Glass* combine logic and nonsense to create an

entertaining and captivating literary work. The stories are full of mathematical jokes, logic puzzles, and parodies of mathematical systems and tools. It is almost as if Carroll is playing a game with the reader.

An excellent example of his cleverness and playfulness with words and mathematics is the conversation Alice has with the Caterpillar about which side of the mushroom will make her grow taller and which one will make her grow shorter. Alice is confused as to which side is which of the mushroom because the geometrical shape of it is circular, and circles do not have sides rather, have an endless number of sides.

Perhaps another good example of the author referring to mathematical methods is when the Cheshire Cat uses deductive reasoning to explain his madness; or the use of arithmetic counts to explain how the Hatter, March Hare, and Dormouse move around the table of the mad tea party.

The books at hand are not Carroll's only works in which he employs witty puns and wordplays; this style can be noticed in his first published poem "Solitude" ( 1856) and is also evident in his later works of both poetry and prose alike. This bizarre yet appealing way of playing with language is apparent in the nature of the pseudonym he chose to publish his literary works under. He began by reversing his two first names "Lutwidge Charles", then translating them to Latin "Ludovic Carolus" only to Anglicize them to get "Lewis Carroll".

#### **1.4.2. The Real Alice**

Robert Douglas-Fairhurst notes in his biography *The Story of Alice: Lewis Carroll and the Secret History of Wonderland* that "It [*Alice's Adventures in Wonderland* ] was a fairy tale in which old identities could become unfixed and uncertain". This means that Lewis

Carroll took ideas, objects, and even persons from life, estranged them and presented them in a new, different light. Perhaps the Wonderland down the rabbit hole is fantastical, but Alice who falls down this hole is real. Carroll found this little girl, groomed her to fit in his fantastic underworld, then presented her to the reader.

Carroll met Alice Liddell ( Mrs. Alice Hargreaves ) and her sisters Edith and Lorina, the daughters of the Oxford dean, shortly after he was appointed as a lecturer of mathematics at Oxford in 1855. After they got acquainted, Carroll often spent time photographing and making up fairy tales for the three little girls. Out of the three girls, Alice was Carroll's muse inspiring him to write his famous Alice books and posing as the subject of several daring and artistic photographs.

### **1.4.3. The First Narration**

As recounted by Lewis Carroll, Alice Liddell, and the Reverend Robinson Duckworth, it was during one hot summer afternoon in July 1862, when Carroll, Duckworth, and the girls went on a boat trip up the river to Godstow. As they sat having a tea picnic in the only bit of shade they could find, the little girls begged Carroll to tell them a story. Inspired by his surroundings and by his companions, for all four persons present, in addition to Lewis himself would be a part of the story, he started telling them the tale that would be one of the most influencing and inspiring pieces of literature up until now. His storytelling method appears to have been improvising his narrative of Alice's Adventures Under Ground as he progressed while using riddles and songs he had prepared in advance (Douglas-Fairhurst 119).

Afterward, Alice asked Carroll to write the story down for her, so he tried to pen it word for word as he had told it at the riverbank; he presented it to her complete with

illustrations drawn by him and the famous opening poem: “All in The Golden Afternoon”. In 1865, three years after the row up the river, *Alice’s Adventures in Wonderland* was published and met with unpredictable success for its strangeness and innovation. Although Carroll’s relationship with the Liddell family came to a halt for ambiguous reasons, he continued to write spin-offs of the Alice fairytale. In 1871, he followed up *Alice’s Adventures in Wonderland* with a sequel under the title of *Alice’s Adventures Through the Looking Glass and What Alice Found There*.

Though readers preferred Alice’s first adventure, the sequel was successful all the same, and the two books remain two of the most translated English books in literary history. They are innovative and have marked a significant change in fiction. Commenting about the books, Virginia Woolf says:

They're the only books in which we become children. President Wilson, Queen Victoria, the Times leader writer, the late Lord Salisbury, it does not matter how old, how important, or how insignificant you are, you become a child again. To become a child is to be very literal; to find everything strange that nothing is surprising; to be heartless, to be ruthless, yet to be so passionate that a snub or a shadow drapes the world in gloom. It is to be Alice in Wonderland. (Virginia Woolf 71)

The Alices are immortal books that were written for children, yet succeeded in capturing adults’ attention as well. They are praised and celebrated by common and literary people all over the world, and they are a subject of debate from several perspectives and angles. It is fair to say that Lewis Carroll wrote two of the most influential literary works on literature and art.

### **1.5. Conclusion**

This first chapter gives brief views of the key concepts of the research. First, it covers the literary and artistic movement to which the subject matter belongs, i.e. the Surrealist

movement. It traces the Surrealist historical development and its leading ideas and purposes. It then discusses the Surrealist techniques, chiefly focusing on the literary ones.

Next, the chapter discusses the literary technique that this research aims to investigate estrangement. It examines “Art as Device” by Victor Shklovsky to accurately define the concept and outline its tools and aims. It also dives back into literary history to uncover the origin of the two theories of defamiliarization and foregrounding. It then explores the relationship between *ostranenie* and *verfremdungseffekt*, two concepts that may at first glance seem identical but are slightly different.

The last part of the chapter seeks to understand the genius of Lewis Carroll. It attempts to explain how the two contradictory sides of the author combined to create *Alice’s Adventure in Wonderland*. It concludes with a short account of how the story was narrated for the first time to Carroll's inspiration for the book, Alice Liddell. All in all, the chapter is designed to explain and clear any ambiguity of the key ideas the readers may face throughout their reading of the paper.

## Chapter Two: Lexical Deviation in *Alice's Adventures in Wonderland* and *Through the Looking Glass*

### 2.1. Introduction

Carroll uses his active, imaginative mind and his interest in words and logical games to manipulate language. His works are full of puzzling riddles, strange expressions, and witty puns that defamiliarize the readers' perception. As Robert D. Sutherland comments in *Language and Lewis Carroll*, much like the sheep in the fifth chapter of *Through the Looking Glass* who never hands things to people and believes that they must get what they want by themselves, Carroll does not give explanations or answers to the readers. Instead, he challenges them to play his games in an attempt to comprehend the texts.

In both the first and second novels, the author deviates from the expected and ordinary to present the readers with works that excite their minds. He plays word games that allow him to come up with new words and phrases, some of which have ceased to be for a single occasion use and become commonly used. In addition to inventing new words, he makes jokes using already existing words. The two texts at hand are characterized by his neologisms and puns, which estrange and deautomatize the habitual speech.

