

T.C.
BEYKENT ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZ DİLİ ve EDEBİYATI ANABİLİM DALI
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**A WONDERFUL CARNIVAL: AN ANALYSIS OF
LEWIS CARROLL'S ALICE BOOKS AS
CARNIVALIZED MENIPPEAN SATIRES**

Yüksek Lisans Tezi

Tezi Hazırlayan:
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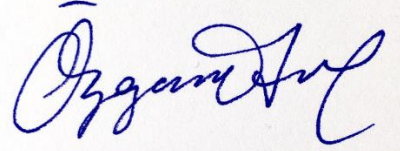
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ÖZ

HARİKA BİR KARNAVAL: LEWIS CARROLL'UN ALICE KİTAPLARININ KARNAVALESK MENİPPUS HİCVİ OLARAK ANALİZİ

Bu çalışma Lewis Carroll'un *Alice Harikalar Diyarında* (1865) ve *Alice Aynanın İçinde* (1871) kitaplarını Menippos hiciv geleneği ve Mihail Bahtin'in karnaval teorisi açısından incelemiştir. Hem Menippos hicvi, hem de karnaval ruhu, var olan toplumsal düzeni alaşağı etmeyi amaçlar. Alice kitapları, Menippos hiciv özelliklerini kullanarak edebiyattaki yerleşik gelenekleri alt üst ederken, kitaplardaki karnaval edimleri ve imgeleri Viktorya Dönemi İngiltere'sinin kültürel ve toplumsal yapısını ters yüz etmiştir. Carroll bu dönüşümleri tahttan indirme, parodi ve grotesk imgeler gibi yıkıcı, fakat güldürücü karnavalesk eylemlere yer vererek gerçekleştirmiştir. Menippos macera hikâyesi ve rüyada yolculuk temaları baskıcı Viktoryen dünya düzenine alternatif karnavalesk dünyalar yaratılmasına yardım etmiştir. Carroll bu yazım geleneklerini kullanarak Viktorya Dönemi görgü kurallarını ve dönemin eğitim sistemini mizahi bir yolla eleştirmiştir. Alice ise, her iki macerasında da, yolculuk ettiği alternatif dünyaların otorite figürlerini tanımayı reddetmiş ve bu süreçte zihinsel olarak olgunlaşmıştır. Sonuç olarak, Carroll'un bu iki kitapta kullandığı Menippos özellikleri ile karnaval edimleri ve imgelerini göz önünde bulundurarak, bu çalışma Alice kitaplarının karnaval ruhu ile dolu Menippos hicivleri olduğunu göstermiştir.

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ABSTRACT

A WONDERFUL CARNIVAL: AN ANALYSIS OF LEWIS CARROLL'S ALICE BOOKS AS CARNIVALIZED MENIPPEAN SATIRES

This study has analyzed Lewis Carroll's two Alice books, *Alice's Adventures in Wonderland* (1865) and *Through the Looking-Glass and What Alice Found There* (1871) from the standpoint of Menippean tradition and Mikhail Bakhtin's carnival theory. Both Menippean satires and carnival spirit propose a subversive upending of existing social order. The Alice books use Menippean genre characteristics to disrupt established literary traditions while carnival acts and images in the books revert the cultural and social structures of Victorian England. Carroll achieves these reversals through subversive, yet humorous carnivalesque practices such as decrownings, parodies, and employment of grotesque imagery. Menippean adventure plot and the dream frame aid in the creation of carnivalesque worlds that offer an alternative to the authoritative Victorian world order. Carroll utilizes these traditions to humorously parody Victorian ideas of propriety and etiquette, as well as Victorian education. At the end of each adventure, Alice rejects the authority figures of these alternate worlds and undergoes mental maturation in the process. Taking the Menippean qualities and carnivalesque acts and imagery in these works into consideration, the study concludes that Alice books are Menippean satires that are infused with carnival spirit.

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ABBREVIATIONS

<i>Looking-Glass</i>	: <i>Through the Looking-Glass and What Alice Found There</i>
<i>Problems</i>	: <i>Problems of Dostoevsky's Poetics</i>
<i>Rabelais</i>	: <i>Rabelais and His World</i>
<i>Wonderland</i>	: <i>Alice's Adventures in Wonderland</i>



INTRODUCTION

When Reverend Charles Lutwidge Dodgson published his first Alice book in 1865 under the famous pen name Lewis Carroll, the literary world was changed forever. Interestingly, Dodgson never set out to publish a children's book. That, the world owes to the story's muse Alice, who so enjoyed the tale that she wanted to read it over and over: "Oh, Mr. Dodgson," she implored, "I wish you would write out Alice's adventures for me" (Collingwood 1899, 360). It was upon this request that Dodgson put pen to paper. Evidently, it was not only Alice Liddell who loved the whimsical, topsy-turvy adventure story as Carroll's biographer Morton N. Cohen (1996, xxii) claims that Carroll might be "the world's most quoted author" only after the Bible and Shakespeare. The influence of the books extends well beyond the realm of children's books as both adults and critics have cherished and favored them.

Predictably, literary critics have approached and dissected these texts from multiple angles. Although Dodgson claimed that his books did not have a hidden meaning, he nevertheless expected various readings of his works, as he stated that "a whole book ought to mean a great deal more than the writer means" (Philips 1971, xxii). What Dodgson could probably not foresee was that future criticism would rely heavily on the author of the text in an attempt to find the hidden meanings and symbolism in the books, mostly focusing on the life and hobbies of Dodgson. A bachelor for life, Charles Dodgson was a "cold, pedantic, and logical" (Skinner 1947, 10, 12) man whose closest friends, all through his adult life, had been little girls. He acknowledged that he did not like the company of little boys at all, only girls, and only until they reached puberty, after which he would move on to new child friends. Morton Cohen (1996) reports that there had even been some speculations as to Dodgson's intentions towards his favorite child-friend Alice, as some of his contemporaries claimed that he sought the Dean's permission to marry Alice in later years. Although no conclusive evidence of any such proposal has ever been found, the assumption that Carroll had platonic, romantic feelings for Alice Liddell furnished the majority of Carroll scholarship.