### 2.2. Lexical Deviation

In *A Linguistic Guide to English Poetry*, Geoffrey Leech explains that foregrounding is used to deviate from linguistic rules and ordinary speech. Foregrounding presents the readers with "elements of interest and surprise" that they are not expecting, which create deautomatization (Leech, *A Linguistic Guide to English Poetry* 57). He writes that lexical

innovations can be achieved through different techniques of neology and word-formation. Leech stresses the importance of having linguistic conventions because without them foregrounding would not have any impact on the reader. Hence, the unusual breaking of the rules in literary texts strikes the readers as odd.

### 2.2.1. Neologisms

One way Carroll succeeds in getting the readers' attention and curiosity is through inventing new words, which is linguistically known as neologizing. Peter Newmark defines neologism as: "...newly coined lexical units or existing lexical units that acquire a new sense" (qtd. in Behera and Mishra 25). Carroll created several nonce words in his books. According to Leech, nonce words are terms that are made up for a single occasion. (Leech, *Linguistic Guide to English Poetry* 42). However, many of them were adopted into speech and writing; hence, by definition, they were no longer nonce words.

His interest in word games contributed to enriching the English language. Many of the words Carroll coined are found in English language dictionaries, and many of the phrases that he created are commonly used by English speakers. He managed to use various methods to come up with new words. This word-affirmation process violates the lexical rules of the language and presents readers with unfamiliar linguistic items.

There are words that appear to have been made up entirely from the author's imagination; for instance, "Borogove", "Bandersnatch", "Jubjub bird", and "vorpal". The first three are names of imaginary, wild creatures. He used the last word in reference to swords: "vorpal sword" and "vorpal blade", yet he did not provide any description of the weapon. On the other hand, he employs several linguistic devices through which linguists can trace the origin of the new words.

### 2.2.1.1. Compounding

Carroll uses compounding to make up new words. Leech defines compounding as “the joining together of two or more items to make a single compound one” (Leech, *A Linguistic Guide to English Poetry* 43). These compound words can have an entirely different meaning or share the meaning of the original words. Although compounding is a productive and straightforward method of word-affirmation, it appears that Carroll uses it only a few times in the second book. He mainly uses this device to name the creatures he invents.

For example, in *Through the Looking Glass*, he writes a whimsical, playful poem called Jabberwocky about a mythical monster named Jabberwock, a beast with, “Jaws that bite”, “claws that catch” and “eyes of flame” (Carroll, *Through the Looking Glass* 19-20). In *The Life and Letters of Lewis Carroll*, Collingwood breaks down this name and attempts to explain its origin: “[...] the Anglo-Saxon word ‘wocer’ or ‘wocor’ signifies ‘offspring’ or ‘fruit’” while the word ‘jabber’ means ‘excited and voluble discussion’ (Collingwood 274). In modern times, the word came to mean gibberish and meaningless speech or writing (“Jabberwocky”).

Moreover, in the third chapter, Carroll introduces insects with funny made-up names. He compounds two expressions to come up with the names of these insects: Bread-and-butter-fly, Snap-dragon-fly, and Rocking-horse-fly. These fictional insects seem to hold physical characteristics that match their names. For example, the first insect’s name is created by fusing the phrase “bread and butter” with the word “butterfly”, this fictional insect has thin slices of bread and butter as wings, a crust as a body, and a lump of sugar for a head.

The second creature Snap-dragon-fly is an insect that resembles the Dragonfly, but “its body is made of plum-pudding, its wings of holly-leaves, and its head is a raisin burning in brandy” (Carroll, *Through the Looking Glass* 41). This name is a combination of the words

“snapdragon” and “dragonfly”. While the dragonfly is the insect commonly known, Snapdragon is a Victorian game that children played on Christmas. It involves putting raisins and brandy into a bowl and setting it on fire, children then would race to snatch the raisins and eat them (Gardner 301).

Additionally, the Rocking-horse-fly is derived from the two phrases “rocking horse” and “horsefly”. It is a wooden fly that moves by swinging itself from one branch to another and lives on sap and sawdust. Just as with the previous two names, Carroll skilfully names his creatures by keeping the first word of the first expression and the last word of the second expression. He then links them together with the words that they have in common.

#### **2.2.1.2. Blending**

More than compounding, Carroll seems to have been fascinated with blending words. This technique can be defined as the “word formation process in which parts of two or more words combine to create a new word whose meaning is often a combination of the original word” (Behera and Mishra 30). The two techniques may sound similar, but they differ in that compounding is connecting words, while blending is contracting these words into each other.

Blended words are also known as portmanteau words, a term that was coined by Carroll in *Through the Looking Glass*. According to Humpty Dumpty, portmanteau words are words that have two meanings stuffed into one word (Carroll, *Through the Looking Glass* 85). The word portmanteau can be found in numerous modern dictionaries to refer to words that suggest more than one meaning. However, according to the Online Etymology Dictionary, before Carroll coined it as such, it meant a “suitcase”; it originated from the French verb *porter*, meaning “to carry” and the noun *manteau*, meaning “cloak” (“Portmanteau”).

While reading *Jabberwocky*, one cannot help but notice how fond Carroll was of coinage and neology. His mathematical logic and poetic creativity are evident in the manner in which he makes his words, which present a challenge to the reader, particularly children. This poem seems to include several Carrollian words, many of which are commonly used and found in the *Oxford English Dictionary (OED)*.

Upon the first reading of the poem, Alice exclaims that although the verses are pretty, they are difficult to understand. She says: “Somehow it seems to fill my head with ideas—only I don't exactly know what they are” (Carroll, *Through the Looking Glass* 20). Just like Alice, the readers can find the verses puzzling and vague; however, they are fascinated by how fantastical they sound.

The initial stanza of the poem first appeared in a periodical that the young Carroll wrote called *Mischmasch* (1855). He accompanied the verses with a list of definitions of the strange new words (Gardner 278). He also explains them through his character Humpty Dumpty in the sixth chapter of *Through the Looking Glass*. However, his and Humpty Dumpty's accounts are not identical. It is unclear whether Humpty Dumpty's word definitions are according to their general meaning in the Looking Glass land or his own imagination (Sutherland 149).

The first blended word in the poem is “slithy”. Humpty Dumpty explains its origin as contracting the two words lithe and slimy, and it means smooth and active. However, according to the OED, slithy is a variation of “sleathy” meaning slovenly and careless. Another example of portmanteau words in the poem is the word “Mimsy”. Humpty Dumpty explains that it derives from “flimsy and miserable” and means unhappy (Carroll, *Through the Looking Glass* 86). The word came to mean “prim; careful; affected; feeble, weak, lightweight” (qtd. in Tung).

Other examples of blended forms in the poem are “burbled”, “galumphing”, and “chortled”. According to the OED, burbled was used both as a variant of bubble and to mean “to confuse and to perplex” long before Carroll’s coinage. Carroll wrote to a child friend explaining the origin of the word, “If you take the three verbs ‘bleat’, ‘murmur’ and ‘warble’ and select the bits I have underlined, it certainly makes ‘burble’” (qtd. in Gardner 287). OED defines galumphing as a blend of “gallop and triumphant”. It means “to march on exultantly with irregular bounding movements”. In addition, it defines chortled as “To exclaim exultingly, with a noisy chuckle” and the term is a combination of the words chuckle and snort (qtd. in Tung).

The last example of portmanteau words is “frumious”. The next quote is a passage Carroll wrote in the preface of *The Hunting of the Snark* (1876), in which he explains the process he followed in creating this word:

For instance, take the two words "fuming" and "furious". Make up your mind that you will say both words, but leave it unsettled which you will say first. Now open your mouth and speak. If your thoughts incline ever so little towards "fuming", you will say "fuming-furious"; if they turn, by even a hair's breadth, towards "furious", you will say "furious-fuming"; but if you have that rarest of gifts, a perfectly balanced mind, you will say "fruminous" (Carroll, *The Hunting of the Snark* 11).

This passage shows how much Carroll enjoys playing with language and making up all sorts of word games.

### 2.2.1.3. Affixation

Affixation is a common methods used in the linguistic process of word coinage. It is attaching affixes to the root of an already existing word to create a word with a different grammatical form or one with a different meaning altogether. There are two types of affixation,

both of which Carroll uses in the Alice stories. The first type is attaching a prefix morpheme to the base morpheme, and the other one is adding a suffix morpheme (Behera and Mishra 30).

The second chapter of *Alice's Adventures in Wonderland* "The Pool of Tears" opens with "curiouser and curiouser!" a phrase usually linked to Alice's adventures. According to the OED, it was coined by Carroll and is used as an idiom to mean "increasingly strange". As noted by the narrator of the book, when Alice exclaimed "Curiouser and curiouser!" she did not speak proper English. She violated the grammatical rule, which dictates that the comparative suffix "er" is attached to monosyllabic words, whereas "more" is used with polysyllabic words. Carroll deviates from the linguistic norm by adding the suffix morpheme "er" to the adjective "curious".

Another example of affixation is "unbirthday", initially written by Carroll as "un-birthday". He coined it by adding the suffix morpheme "un" that renders the new word to mean the opposite of the original one. In the sixth chapter of *Through the Looking Glass*, Humpty Dumpty defines an unbirthday present as, "a present given when it isn't your birthday" (Carroll 82). It refers to a celebrated event on any day of the year except on one's birthday.

Other examples of adding affixation can be "uglification" and "muchness". Carroll did not coin either of them, for their origin dates back to the 16<sup>th</sup> and 14<sup>th</sup> centuries, respectfully. However, the terms seem not to have been commonly used during Alice's time as she puzzled over their meaning. Readers, especially young ones, may find the use of the two words strange and struggle to understand what they mean.

#### 2.2.1.4. Clipping

Although it seems to be used only once, Carroll uses the word formation technique of clipping a word to make it shorter. That word is “uffish”, the meaning of which he explains in one of his letters to a child friend in 1877: “Uffish is a state of mind when the voice is gruffish, the manner roughish, and the temper huffish” (qtd. in Gardner 287). It appears that he clipped three words that share the same ending, and based the meaning of the new word on those words’ meanings.

#### 2.2.1.5. New Meanings to Old Words

In addition to the techniques explained above, Carroll assigns new meanings to previously existing words. For example, he uses the word “Tum-tum”, which referred to the sound of a stringed instrument, to name a fictional tree in the poem *Jabberwocky*. The word “mome” has several meanings, such as mother, a blockhead, a carping critic, a buffoon. However, Carroll notes that it is from “solemome”, which transforms into “solemone”, which in turn transforms into “solemn” meaning “grave” (Gardner 276).

Another example is the word “snicker-snack” whose origin seems to be “snickersnee”, a synonym for a large knife. Furthermore, *Humpty Dumpty* explains that a “rath” is a green pig, but during Carroll’s time, it was an “old Irish word for an enclosure, usually a circular earthen wall, serving as a fort and place of residence for the head of a tribe” (Gardner 285). Carroll appears to be fond of giving a different sense to words and bringing them into new fantastical contexts.

Carroll’s tendency to use word formation does not seem to be due to the lack of words that existed during the time during which he lived. He could have expressed his ideas using the language he had at hand, but he enjoyed playing with words. It seems that he had a fun

time adding and removing affixes to words and blending other words together. His love for word games offers the readers strange names and expressions that challenge their understanding.

### 2.3. Semantic Deviation

The background language can be foregrounded on different levels as illustrated by the linguist Geoffrey Leech in the first chapter. One of these levels is the semantic deviation of which Leech remarks that “it is reasonable to translate [it] mentally into ‘nonsense’ or ‘absurdity’” (Leech, *A Linguistic Guide to English Poetry* 48). The text strikes readers as strange and absurd, they fail to make sense of it on itself. He notes that comprehending the deviated text goes beyond the literal translation of words. It is through figurative interpretation of language rather than dictionary definitions that readers are able to understand this text. He further illustrates that semantic deviation is the element of poetic language that matters the most for both poets and critics (49).

Carroll has his own semantic theory, he is not strictly with the definitive relation between signifier and signified. Through Humpty Dumpty, he explains how the meaning of words is controlled by the speaker. He writes in *Through the Looking Glass*:

“I don't know what you mean by ‘glory,’” Alice said.

“When I use a word,” Humpty Dumpty said, in rather a scornful tone,

“it means just what I choose it to mean—neither more nor less.”

“The question is,” said Alice, “whether you can make words mean so many different things.”

“The question is,” said Humpty Dumpty, “which is to be master, that’s all.” (83-84)

Carroll believes that the speaker has the power to assign meaning to words regardless of their already established meaning, which often times results in failure of communication. This can be apparent in how his unfamiliar neologisms render the readers confused and unable to comprehend the meaning. He also manages to use language as a tool to create riddles and puns that contribute in defamiliarizing the semantics of the two books. His playful puns leave the readers confused and challenge them to spend more time contemplating the meaning of the text.

### **2.3.1. Puns**

Carroll employs puns and wordplays excessively in both of the Alice books, which frequently create misunderstandings between the characters and ambiguity for the readers. The use of puns deviates from the regular use of language in a text, making it sound unfamiliar to the readers. This defamiliarization results in curiosity and demands more attention to the text.

The Merriam-Webster Dictionary defines a pun as a word that is usually used to suggest two or more different meanings simultaneously. Leech defines it as “a foregrounded lexical ambiguity, which may have its origin either in homonymy or polysemy.” (Leech, *A Linguistic Guide to English Poetry* 209) Carroll excessively employs homonyms, words that sound alike but differ in meaning. Homonyms can be either homographic or homophonic. The former denotes words that have identical spellings but may have different pronunciations while the latter refers to words that have different spellings but identical pronunciations. In addition, he also employs paronymy, words that have slightly different spelling and pronunciation.