Psychoanalytic criticism reveled in the personal details of Dodgson's life. As a result, major criticism on his books focused on Freudian and Jungian

psychoanalysis. William Empson employed a similar perspective when he wrote: “to make the dream-story from which Wonderland was elaborated seem Freudian one has only to tell it” (2006, 51). A few years later, in 1938, Paul Schindler approached the texts from the same perspective when he wrote Carroll had unsolved oral fixations owing to many representations of eating and drinking in the first Alice book (ibid., 286). Judith Bloomingdale interpreted Alice books as representations of Jungian anima. She concluded that Alice's first journey was a representation of the Fall of Eve, while the coronation of Alice in the second book heralded the Ascension and coronation of Mary to the Queenship of Heaven (ibid., 379).

Along with the 1970s, feminist readings of Alice started to emerge. Nina Auerbach's famous 1973 essay, for instance, lauded Alice books as pro-feminist books based on the fact that Alice as a character diverted from Victorian ideas of docility and domesticity. Recent feminist criticism, however, has pursued a slightly cynical view of Dodgson, as Carina Garland (2008, 22) has put forth that the Alice books clearly display Dodgson's own anxieties regarding “female sexuality and agency.” On the other hand, as Dodgson was a brilliant mathematician and logician, there has been similar interest in his tales from philosophical and logical perspectives as well.

It is also commonly accepted that the Alice books criticize Victorian values, indeed, the satirical intentions of the books have not eluded the critics; Charles Matthews' “Satire in the Alice Books” and Alvin C. Kibel's “Logic and Satire in ‘Alice in Wonderland’”, for instance, explore the books from this perspective. However, the Alice books do not merely have “satiric implications” as Matthews suggests (1970, 109), but they champion a specifically Menippean commentary on the way of Victorian life. Carnival spirit imbues the books via carnivalesque symbols and imagery, which amplify the Menippean structure of the books and deepen the works' centrifugal stance.

The Norton Anthology of English Literature marks the Victorian Period to take place between the years 1830-1901, named after the Great Mother of Europe, Queen Victoria, whose personal values of “earnestness, moral responsibility, [and] domestic propriety” became a maxim for the average middle-class home. Marking an

era of great prosperity hand in hand with abject poverty, the Victorian Era was a contradiction in itself. Humanity and technology have evolved in such a rapid pace that much has changed in mere decades, leaving the people of these times both raveling in and grappling with such sudden change. The speed of transformation in every aspect of life; be it social, economic, or religious, left the Victorians with an acute sense of anxiety and alienation (“The Victorian Age” 2019). Want of a “stable Victorian identity” in the face of drastic transformation led the various institutions and notions governing daily life such as class and gender to centralize and advocate for domesticity and dutifulness in the home. Children's literature produced in this era, however, provided a medium through which the principal cultural and moral values could be challenged and subverted (Jenkins 2011, 67-68). The mid-Victorian Alice books certainly reflect the efforts and anxieties of the Victorians to build clear boundaries on social structure and behavior through a carnivalesque Menippean blend of humorous parody and satire.

Nonetheless, Menippean genre characteristics, together with the carnivalistic nature of these books, have remained primarily understudied. Current scholarship on Menippean satire commonly accepts Carroll's books as Menippean: Northrop Frye (1957, 310) remarks that “the Alice books are perfect Menippean satires”, *Oxford Reference* lists Alice books as “the best-known example of the form” (“Menippean Satire” 2019), and Eric McLuhan (2015) includes the Alice books in the 19th century examples of Menippean satire in his book *Cynic Satire*, to name a few.

Jocelyn Chadwick-Joshua analyzes the books as Menippean satires in her dissertation and concludes that “the Menippean style so pervades the two books that no one can critically deny the Menippean existence” (Chadwick-Joshua 1987, 69). However, she neither mentions carnival nor does she take into account the carnivalesque spirit and the carnivalistic acts and imagery Carroll so thoroughly, either consciously or unconsciously, employs in his Alice books. On the other hand, Mark M. Hennelly Jr.'s 2009 article offers a detailed study of carnival symbols and carnivalistic acts in the Alice books. Acknowledging the deep ties of the Underworld tradition to carnival and the Alice tales, the article opens with the words: “[i]magine a story featuring a dreamy descent underground”, arriving at the conclusion that there

is a clear connection between the Alice books and “the Carnival tradition typified by François Rabelais’s *Gargantua and Pantagruel*”. Nonetheless, Hennelly does not mention the Menippean conventions of the books.

I believe that exploring the Alices individually as Menippean or as carnivalesque undermines both the Menippean intent and the contribution of carnivalesque as a whole to the text. Any such analysis would fall short of exploring the books’ full potential; only an interpretation that fuses the two simultaneously can emphasize the Menippean intent and enable the carnivalistic centrifugal and anti-authoritarian qualities of the books to stand out.

This study will examine Lewis Carroll’s two Alice books, *Alice’s Adventures in Wonderland* (1865) and *Through the Looking-Glass and What Alice Found There* (1871), as carnivalized Menippean satires that offer a critique of social matters of their times. The analysis will make use of Menippean genre characteristics and Menippean intent together with Mikhail Bakhtin’s carnival theory. Bakhtin’s carnival interprets several folk traditions and celebrations as anti-hegemonic practices that weaken the current regime through the use of laughter, inversions, parodies, and grotesque imagery. Bakhtin asserts that these carnivalesque practices have lent their qualities to literary works, creating carnivalized literature. Some aspects of carnival, namely the coarse language and the grotesque acts of sexuality and a depiction of the body as sexual, will naturally be limited to symbolism since the Alice books are primarily children’s stories. Nevertheless, both *Alice’s Adventures in Wonderland* and *Through the Looking-Glass and What Alice Found There* utilize Menippean genre structures and themes and are set in subversive carnivalesque worlds.

Throughout the analysis, the study will not refer to the author’s personal life or his real-life relationship with Alice Liddell; instead, the study will focus on the symbols and imagery the texts provide. Therefore, all further references to the author will utilize his pen name Lewis Carroll, rather than Charles Dodgson.

The first chapter of the study consists of two parts. The chapter first provides information on the origins of Menippean satire and introduces several key Menippean texts. This part of the first chapter also describes Menippean

characteristics, conventions, and purpose. The second part of the theoretical chapter deals with carnival as a cultural practice and maps out different carnivalistic acts and symbols. The rest of the chapter follows with implications of carnival on the literary world and ends with a survey of the main criticism Bakhtin's carnival theory has faced.

The following chapters analyze the Alice books. The second chapter focuses on *Alice's Adventures in Wonderland*. This chapter carries out a detailed analysis of the book's Menippean structure and themes, the Menippean intent, and the overall carnivalistic acts and imagery that help emphasize and amplify the Menippean intention. The third chapter carries out the same analysis on the second Alice book; *Through the Looking-Glass and What Alice Found There*. Both books offer a glimpse of worlds run by arbitrarily decided social conventions and are laden with carnivalesque practices and imagery. These subversive practices offer a stark contrast to the stifling social norms and expectations of the Victorian times. The Menippean tenet of simplicity shows itself as the necessary standpoint for Alice to complete her journeys and mature mentally.

CHAPTER ONE

THEORETICAL BACKGROUND

1. MENIPPEAN SATIRE: ITS HISTORY AND CHARACTERISTICS

Menippean satire, sometimes called Varronian or Cynic satire, is an ancient genre that originated in the Greek tradition, the term Menippean satire, however, is not ancient. Joel C. Relihan (1993, 12) states that the term as a generic genre name appears for the first time in 1581. Since then, there have been different takes on the driving force and the cultural significance of Menippean satire. Contemporary Menippean criticism found life in the writings of the two “deans of the study” (ibid.), first in Northrop Frye’s celebrated *Anatomy of Criticism* (1957) as part of his essay on the theory of genres, then in Bakhtin’s *Problems of Dostoevsky’s Poetics*¹ (1965). Bakhtin (1999, 107) sees Menippean satire as a genre shaped and made possible by folk culture, and he positions the genre firmly in the serio-comical tradition, highlighting that all genres under this branch are heavily influenced and shaped by what he calls “carnivalistic folklore.” Bakhtin insists that carnival spirit infuses all the genres of the serio-comical and that a carnivalistic understanding of the world largely determines the inner workings of these genres. Works in this tradition approach reality from a different perspective; they distance themselves from legend and the epic past, and they are hetero-voiced (ibid., 108).

Part of these serio-comical genres, Menippean satire is believed to have been named after the Greek philosopher Menippus of Gadara, who lived in the 3rd century BCE. Eric McLuhan (2015) underlines that while Menippus created the underlying structure that the subsequent authors of the style used, he was not the sole inventor of the Menippean style itself. Apart from a few book titles and fragments, none of Menippus’ writings survived to the present day. Most scholarship on Menippus relies on extraneous sources from future periods. Menippus appears as a character in the satires of Varro and Lucian, who continue the tradition of Menippea after him in the Latin and Greek branches. Although there is continuous debate on which texts should

¹ *Problems of Dostoevsky’s Poetics* will be referred to as *Problems* from now on.

be considered Menippean due to the protean and evolving nature of the genre, a skeleton outline of the most prominent and well-known works goes as follows. The general agreement is that the stylization of the genre started with Menippus (300-260 BC) in the Greek tradition, then moved to the Latin branch with Varro (116-27 BC), continued by Seneca (4 BC- 65 AD), and Petronius (27-66 AD). The most famous Greek contributor of the genre is Lucian of Samosata (120- c.180 AD). The ancient timeline ends with Latin Apuleius (125-c.170 AD). Bakhtin (1999, 113), among other critics, lists Boethius' *The Consolation of Philosophy* (c.524) as one of the best examples of the genre leading to the Medieval Era. Boethius formed the bridge to Rabelais in the 16th century, Cervantes in the 17th, and Swift in the 18th centuries respectively, according to the timeline McLuhan (2015, 225-231) provides in his book *Cynic Satire*.

It is notoriously hard to provide a concise, clear-cut definition of the genre and express all that it encompasses. As a satiric genre, it opposes the all-encompassing serious genres such as the epic, and by relation, the official culture. Consequently, one of the primary purposes of Menippea is to stand against the system and the established beliefs of its time. Renate Lachmann (1988, 119) focuses on the juxtaposition between the epic and the Menippea, defining Menippean Satire as “a tradition which in its thematics, stylistics, and narrative structure represents a counter tradition to the ‘epic’ (classical) line of European prose.”

For David Musgrave (2014, 22), the “radically heterogeneous” structure, style and themes of the genre become especially particular. All critics of Menippea focus on the medley that this genre is; the Menippean satirist mixes a wide variety of genres, styles, and devices for the text to mirror their satirical intentions. However, there is a deeper level in Musgrave's interpretation; for him, the very heterogeneity itself becomes satirizing, a challenge to the expected unity in all areas of intellectual life. It comes to signify that a wholly united understanding of the world is misleading. Howard Weinbrot (2005, 6) summarizes the genre as “a form that uses at least two other genres, languages, cultures, or changes of voice to oppose a dangerous, false, or specious and threatening orthodoxy.” As a result, Menippea creates a parallel space to the united reality. Eric McLuhan (2015, xv) calls out the

constant struggle to list the formal characteristics or thematics of the genre and suggests that what Menippean satire is after is to essentially produce a particular effect on its readers, asserting that “any work that creates the *effect* of a Menippean satire *is* a Menippean satire.”