### 2.3.1.1. Homographs

Carroll uses language to confuse readers; he is more successful at confusing people who listen to the books without having an access to the texts. One of the most noticeable linguistic tricks he uses is the homographic pun. Carroll often uses words that share the same spelling and pronunciation, yet differ in meaning. These words can have the same grammatical class or have different ones. The following are examples of homographs in the first novel, *Alice's Adventures in Wonderland*.

In the “A Mad Tea-Party” chapter, the Dormouse narrates the story of the three sisters that live in a treacle-well: “‘But they were in the well,’ Alice said to the Dormouse, not choosing to notice this last remark. ‘of course they were,’ said the Dormouse; ‘--well in’” (Carroll, *Alice's Adventures in Wonderland* 69). Carroll plays with the two meanings of the morpheme “well”. It is used as a noun to mean the deep hole from which water is drawn, and as an adverb to mean in a good manner.

Additionally, the Dormouse uses the verb “to draw” to refer to two different meanings of the word that have the same grammatical form. One meaning is the action of pulling up something from a place where it is carried whereas the other is sketching a picture in outlines (“Draw”). Similarly, in the third chapter, the adjective “dry” causes confusion between the characters as the Mouse offers to recount its dry tale, meaning his dull and boring tale in order to dry them from being wet.

Likewise, the creative use of the term “soles” when Alice asks the Gryphon what boots and shoes in the sea are made of, he answers: “Soles and eels, of course” (Carroll, *Alice's Adventures in Wonderland* 100). The word can refer to the underside part of the foot

or the part of the shoe on which the foot rests. However, the second meaning of the word refers to a kind of fish.

Another example is of the Duchess using the word “mine” as both a noun that means “a pit or excavation in the earth from which mineral substances are taken.” and as a possessive pronoun (“Mine”).

Moreover, the following are a number of illustrations of homographs in the second text, *Through the Looking Glass*. “Well, if she said ‘miss,’ and didn’t say anything more,’ the Gnat remarked, ‘of course you’d miss your lessons. That’s a joke. I wish you had made it’” (Carroll, *Through the Looking Glass* 43). The Gnat, a character who is as obsessed with making puns as Carroll himself, makes a pun using the word “miss”, which is used as a title to refer to a young, unmarried girl and as a verb that means to fail to perform.

Furthermore, witty jokes are made of the words “ground” and “bark” as Carroll uses different grammatical classes for these words. The word “ground” is used as follows:

Here the Red Queen began again. “Can you answer useful questions?”

she said. “How is bread made?”

“I know that!” Alice cried eagerly. “You take some flour—“

“Where do you pick the flower?” the White Queen asked. “In a garden or in the hedges?”

“Well, it isn’t picked at all,” Alice explained: “it’s ground—“

“How many acres of ground?” said the White Queen. ‘You mustn’t

leave out so many things.” (Carroll, *Through the Looking Glass* 27)

While Alice means to use the past simple of the verb to grind, which means to crush something to powder, the White Queen misunderstood it as to mean a piece of land. In addition, the following exchange is about the use of the word bark as a verb and a noun:

“Aren't you sometimes frightened at being planted out here, with nobody to take care of you?”

“There's the tree in the middle,” said the Rose. “What else is it good for?”

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

“It could bark,” said the Rose. (Carroll, *Through the Looking Glass* 25)

Two senses of the word bark are used here. The first one is the verb “to bark” as in a dog making a loud noise, whereas the second meaning is attributed to the outside cover of a tree. The joke in this context lies in how the tree guards the roses as a dog usually guards people and property, both of them would “bark” in a moment of danger.

### 2.3.1.2. Homophones

Perhaps one of the most well known puns among Carrollians or any other person who has read or heard of *Alice in Wonderland* is “tale” and “tail”. The following passage is quoted from the third chapter of the book: “‘Mine is a long and a sad tale!’ said the Mouse, turning to Alice, and sighing. ‘It is a long tail, certainly,’ said Alice, looking down with wonder at the Mouse's tail; ‘but why do you call it sad?’” (Carroll, *Alice's Adventures in Wonderland* 23). Because the two words sound the same, Alice is puzzled as to how a tail can be sad.

Another case of a pun that the author uses in relation to the Mouse's tail is with the words “knot” and “not”. When the Mouse shouts, “I had not!” (25), Alice thinks that he means he has a knot in his tail and offers to untie it for him. The misunderstanding that occurs between them calls the readers' attention to the amusing language use. If they were to

listen to the audio book or have somebody else read the book for them, like Alice, they could fall into this linguistic trap and be confused over the Mouse's tale and tail.

In the third chapter of *Through the Looking Glass*, the Gnat keeps insisting that Alice make jokes, "You might make a joke on that—something about 'horse' and 'hoarse,' you know" (Carroll, *Through the Looking Glass* 37). The words "horse" and "hoarse" usually have nothing in common. However, in this particular context, the horse referred to has a hoarse voice, which makes the pun more amusing and witty. Mistaking words like "horse" for "hoarse", "dressing" for "addressing" or "flour" for "flower" in conversations confuses and puzzles the characters, especially when each of them has only one meaning of the word in their mind.

In other instances in the book, it is not the misunderstanding between characters that creates humour for the reader, but the clever use of language in bringing an ordinary idea or object into a defamiliarized perspective. Observe this passage from the ninth chapter of the first novel, "The Mock Turtle's Story":

"And how many hours a day did you do lessons?" said Alice, in a hurry to change the subject. "Ten hours the first day," said the Mock Turtle: "nine the next, and so on."

"What a curious plan!" exclaimed Alice.

"That's the reason they're called lessons," the Gryphon remarked: "because they lessen from day to day."

This was quite a new idea to Alice, and she thought it over a little before she made her next remark. "Then the eleventh day must have been a holiday?"

"Of course it was," said the Mock Turtle. (Carroll, *Through the Looking Glass* 93)

Carroll cleverly plays with the words "lesson" and "lessen", which share the same pronunciation and almost the same spelling, but differ in meaning. According to Merriam-

Webster Dictionary, lesson: something learned by study or experience, and lessen: to shrink in size, number, or degree. He introduces two contrast words to interpret the manner the learning period decreases an hour every day. The Mock Turtle and Gryphon's explanation makes the readers confused, yet they accept the answer, for it almost makes sense.

Similarly, the same can be said about their justification for calling their teacher "Tortoise" even though he is a turtle. Their simple answer to Alice's confused question is that "We called him Tortoise because he taught us" (91). Likewise, this also applies to exchange between the characters: "Why, if a fish came to me, and told me he was going a journey, I should say "With what porpoise?" "Don't you mean "purpose"?" said Alice" (100). These pairs are wittily used to create humour.