As heretofore stated, the primary function of the genre is the rejection of the official culture and absolutes. Menippean satire champions the belief that the simple life is the best and that one should employ common sense instead of any dogma or elaborate philosophy (Relihan 1993, 22). By juxtaposing the reader’s current reality to the newly created world of the satirist, Menippean satire invites its readers to acknowledge and to laugh at the arbitrariness of societal systems, the elaborate rules of etiquette and behavior, lofty speeches and the sophism and pedantry that comes with it. Uprooted from their reality, the reader hangs in literary limbo. They cannot help but compare these strange customs with their own all the while questioning the seriousness of these works.

The Menippean satirist uses structure and content to challenge the established societal and literary norms. The most prominent formal characteristic of the genre is the combination of verse and prose in one text. One of the critical elements introduced by Menippus is the addition of poetry to prose, which symbolically destroys the wholeness of the text. For the ancients, perhaps one of the most coveted traits was wholeness: wholeness of the body and the mind. Furthermore, verse was traditionally a higher form of art in Antiquity. To counteract this, Menippea featured heavily parodied verse in between prose narratives.

The mix of verse and prose is, of course, not the only formal characteristics of the genre. Bakhtin mentions a total of fourteen characteristics for Menippea in *Problems*. A summary of these characteristics is as follows:

1. Comic element in Menippea is more pronounced than its sibling serio-comical genres such as the Socratic debate.
2. The Menippean satirist has complete freedom from reality; the plot can be as imaginative and fantastic as the author wants to make it.
3. The hero of Menippean satires searches after a truth and then puts it to test through the story.

4. Menippean satire can include “slum naturalism,” as in places of lower repute.
5. There is a sense of “philosophical universalism”; the hero seeks answers to life's questions in Menippea.
6. The plot can take the form of “a three planed construction”: earth, Olympus [*sic*], and Hades.
7. The hero may behold the happenings in the story from an unusual viewpoint, such as from above.
8. Madness as a theme evinces itself in the form of “split personality, unrestrained daydreaming, unusual dreams,” and so on.
9. Behavioral norms, customs, and etiquette are breached, including expected speech patterns
10. Menippea loves all kinds of odd combinations, contrasts, and oxymorons.
11. Menippea can take the form of an adventure into unknown lands, allowing for elements of social utopia.
12. Prose and verse are usually mixed, with the verse parts especially parodied.
13. Different styles and tones may be simultaneously present.
14. Menippea as a protean genre is always interested in, and offers a commentary on, the times in which a specific work is written. It is not bound to the distant epic past. (Bakhtin 1999, 114-118)

Alongside these characteristics, Chadwick-Joshua lists some other devices used by Menippean satirists as follows:

... carousel plot, episodes, variety of action, metaphor of madness, multiple points of view, mixture of bawdy and philosophical ideas, caricature versus characterization, medley of prose and verse, metamorphosis, mutability, metaphor of the fantastic, parody, dialogue, ridicule of the *philosophus gloriosus* and the pedant. (Chadwick-Joshua 1987, 45)

These Menippean characteristics and devices put forth by Bakhtin and Chadwick-Joshua were not implemented all at once by Menippus, or by any one contributor to the genre, for that matter. Successive generations of authors added their own take, amplified specific existing devices, or removed some devices altogether, resulting in the medley that one comes upon today in Menippean satires. In his chapter on Menippus, Relihan (1993) names Menippus' *Necyia*, which is thought to have featured instances of ascension to Heaven and descent into Hades, as the starting point for the characteristics that would be generic to the following examples of the genre.

Scholars think that Menippus used a combination of verse and prose, together with parody. Parody in Menippus' texts mainly consisted of mocking and picking on the self-important philosopher; his stance was against all dogma. As Frye too comments, *The Menippea* contends with the *philosophus gloriosus* (Frye 1957), that is the glorious philosopher or the learned elite. The satirists like to mock the pedants' complex arguments based on the abstraction of ideas, which they find far too, and unnecessarily, exaggerated. The rigid reliance on dogmatism over common sense is also parodied. Instead, Menippean satirists are interested in simplicity and common sense (Relihan 1993).

Another possible contribution by Menippus was the travel theme, especially travel to the underworld. Relihan (ibid., 31) names *The Odyssey* of Homer as a possible subtext of the Menippean satires, which explains 'travel through the fantastic' trope. Bakhtin (1999, 114) also acknowledges the fusion of the fantastic element with the journey theme, noting that the fantastic vein of the *Menippea* usually included "an adventure story" within itself. For him, this mixture of fantasy and adventure constitutes the core of what *Menippea* represents as the perfect backdrop for the hero to experience the Menippean ideal of simplicity and fluidity. He also adds that this type of fantastic adventure story may have utopian tendencies, as it is not unheard of for Menippean satires to grow into full-fledged utopian novels. Bakhtin (1999, 118) makes a further connection, stating that utopias in Menippean satires usually took "the form of dreams or journeys to unknown lands."

The fantastic component is very heavily incorporated into almost all examples of the genre as a backdrop for the character's journey to take place. The inclusion of a complete or partial reinvention of the world by way of fantasy does not establish a truth to test the hero's character. Instead, it provides the character with a place where they embark on a search after a universal truth and tests it in new, unknown lands (ibid., 114). The hero's journey through this unknown land (Bakhtin notes that the Netherworld, the Underworld, or Olympus, are often chosen places) allows the author to draw sharp contrasts and to criticize subtly to perplex the reader (ibid., 115).

After Menippus, Varro, who named the genre as scholars today recognize it (he titled his satires *saturae menippeae*), introduced an exploration of madness to the genre, as well as a rejection of all dogmatic systems (Relihan 1993). The theme of madness in Menippea is a crucial element. Madness enables the reader a look into the reality of society. Bakhtin interprets the inclusion of madness as a rebellion in itself. In his discussion of the serio-comical, he emphasizes the clash of the epic or the serious tradition with the comic tradition. Menippea frees the individual mind from the chains of the epic hero by eating away at the wholeness of the hero trope. Madness or altered states of consciousness can be considered as the mind's rebellion, a symbol of the discontinued unity of the human mind, as it portrays the character as two different people in one. By providing the reader with “a representation of the unusual, abnormal moral and psychic stages of man,” which includes “insanity of all sorts” Menippea destroys the completed hero (Bakhtin, 1999, 116). Madness awakens the hero to search for other possibilities, other identities inside themselves. The reader also has an awakening vicariously through the hero. By replacing the traditional hero in such a way, Menippean satire contradicts societal norms. Moreover, the collision of the dream world and reality, together with the demolishing of the strict demarcation between sanity and insanity enables the character to have “a dialogical relationship with one's own self,” creating a double (ibid., 117).

Reversal and parody become increasingly essential in successive generations. Petronius' parody, for instance, focused more on the parody of moralizing attitudes of his times (Relihan 1993). On Petronius' *The Satyricon*, Chadwick-Joshua (1987, 57) notes, “relying primarily on parody of epic conventions such as the epic hero and the epic structure, *The Satyricon* is a parade of comic, burlesque, serious, and philosophic episodes.”

Looking at the Hellenized Syrian author Lucian and his *Dialogues of the Dead*, and *Menippus, or the Descent into Hades*, there is a more complete picture of the travel theme present; the descent into hell and ascent to heaven (Relihan 1993). Moreover, Lucian included an abundance of reversals in his writing, which are also very common to Menippea as the genre plays with contrasts a lot to challenge the reader: up becomes down, unexpected turns of events play with the mind. The most

known final representative of Menippean satirists in ancient times is Apuleius' *The Golden Ass*, which focused on transformations. Transformations, similar to thresholds, are representative of a carnivalistic understanding of the world as a liminal, in-between stage. Following the Antiquity, Menippean satire continues to find life in the upcoming centuries in the works of Boethius, Erasmus, Rabelais, and so on.

One of the typical qualities of Menippean works Bakhtin mentions is the role of scandalous behavior and improper speech or unexpected speech patterns in these satires. Much like madness and combination of verse and prose, the incorporation of scandalous and inappropriate behavior or remarks challenge the established societal norms of the authors' time. Scandalous behavior can be any behavior that diverges from and challenges the established social norms and conventions. Menippean satire is somewhat like a chameleon; in this sense, the genre is adaptable to any culture at any given time in history, which explains the longevity of the genre. For instance, in his commentary on Boethius' *Consolation of Philosophy* as a Menippean satire Relihan (1990, 194) claims that the genre adapts itself from the Cynic tradition of its origin to Christian common sense in Boethius' work, without losing its Menippean qualities. This adaptability and protean quality, in turn, helps Menippean mirror societies in which it is written, turning it into a social commentary concerned with its times.

The inclusion of scandal scenes help free the reader from the shackles of arbitrarily established rules of propriety and halts the ordinary course of life. The reader is invited to reconsider the necessity and efficacy of such customs. In line with scandals is what Bakhtin calls "slum naturalism" in *Problems*. What Bakhtin (1999, 115) means by slum naturalism is the inclusion of vulgar locations which may include brothels, marketplaces, prisons, and the like; highlighting the gritty, real side of human life in low places. A rebel in its own right, Menippean satire can thus be subversive in not only its portrayal of people but also places.

Around the 16th century is when the Menippean satire reaches maturity, and from then onwards, only a few adjustments are made to the genre. Of course, one of the most recognized 16th-century representatives of the Menippean is none other than

François Rabelais with his famous *Pantagruel* and *Gargantua* (1532-1654), one of Bakhtin's most celebrated writers. Along with Rabelais, Cervantes' *Don Quixote* (1605) and Swift's *Gulliver's Travels* (1726) are also well-known works to the modern reader that relay the spirit of Menippea. Rabelais, Cervantes, and Swift together provide further additions and amplifications to the genre: "the serio-comic metamorphosis, semantic satire, the apparent digression, and the satire of names" (Chadwick-Joshua 1987, 64).

Finally, grotesque forms are recurring characteristics of the genre. Menippean satire usually employs imagery that bears witness to its heterogeneity as these works usually deal with combinations or other representations of grotesque in the form of "comic mésalliances, giants, talking machines, dwarves, talking animals, odd combinations of human with nonhuman, transformations, strange powers and soon"(Musgrave 2014, 23). So one can easily find a white rabbit wearing a waistcoat or a girl continuously changing size. Grotesque imagery is a vital component of both Menippean works and carnivalistic literature; the study will further elaborate on the notion and function of the grotesque in the upcoming discussion of Carnival.

2. CARNIVAL AND CARNIVAL SPIRIT

As previously stated, Menippea itself was a product of carnivalized folk culture. Since Menippean satire is an early representative of carnivalized literature, Menippean conventions and ideas overlap with carnivalistic notions. However, Renate Lachmann (1988) states that while Menippea compares itself to the literary tradition and values which it then negates, carnival performs the same comparison on the basis of culture. Although carnival is mostly a cultural practice, it is possible for literary works to emulate carnival values in their writings. Bakhtin calls such works carnivalized literature. Carnivalized literature is a style of writing that "reproduces, within its own structures and by its own practice, the characteristic inversions, parodies, and discrownings of carnival" (Dentith 2005, 63).