Carroll plays with the words "tortoise" and "taught us" which sound the same despite having different spellings and meanings; and the same can be suggested about the pair "porpoise" and "purpose". Robert D. Sutherland remarks in his book *Language and Lewis Carroll*, "There is much in the narrative matrix of Carroll's writing which spontaneously gives rise to linguistic humor" (Sutherland 27). It seems that Carroll's writing estranges language, confuses the reader, and ultimately creates humour.

### **2.3.1.3. Paronymy**

In both books, Carroll uses paronymic puns particularly with minimal pairs, which are two linguistic units with a single distinctive feature. In the very first chapter of the first book as Alice is falling down the rabbit hole, she repeatedly wonders, "Do cats eat bats?" that she finds herself saying, "Do bats eat cats?" The confused interchangeable use of the words cat and bat creates a verbal linguistic humour. A similar example is found in the words "pig" and "fig" in the chapter titled "Pig and Pepper":

“By-the-bye, what became of the baby?” said the Cat. “I’d nearly forgotten to ask.”

“It turned into a pig,” Alice answered very quietly, just as if the Cat had come back in a natural way.

“I thought it would,” said the Cat, and vanished again.

“Did you say ‘pig’, or ‘fig’?” said the Cat.

“I said ‘pig’,” replied Alice. (Carroll, *Through the Looking Glass* 59)

The fact that the words pig and fig are entirely different in meaning makes the passage more amusing and humorous. Perhaps it is less strange for the reader to read similar exchanges because the two words of the minimal pair are mentioned. Nevertheless, it can be stranger and more challenging to understand which words ought to be in a particular context when only one word is mentioned.

In cases other than minimal pairs, Carroll mentions only one word of the two intended in the context and it is up for the reader to figure it out. For example, in the ninth chapter of *Alice’s Adventures in Wonderland*, speaking about the subjects he studied in school, the Mock Turtle recalls, “‘Reeling and Writhing, of course, to begin with,’ the Mock Turtle replied; ‘and then the different branches of Arithmetic—Ambition, Distraction, Uglification, and Derision’” (Carroll, *Alice’s Adventures in Wonderland* 92). These words are puns for reading, writing, addition, subtraction, multiplication, and division, respectfully.

Additionally, other courses that the Mock Turtle took are, “Mystery, ancient and modern, with Seaography then Drawling, [...] Stretching, and Fainting in Coils” (93), which can only be puns for history, geography, drawing, sketching, and painting in oils. Likewise, The Mock Turtle also had Laughing and Grief, which are puns for the two language classes Latin and Greek (93). These puns entertain the readers' imagination and slow their perception process, which makes the story more exciting.

## 2.4. Conclusion

Lewis Carroll uses lexical deviation in the Alice tales through foregrounding the familiar language. He succeeds in confusing the reader through his unfamiliar words and confusing puns. He uses various literary techniques in his neologisms, whether coming up with new terms or assigning new meanings to old ones. He applies techniques such as compounding and blending two or more words into one word. In addition, he employs affixation through adding prefixes and suffixes to change the word's meaning and/or class. He also uses the clipping technique to shorten words.

Next to inventing avant-garde words, he also plays with language to make his witty and humorous puns. Similar to his use of neology, he uses different linguistic techniques. The first is homonyms, where two or more words have either the same written form and a different spoken form or vice versa, and the other technique is paronymy, where words have slight differences in spelling or pronunciation. In conclusion, Carroll's nonce and puns manage to invoke strangeness and confusion in readers, which in turn influence their habitual perception of language.

## Chapter Three: Deviation of Place, Time, and Alice's Character in *Alice's Adventures in Wonderland* and *Through the Looking Glass*

### 3.1. Introduction

*Alice's Adventures in Wonderland* and *Through the Looking Glass* are two surrealist works of literature in which the author employs foregrounding to deviate from normality. In addition to defamiliarizing language through foregrounding it, he manages to estrange the elements of time and place. These books present two weird fantasy worlds in which bizarre creatures are ruled by nonsensical laws. In the first book, time can be considered a character, which can influence other characters and the flow of the story, whereas in the second novel, time works backward and events happen in reverse.

Additionally, the heroine of the stories is a curious character who is different from the typical child character. Alice ventures into dreamlike worlds and meets bizarre creatures. As she travels through these lands, she abandons the Victorian values she has learnt in the real world; she breaks the rules and mocks the installed Victorian systems. She also manages to pass through grim and challenging situations that other children may be unable to survive. Summing up, this final part studies the estrangement of place and time in both novels and uncovers how Alice is a distinctive character.

### 3.2. Place and Time

Although the two novels are set in surrealist worlds, they both begin with Alice in the real world of Victorian England. Fairy tales usually take place in faraway lands that most times cannot be found on the map, yet the nature of these lands can be as real as any other

known country. However, Carroll's modern fairy tales take place in fantastical worlds, which at the end of each story are revealed to be in Alice's dreams. In June 1864, Carroll writes in a letter to Tom Taylor: "The heroine spends an hour underground, and meets various birds, beasts, etc (no fairies), endowed with speech. The whole thing is a dream, but that I don't want revealed till the end" (Cohen 29). The stories take place partly in the real world, Victorian England, and in the dream worlds, Wonderland and Looking-Glass land, during an unknown time.

### ***3.2.1. Alice's Adventures in Wonderland***

Wonderland is a strange, illogical underground world that Alice reaches after falling down a rabbit hole, which seems to her will never come to an end. She wonders whether she is "getting somewhere near the centre of earth" (Carroll, *Alice's Adventure in Wonderland* 3). It is unclear how deep into the ground Wonderland is located; however, the story tells the reader that there is an altogether, different world beneath the ordinary one.

Wonderland is a home for bizarre inhabitants like talking animals and cards. Some of the characters can shapeshift like the baby in the "Pig and Pepper" chapter, and can appear and disappear whenever they want like the Cheshire Cat. Illogic and nonsense are the core rules that run the place, and to Alice, nothing seems to make sense. Alice finds herself in a land where she keeps changing in size, meets a party that is stuck in time, and witnesses the Red Queen randomly sentencing people to death. Things get curiouser and curiouser as she plays croquet with live hedgehogs as balls and live flamingoes as mallets, and attends a trial in which the King is adamant about announcing a verdict before the trial even begins.