Bakhtin's seminal work on the Renaissance writer Rabelais titled *Rabelais and His World*² (1965) examines the popular culture of carnival during the Medieval Era and Renaissance. The book gives a historical account of carnival and hails Rabelais as the supreme carnivalesque writer. For Bakhtin, no other writer of the period was able to capture the spirit of carnival and the popular festive forms as thoroughly and successfully as Rabelais. Simon Dentith (2005, 64) notes that Bakhtin's *Rabelais* champions "the anarchic, body-based and grotesque elements of popular culture, and seeks to mobilise them against the humourless seriousness of official culture."

To talk about carnivalized writing, one must first become familiar with carnival itself. In Catholic tradition, Carnival proper is celebrated right before Lent commences. Nevertheless, Bakhtin does not limit his carnival concept to Carnival proper; rather, he builds his thesis on folk celebrations in general. Bakhtin is primarily concerned with carnival and carnivalistic practices as they are performed in the Medieval Period and during the Renaissance. Despite Bakhtin's preoccupation with these periods, Carnival is undoubtedly not a new concept fashioned by Christianity, and Bakhtin charts the historical development of carnival from ancient times to modernity.

Ben Taylor summarizes Bakhtin's historical account of carnival by dividing it into four stages. The first stage begins long before the dawn of Christian religion, in ancient times when serious and comic culture operated side by side, both official in status. Bakhtin (1984, 6) states that primitive rituals centering on simultaneous glorification and debasement of gods, comic cults, and myths of thousands of years constitute the root of carnival in Western culture.

The subsequent appearance of social systems and class distinction, however, required means to keep the masses in check, and serious culture began to fulfill this purpose. During the second stage, the over-exaltation of the serious persevered over comic culture, which had to leave the center stage to the ruling culture of seriousness and solemnity. This time roughly equals to the Middle Ages. Instead of dying down,

² *Rabelais and His World* will be referred to as *Rabelais* from now on.

these comic forms went on to constitute the basis of folk culture. Carnival, in its purest sense, is the all-out acting of these comic forms.

The third stage is the Renaissance, a new era with its new social class: the bourgeoisie. The Renaissance saw the fall of the religious authority of the church and the feudal lord. This exciting era of change was when comic culture and carnival started to imbue serious culture. Unfortunately for comic culture, the last stage ended in the complete triumph of the bourgeoisie. As any new ruler wants to eradicate all that poses a threat to its existence, so did the bourgeoisie. The weapons of the new ruler class were rationalism and modernity, which forever relocated comic culture behind serious culture. A carnivalesque understanding of the world from then on only thrived in literature (Taylor 1995).

Carnivalistic practices show variations in every era and culture; there is a vast number of ways in which people celebrate carnival. Bakhtin acknowledges that the carnival time bears some similarities to the medieval spectacle. Nonetheless, there is a critical difference between carnival and spectacle. In carnival, there are no actors to play parts, nor are there any spectators. Carnival does not offer people a part to be played, it becomes life itself, and everyone lives in it for as long as it continues.

Bakhtin (1984, 6) argues that there was a distinct demarcation between life outside carnival times: carnival time presented people with “a second life outside officialdom” which “offered a completely different, nonofficial, extraecclesiastical, extrapolitical aspect of the world.” During carnival time, only the laws of the carnival are in effect, and these are the laws of freedom. It is a time of freedom from solemn spirituality and heavy work; it is a time of play. During carnival, the material body permeates all things, driving out the guilt and shame associated with it.

2.1. Carnival Forms

All carnival forms have inversion as their common trait. They take their meaning from turning a commonly observed official or cultural norm inside out so that all canonized values and high culture are parodied and reworked into the carnival. These inversions give carnival, and all carnivalesque acts and forms, their

particular subversive meanings. A symbolic inversion, as per Barbara Babcock's (1978, 14) definition, is "any act of expressive behavior which inverts, contradicts, abrogates, or in some fashion present an alternative to commonly held cultural codes, values and norms be they linguistic, literary or artistic, religious, social and political". In Bakhtin's eyes, these inversions herald the carnivalistic world order and celebrate "anti-hierarchy, relativity of values, questioning of authority, openness, joyous anarchy, and the ridiculing of all dogmas" (Lachmann 1988, 118).

In *Problems*, Bakhtin (1984, 5) points out the three primary forms in which carnival manifests itself as "ritual spectacles," "comic verbal compositions," and "various genres of Billingsgate." Ritual spectacles include feasts, carnival parades, and entertainments together with other comic shows that take place in the marketplace, including but not limited to the carnival proper that took place before Lent. Bakhtin (1984, 5) also adds that each Church feast has its comic counterpart. However, he acknowledges that these freeing celebrations have a sense of time in their nature, in that they happen in specific times, commemorating certain events in the lives of its participants or the universe itself. These festive times are "linked to moments of crisis," and they represent "breaking points in the cycle of nature or the life of society and man." In this aspect, the feasts highlight and reinforce the link between "death and revival" and "change and revival" (Bakhtin 1984, 9).

The transformative power of such celebrations is amplified by their constant participants: clowns and fools. Clowns and fools parody serious rituals of the state such as ceremonies of acceptance to knighthood or crowning tournament winners, and as such introduce a comic element to the ceremonies of serious culture. These parodies undermine the seriousness and the reverence paid to such activities (Bakhtin 1984, 5).

These festivities, while acknowledged and allowed by tradition, are strictly different from official feasts held by the church or the state of the Middle Ages. They are not in any way religious; instead, folk laughter frees these celebrations from any religious undercurrents. It is not possible for the official feasts to challenge societal order and norms; they can only work to amplify further and maintain the status quo because folk laughter is absent from these feasts. It is replaced by a seriousness that

ensconces social hierarchy and the status quo even deeper. For Bakhtin, these popular festivities, including carnival, are so thoroughly entrenched in the folk culture of the Middle Ages that the Church cannot do away with them altogether. Instead, the Church and serious culture reluctantly recognize these practices. This recognition represents the triumph of the popular over the official.

The second form in which carnivalistic values reveal and exert their influence is through several types of verbal compositions with comic intent. For Bakhtin, any non-religious writing produced in the Middle Ages is representative of carnival spirit. These compositions include parodies and satires of sacred texts, produced in Latin or various vernacular languages. However, apart from biblical material, mainly two themes saturated medieval comic literature; parodies and travesties of the epic genre with its knights and heroes, and the comic aspect of daily life in the feudal system. Parodies are a substantial aspect of carnival spirit since they help people question their assumed roles in life by providing them with an exit from the expected. Parodies provide perspectives to new possibilities.

“Billingsgate”³ is yet another vein of carnival forms. Billingsgate signifies familiar speech. The freeing, familiarizing billingsgate speech features abusive language and profanities. The use of ambivalent abusive language goes back to ancient comic cults, which, according to Bakhtin, both abused and praised its subject simultaneously. While profanities are not carnivalistic in themselves, the high culture looks down upon them, and hence they find a secure spot in the marketplace. Bakhtin (1984, 16) observes that the inclusion of such patterns to language gives way to communication that is both ideal and real, but that could not have taken place in the rule-driven daily life. Together, these three forms give life to a series of ambivalent carnivalesque practices and their own symbol systems. These practices and symbols deepen the anti-authoritarian stance of the carnival.

³ Billingsgate is the name given to familiar ‘marketplace’ speech patterns in Bakhtin translations, after the Billingsgate fish market in London.

2.1.1. Carnival Laughter

Laughter is the building block of carnival; it is the source of everything that is lacking in church feasts. Bakhtin links carnival laughter to ritualistic laughter, which was almost always aimed at the deities of the time, at powers that were higher than the mere people who did the laughing when the serious and comic culture still operated side by side (Bakhtin 1984).

Nonetheless, in the thousand years that make the Middle Ages, the church and the feudal system firmly pushed laughter aside. It was stripped of any official power and banished from the official feasts, the high culture, and social order. It may be understandable that medieval ideology drove laughter out of its culture due to its obsession with sin and fear. After all, the medieval period was an intolerant, grim, and severe world full of hunger, violence, death, and disease. Nevertheless, laughter continued its existence in the marketplace, protected by the rich heritage of folk humor. Beyond survival, folk laughter thrived. With the advance of the Renaissance, carnival laughter rose from its humble abode in the marketplace, and entered high culture through the pens of the masters: Boccaccio, Rabelais, Cervantes, and Shakespeare (Bakhtin 1984, 72), allowing the high and low culture to merge on at least an intellectual basis.

Carnavalesque laughter is not constricted to the act of laughing, or not even a comic situation to work its carnivalistic subversion as it does not always signify its literal meaning. For Bakhtin, laughter is present at any time a free act that defies propriety, a higher power, or any established world order, is committed.

Laughter is another name for the conditions of possibility of double-voiced discourse. The denial of laughter is equivalent to the (illusory) denial of the double-voiced nature of discourse. In literature, therefore, laughter does not equate with the comic, but is identified wherever the one-sided seriousness of any discourse is exposed to the light of another, questioning consciousness; through literary laughter, outsideness is brought inside; it becomes immanent in the text itself. (Renfrew 2015, 137)

Bakhtin establishes three characteristics of carnival laughter: it is “festive,” “universal,” and “ambivalent” (Bakhtin 1984, 11). This type of laughter includes everyone and leaves none out. It does not condescend, for people laugh and they are

also laughed at. Carnival laughter does not make a laughing stock of one for the participants to feed their egos on. The ambivalent nature of carnival laughter allows both derision and exaltation; it hurts and heals; it is never a merely negative source; it both devalues and invigorates.

The fundamental function laughter serves in carnival is that it frees those in its thrall from fear. The official culture keeps its people under constant pressure and oppression by shunning earthly pleasures and embedding guilt and shame in the natural functions of the material body. These earthly bodily pleasures, be it sexual or prandial, are strictly forbidden in order to rid the immortal soul of its vices to ensure eternal bliss in heaven. Carnival laughter, in turn, enables its participants to experience life without such constraints and therefore signifies an immense triumph over all that is considered forbidden. Bakhtin notes that by defeating the power the church had on the people, laughter triumphs over the official culture, as it releases people from the influence of authority. Laughter frees people from fear of the afterlife, and the threat of an endless existence in hell, which to medieval people was all the more horrid than any hardship life on this earth could ever put forth. Moreover, carnival laughter does not only free people from religious fear but also demolishes any fear that stems from the ruling culture and ideology; it establishes “the defeat of power, of earthly kings, of the earthly upper classes, of all that oppresses and restricts” (Bakhtin 1984, 90-91).

2.1.2. Carnival Language

Marketplace marks the territorial heart of carnival. As previously mentioned, carnival spirit allows people to have a second life outside their regular lives. During carnival times, people enjoy life, albeit temporarily, void of the oppression of the status quo. In the marketplace of carnival, “all hierarchical rank, privileges, norms, and prohibitions” lose their validity (Bakhtin 1984, 10). This liberation allows everyone in the marketplace to act with a liberating sense of familiarity in their exchanges with others. It makes equal of all its participants, regardless of class, age, or rank.