Moreover, while the precise time during which the story takes place is unclear, it is tea time when Alice wakes up from her sleep after many adventures in the dreamscape of Wonderland. Time is ordinarily conceived as units of duration: seconds, minutes, hours; or days, weeks, months, and years. However, time in Wonderland is not perceived as it is in the real world, it is flexible and reversible; it can drag on for a long time or it can stand still. Characters seem to rush around checking their watches and things appear to happen suddenly. As Alice rapidly grows smaller or bigger, she wonders whether she will remain at a given size forever. In the fourth chapter “The Rabbit Sends in a Little Bill”, Alice says: “shall I never get any older than I am Now? That’ll be a comfort, one way, never be an old woman” (Carroll, *Alice’s Adventure in Wonderland* 30). She contemplates the idea of being that version of herself, in matters of size and age, during that exact point of time for the rest of her life.

In addition, time in this magical place can be seen as a character, one that can talk, grant wishes, and take part in fights. In the famous “A Mad Tea Party” chapter, the Mad Hatter tells Alice: “If you knew Time as well as I do, you wouldn’t talk about wasting it. It’s him” (Carroll, *Alice’s Adventure in Wonderland* 64). Time is personified in the novel and plays an important role, for it is Time that punishes the Mad Hatter, Mad Hare, and Dormouse by trapping them in an endless cycle. They are stuck in a time loop which is always tea time. Nevertheless, the three characters attend the trial of Knave of Hearts at the end of the novel. Their ability to step out of the loop is never explained in the novel, but it is possible that Time freed them either as a service or as a favour for the Queen of Hearts.

Furthermore, it is essential to emphasize Carroll’s obsession with the notion of time, which is apparent in the very first chapter of the novel: “... but when the Rabbit actually took a watch out of its waistcoat-pocket, and looked at it, and then hurried on, Alice started to her

feet, for it flashed across her mind that she had never before seen a rabbit with either a waistcoat-pocket, or a watch to take out of it” (Carroll, *Alice’s Adventure in Wonderland* 2). Seeing a rabbit rush to get somewhere while muttering did not seem odd to Alice; what struck her as something out of the ordinary is when the rabbit checked a pocket watch. The same case can be said for the Hatter’s strange watch, which gets Alice’s attention; she thinks of it as a funny watch because it tells the day of the month instead of the hour of the day. The Hatter’s reasoning for the unfamiliar function of his watch is that since tea time stays for a long time, he does not care about the hour but the day of the month (Carroll, *Alice’s Adventure in Wonderland* 64).

### ***3.2.2. Through the Looking Glass***

Similar to Wonderland, the Looking-Glass land has its own rules, and it functions differently from the real world. The land is laid out as one giant chessboard in which the inhabitants move as if they are animated chess pieces. In the second chapter, Alice remarks: “It’s a great huge game of chess that’s being played—all over the world—if this is the world at all, you know” (Carroll, *Through the Looking Glass* 30). Once Alice is in the land, she becomes a pawn who will eventually become a queen when she reaches the eighth square.

Not only the characters seem to shapeshift in this novel as in the first one; for instance, the egg shifts into Humpty Dumpty and the White Queen transforms into a sheep, but the environment seems to change as well. In the third chapter, Alice suddenly finds herself sitting under a tree when, seconds before, she was travelling on a train. Additionally, in the fifth chapter, the forest turns into a shop, which melts into a boat just to become a shop again, in which the egg sitting on the shelf turns into Humpty Dumpty sitting on a wall. Places in the Looking-Glass land are not fixed as they would be in the real world. Alice does

not understand how these changes work, nor does the reader; it is unclear who controls them or in which situations these changes occur.

In the Looking-Glass land, objects such as books are written in reverse; for example, Alice is unable to read the poem “Jabberwocky” until she holds a mirror next to the page as she manages to read it in the reflection of the mirror. Characters are also reflections of each other, such as the brothers Tweedledum and Tweedledee. The same can be said about the messengers: Haiga and Hatta of whom the White King says: “One to come, and one to go” (Carroll, *Through the Looking Glass* 94). They do not necessarily oppose one another; they only reflect each other.

Furthermore, moving between places works in reverse, for to get somewhere, one must walk in the opposite direction. When Alice remarks that she will go meet the Red Queen, the Rose tells her: “You can’t possibly do that, I should advise you to walk the other way” (Carroll, *Through the Looking Glass* 28). Walking toward the Queen, Alice finds herself getting far from her, but when she follows the Rose’s advice and walks in the other direction, Alice comes face to face with the Queen.

Time also does not work in a regular manner but is reversed. Things seem to happen in a weird order, from last to first. For example, the White Queen’s memory works both ways; she can remember the past and the future. She can easily remember what has yet to take place like “things that happened the week after next” (Carroll, *Through the Looking Glass* 66). Alice fails to make sense of other strange, illogical occurrences: the White King’s messenger is imprisoned and then goes on trial only to commit the crime in the end, the White Queen screams out in pain before she pricks her finger with her brooch, the Unicorn instructs Alice regarding the plum cake: “Hand it first, and cut it afterward” (102). What

seems strange to Alice is ordinary for the inhabitants, who wonder how things could happen any other way.

Moreover, a person can remain in the same place after seemingly moving around, as illustrated in the following exchange between Alice and the Red Queen:

Alice looked round her in great surprise. “Why, I do believe we've been under this tree the whole time! Everything's just as it was!” “Of course it is,” said the Queen. “What would you have it?” “Well, in our country,” said Alice, still panting a little, “you'd generally get to somewhere else—if you ran very fast for a long time as we've been doing.” “A slow sort of country!” said the Queen. “Now, here, you see, it takes all the running you can do, to keep in the same place. If you want to get somewhere else, you must run at least twice as fast as that!” (Carroll, *Through the Looking Glass* 32)

Although time passes and the two characters run for a while, both remain at the point they started at due to how long each square extends.

In both books, Alice attempts to understand how time works and to study the landscape of the worlds. Through what she learnt from her geography class, she tries “to make a grand survey of the country she was going to travel through” (Carroll, *Through the Looking Glass* 35). However, she finds herself amazed and surprised by the two curious worlds and their weird creatures. These fantasy worlds are illogical, nonsensical, and different from the real world and other fictional worlds.

### **3.3. Alice: An Estranged Character**

#### **3.3.1. Deviation from Victorian Values**

Alice is a curious, brave, and clever child who has a good sense of the codes and rules of her rational society. She has a clear understanding of how the world works and seems

more aware of her surroundings than other children are. Describing her character, Carroll wrote in an article that she is:

Loving, first, loving and gentle: loving as a dog (forgive the prosaic simile, but I know no earthly love so pure and perfect), and gentle as a fawn: then courteous—courteous to all, high or low, grand or grotesque, King or Caterpillar, even as though she were herself a King's daughter, and her clothing of wrought gold: then trustful, ready to accept the wildest impossibilities with all that utter trust that only dreamers know; and lastly, curious—wildly curious, and with the eager enjoyment of life that comes only in the happy hours of childhood, when all is new and fair, and when Sin and sorrow are but names—empty words signifying nothing! (Carroll, "Alice on the Stage")

Perhaps the most significant trait that Alice displays is her curiosity, which leads her to follow the White Rabbit down the hole and into Wonderland. It is curiosity that pushes her to venture into weird lands and meet strange characters. Once she is in Wonderland, Alice begins questioning her morals and lessons. She challenges the English Victorian values with which she was raised and questions the ideas her family and school taught her as she journeys through Wonderland and the Looking-Glass. Asking questions is the first step in deviating from the social and educational norms prominent in Victorian England.

In the beginning, Alice makes sure to apply the rules, repeating the lessons she was taught and behaving according to Victorian manners; however, she realizes that these rules and lessons are of no real use in practical life. Carroll seems to mock the Victorian educational system as it is based on forcing students to memorize superfluous and useless information that fail to apply in real-life experiences.

Thus, Carroll challenges the notion that children's literature ought to be strictly didactic. Before *Alice's Adventures in Wonderland*, children's books were instructive and meant to teach morals and lessons; however, Carroll's books shocked readers and critics with

their obvious lack of instructions (Allen). In 1869, Carroll wrote a letter to the publisher Alexander Macmillan informing him that “the only point I really care for in the whole matter (and it is a source of very real pleasure to me) is that the book should be enjoyed by children — and the more in number, the better” (Carroll and Cohen 33). Carroll’s chief goal behind his books was to entertain and amuse children.

Furthermore, he ridicules the moral tale and rejects how books are supposed to have moralistic messages behind them. In the ninth chapter of *Through the Looking Glass*, the Duchess preaches that “everything's got a moral, if only you can find it” (85). She appears to be fond of telling morals most of which make little to no sense. Carroll abandons moralistic and didactic tales in favour of entertaining ones. This novelty marked a change in fiction and helped change children’s literature to become what it is today.

In addition to deviating from the literary and educational traditions, Alice abandons her social manners at times when they prove to be futile. Her good manners fail to help her achieve her goals, and they make her look vulnerable to the Wonderland and Looking-Glass inhabitants who appear to be reluctant to treat her nicely and take her seriously. Sitting at tables without being invited, getting into houses without being let in, flipping tablecloths over, and talking back to adults are deemed rude and impolite behaviours, yet Alice finds herself obligated to do so to survive in the unfamiliar lands.

Her stubborn and firm stance when interacting with the adult characters is an unlikely reaction from a child. She corrects them when they are mistaken and argues with them when they wrong her, refusing to give in to their orders. For example, her argument with the Lory in “A Caucus-Race and a Long Tale” and her attitude towards the Mad Hatter in a “A Mad Tea Party” whom she finds rude and makes sure to lecture: “You should learn not to make personal remarks” (*Alice’s Adventures in Wonderland* 62). Children’s social manners forbid

them from challenging older figures, but Alice seems to have abandoned the Victorian etiquettes.

Moreover, Alice learns to voice her thoughts and feelings about what is happening around her. She bravely speaks out against the injustice done to her or other characters. That is significantly apparent in her retorts to the novels' authoritative characters. For example, her response to the Queen of Hearts' question about the identity of the soldiers: "'How should I know?'" said Alice, surprised at her own courage. 'It's no business of mine'" makes the Queen extremely furious that she shouts: "off with her head! off with—" to which Alice says: "Nonsense!" (*Alice's Adventures in Wonderland* 75). Additionally, when the Red Queen instructs her "Speak when you're spoken to!" (*Through the Looking Glass* 124) Alice disobeys by arguing that if everybody were to speak only when they were spoken to, there would be no conversations at all. Albeit not following the rules and disrespecting the social values, Alice seems to be more mature than the adult characters who are rude and hostile to her. Alice deviates from the rules only to discover that being orderly and obedient is not always fruitful, and the established rules are not always correct.

### **3.3.2. Alice's Strange Behaviour**

In contrast to children's nature and Alice's innocent, kind, and sweet characteristics, Alice sometimes shows hostility and aggression towards other characters. She bravely deals with and witnesses violent situations, which children are not accustomed to, as if she is an adult herself. These violent instances are often pointless and unjustified, characters are depicted to be irrationally aggressive, resorting to violence even when it is unnecessary.

Intentionally or not, Alice appears to be a source of fear and a threat to some of the other characters. In the second chapter of *Alice's Adventures in Wonderland*, Alice frightens the Mouse by telling him about her cat, Dinah, who is a "... capital one for catching mice" and her neighbours' dog that is useful in killing rats (Carroll, *Alice's Adventures in Wonderland* 17). Later in the third chapter, she once again carelessly speaks of how her cat is excellent at catching birds, which scares the birds and the small animals in her company such that they hurry off and leave her alone. She also deliberately warns the White Rabbit: "If you do, I'll set Dinah at you" (34) and threatens the flowers: "If you don't hold your tongues, I'll pick you" (Carroll, *Through the Looking Glass* 26). Alice, a sweet and caring child, appears to be monstrous and threatening to the Wonderland and the Looking-Glass inhabitants.

The same aggression and violence is reflected in other situations and with other characters that Alice meets. First and foremost, the Red Queen repeatedly yells "Off with their heads" in the first novel. She abuses her power as a monarch by irrationally sentencing people to death for ridiculous or no reasons whatsoever. Her brutal and absolute exercise of authority bewilders Alice and creates a threatening environment for the Wonderland citizens who are constantly afraid that their heads will be chopped off. Another example that reflects the injustice and authoritarian behaviour of the royal class is the trial of the Knave of Hearts, which makes no sense. The King wants a sentence before a verdict, the jurors write down all the irrelevant information, the witnesses have no obvious relationship with the crime, and the evidence against the suspect is illogical and insufficient.

In the sixth chapter of the first novel, Alice witnesses as the Duchess violently shouts at and shakes her baby while she sings a harsh and mean lullaby: "Speak roughly to your little boy, / And beat him when he sneezes: / He only does it to annoy, / Because he knows it teases" (Carroll, *Through the Looking Glass* 54). This song comes as a parody to the usual

gentle and calming lullabies sang to little kids. It is shocking to Alice and the readers to witness such cruel actions committed against an innocent baby. In the same chapter, the Duchess' cook continuously throws saucepans, dishes, and other kitchen utensils at the seemingly careless and clueless Duchess and her baby. It seems that Alice is the only one who pays attention to the cook's violent, unexplained behaviour and worries for the wellbeing of the baby. The brutal and aggressive behaviours, whether verbal or physical, are absurd and irrational, and they happen simply because the characters believe they have the power to exercise them.

Moreover, Alice continues to experience situations that are frightening and unimaginable for children. In *Through the Looking Glass*, she witnesses firsthand the absurdity and irrationality of wars. She is led to attend the rattle battle between Tweedledee and Tweedledum, and she takes part in it by helping the two get ready to fight. Seeing that their fight over a rattle is silly, she attempts to rationalize the matter: "You needn't be so angry about an old rattle" and "'You'd better not fight today,' said Alice, 'thinking it a good opportunity to make peace'" (Carroll, *Through the Looking Glass* 58-60). However, she fails at making them see logic and they only persist in having their battle.

Another example is the fight between the Lion and the Unicorn who regularly fight in town over the White King's crown. The absurdity lies in that the winner will not have the crown. When Alice asks the King "Does—the one—that wins—get the crown?" he surprisingly remarks: "Dear me, no! ... What an idea!" (Carroll, *Through the Looking Glass* 97). The quarrel between the Lion and the Unicorn seems unnecessary and pointless for there is no prize to be won. This further demonstrates the irrationality of war and the questionable motives of those taking a part in it.

As unlikely to happen with children, Alice seems to experience an identity crisis in both novels. Due to her repeatedly changing size in *Alice's Adventures in Wonderland*, she begins questioning herself, asking: "Who in the World am I?" She wonders whether she is the same as she was last night or that very morning. She is so confused as to who she is that she contemplates the idea of being one of her classmates and sets to test if she is anyone but herself. Later in the novel, the blue Caterpillar asks Alice who she is, to which she replies: "I—I hardly know, Sir, just at present—at least I know who I was when I got up this morning, but I think I must have been changed several times since then" (Carroll, *Alice's Adventures in Wonderland* 38-39). This further confuses Alice and makes her uncertain of her identity.

Though by the end of the first novel, Alice seems more mature, having figured out who and where she is, she again loses sight of herself in *Through the Looking Glass*. She cannot remember her name in the wood: "'What do you call yourself?' the Fawn said at last... 'I wish I knew!' thought poor Alice. She answered, rather sadly, 'Nothing, just now'" (45). Again, she attempts to figure out who she is. Additionally, in the fourth chapter, Tweedledee and Tweedledum inform Alice that she is not real, and that she is but a part of the Red King's dream. Tweedledum exclaims: "If that there King was to wake, you'd go out—bang!—just like a candle!" (57). The idea that she is not real causes her to cry, fearing that she is not who she perceived herself to be and that she may cease to exist the moment the King wakes up. Although identity crisis is a recurrent theme in fiction, readers may be unfamiliar with seeing a child of Alice's age going through such a crisis.

### 3.4. Conclusion

Besides estranging the language, particularly the semantic and lexical levels as seen in the previous chapter, Carroll succeeds in defamiliarizing time, place, as well as Alice's character. *Alice's Adventures in Wonderland* and *Through the Looking Glass* take place in strange dreamy worlds: Wonderland and the Looking-Glass. These worlds run by illogical and backward rules that make little to no sense to an outsider like Alice. Time in both novels seems flexible, irregular, reversed and topsy-turvy.

Moreover, Alice's character seems to deviate from the typical 19th-century child characters as she breaks Victorian social codes. Through Alice's character, Carroll seems to mock the Victorian educational system and values. The nature of the books itself was unfamiliar to Victorian readers since children's literature was supposed to be strictly instructive rather than entertaining. Furthermore, Alice is as curious a character as Wonderland's and Looking-Glass' weird creatures. She easily fits in both worlds and she goes through experiences that are unlikely to happen to children. In conclusion, Carroll manages to present readers with two strange, whimsical novels that are amusing and challenging in how estranged they are.

## General Conclusion

Lewis Carroll's *Alice's Adventures in Wonderland* and *Through the Looking Glass* have been universally celebrated for over a century and a half. They are two of the world's most quoted and translated literary works. They are influential and inspiring to creators of different forms of art and literature. They inspired many retellings, songs, operas, plays, films, and even video games. Nonsensical, whimsical, and out of the ordinary, they revolutionized literature, particularly children's literature.

*Alice's Adventures in Wonderland* and *Through the Looking Glass* are two surrealist literary works in which Victor Shklovsky's Russian Formalist technique of defamiliarization is heavily employed. By the end of the conducted research, readers can learn about the background of the defamiliarization theory and can recognize some of the estrangement devices used in *Alice's Adventures*. The research travels back in time to the famous Golden Afternoon during which *Alice's Adventures Under Ground* was first narrated. It draws the crossing lines of the two contradictory faces of Lewis Carroll, an avant-garde artist with unprecedented creativity and revolutionary literary ideas, and Charles Lutwidge Dodgson, a shy logician and mathematician with a fondness for numbers and logic games.

Furthermore, the background language of the two texts is estranged and rendered unfamiliar to the readers. The two linguistic levels: the lexical and semantic ones are deviated through foregrounding techniques. Lexically, Carroll uses neologism as a deviation device; he assigns new meanings to old words and coins new terms and expressions using various techniques such as compounding, blending, affixation, and clipping. Semantically, he plays with language and employs puns: homographic, homophonic, and paronymic to estrange the semantics of the two books. Neologisms and puns are used to break the automatic perception

of literary works; they are used to surprise readers, divert their expectations, and challenge their understanding.

Moreover, Carroll illustrates the weird and illogical worlds of Wonderland and Looking-Glass. He creates fictional, dreamy worlds unfamiliar to readers, and he toys with the concepts of time and place. He personifies time and estranges how it commonly functions, and he designs lands whose laws and rules are distinctive and unfamiliar. Carroll also creates a defamiliarized lead character who surpasses the audience's expectations of common female child characters. Alice is a strange child who breaks the Victorian values and goes on adventures children are unlikely to experience.

Finally, it is appropriate to note that the two major research questions have been answered throughout the second and last chapters. The research manages to highlight the foregrounding in the lexical and semantic linguistic branches of the two texts, as well as the deviation in the setting and Alice's character. However, it is important to stress that the research can be further carried out, for there remains the foregrounding of the other linguistic levels: phonological, grammatical, dialectical, etc., to investigate. Besides neologisms as a lexical foregrounding device, and puns as a semantic one, other lexical and semantic foregrounding devices can be researched. Additionally, due to the lack of time, the estrangement of one character only was studied in this dissertation, it would be interesting to read about the deviation of the other bizarre and strange characters of the two books.

In conclusion, *Alice's Adventures* are innovative and revolutionary; they brought a novelty to children's literature and remain a mystery to both young and adult readers. The estrangement in the texts only adds charm and cleverness to the stories. It attracts the readers' attention and challenges their perception. On the whole, *Alice's Adventures in Wonderland* and *Through the Looking Glass* set forth a prototype for strange fantasy worlds with

dreamlike, bizarre characters and illogical, humorous dialogue that continue to inspire and influence art and literature.

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