In this sense, the marketplace exists as an alternative to official life outside carnival. In the marketplace, the serf, the cleric or the aristocrat are no different from each other. This “freedom, frankness and familiarity” of the marketplace comes with its own sense of speech patterns (Bakhtin 1984, 154). Carnival language, while inseparable from laughter itself, is inherently a system of signs that is determined by a breach of specific rules or accepted sequences in language forms. Consequently, carnival language differs in nature at different times to be able to produce an appropriate cultural meaning (Lachmann 1988, 136). As briefly discussed before in carnival forms, marketplace speech utilizes praise/abuse practices in the form of curses, oaths, and other profanities. None of these speech forms would be allowed in the official language. Furthermore, marketplace speech is full of comparatives and superlatives, both in negative and positive contexts.

Simultaneous praise and abuse, or compliment and curse are significant for Bakhtin; he mentions that praise and abuse are “a two-sided Janus” and that praise itself is “ironic and ambivalent,” meaning that there is not a clear demarcation between praise and abuse, but that they are circular. Praise in carnival is an almost insult, making it impossible to distinguish the two (Bakhtin 1984, 165). This ambiguity is, in fact, just another example of change and renewal.

Other speech forms, such as profanities and swear words, are also included in carnival language. Nevertheless, Carnival language represents more than only curses and profanities: just as carnival laughter, any idiom or speech form that diverges from socially acceptable norms or current registers results in marketplace speech as these forms embody a rebellion against officialdom. In this context, the use of colloquialisms, puns, hyperbole, and jokes become alternative forms of carnival infused language.

2.1.3. Reversals in Carnival: Beatings and Decrownings

Crowning a fool or a clown as a carnival king and then decrowning him at the end of the carnival is a staple act in many carnivals and festivals. The fool becomes the king, decorated and dressed as proper to his new station, only to be beaten, abused and stripped of his crown and his regalia a few days later.

All crownings inherently foreshadow a decrowning; they are all part of an eternal cycle. Nevertheless, playful physical abuse, and especially the act of decrowning, is in the heart of carnival itself for it proclaims the sacred truth of change and death-rebirth cycle. The crowning of a new king symbolizes both an end and a new beginning.

This ritualistic act is always ambivalent and directed at a higher authority; it represents and reminds the people that any order or structure that society tries to enforce on the masses is relative, and hierarchy and authority are reversible (Bakhtin 1984, 124). By mocking and beating the festival king, people tear down old values and rules to make space for the new.

2.1.4. Carnivalistic Comic Imagery or Grotesque Realism

Grotesque realism as Bakhtin envisions it is the basis of carnivalesque comic imagery. “Exaggeration, hyperbolism, and excessiveness” are the benchmarks of such imagery (Bakhtin 1984, 303). The grotesque body is oversized as a giant or undersized as a dwarf, it protrudes, and it bulges. It is solely interested in the material bodily principle, which represents the human body principally as a material being as opposed to spiritual. The material bodily principle concerns itself with what is still impolite conversation in most parts of the world: food and its followers, urination, and defecation; and the body's sexual functions.

Grotesque realism always portrays the human body and its functions positively, but in an exaggerated manner, representing abundance, growth, and fertility. In line with this, grotesque realism is chiefly interested in the orifices of the body and reproductive organs such as the open mouth, the nose, the breasts, and the genitals. These organs help people establish a connection with the outer material world. Bakhtin gives the utmost importance to the nose and the mouth; however, he adds that body parts may also possess a grotesque quality when portrayed in animal form, or as inanimate objects.

Bakhtin draws a clear comparison between the ever-evolving grotesque body and the classical, finalized body favored by the Antiquity and the Renaissance, which championed balance and clear-cut boundaries. The classical body is a finished

product. The grotesque body, on the other hand, is never finalized. It is always in a state of metamorphosis, merging death with birth, growth with becoming. The grotesque body is “unfinished” and it “outgrows itself” by going beyond its boundaries (Bakhtin 1984, 26).

The primary function of grotesque realism in Bakhtin's concept is degradation as a condition of regeneration. Debasing and degradation in this sense change the value and non-value system of the officialdom. Anything high or sacred is brought down to low, to the material bodily level. Simon Dentith (2005, 66) notes that in carnival and carnivalized literature “the high, the elevated, the official, even the sacred, is degraded and debased,” but never for the sake of pure negativity, as it is alien to carnival. Instead, debasing occurs as a way of renewal and regeneration. Similarly, all carnivalistic and grotesque actions have “down, inside out, vice versa, upside down” as their direction and they “thrust down, turn over, push headfirst, transfer top to bottom, and bottom to top, both in the literal sense of space, and in the metaphorical meaning of the image” (Bakhtin 1984, 370).

Grotesque realism also works within its own space symbol system. Downward motion represents the earth, while upward motion represents heaven. Earth is the greater of the two as it signifies a duality: earth signifies death, as a dead person is interred to the depths of the earth, and at the same time, it is the womb out of which all life springs forth (Bakhtin 1984, 21). This topology is similarly transposed to the human body: the upper body, for instance, the head, represents the ability to think and the spiritual ascendance to heaven. The belly and the genitals signify the material, earthly side of the same coin. By repositioning earth and heaven as such, carnival invades the spiritual realm of the church. By emphasizing all that is material about the human body, the grotesque degrades as it turns the values of church and religion into non-value. Through this process, it revitalizes the body in the fertile soil of the earth, which is both the grave and the womb.

The banquet and the underworld are two carnivalesque images that have close ties to the grotesque body. Banquet images include an abundance of food and drink and the open mouth ready to consume it, especially the act of chewing and swallowing. Therefore, banquet images have inherent ties with the grotesque body

and the communal feasts where celebration and merriment take place. Bakhtin notes that in Rabelais' work, almost every banquet scene coincides with feasts. The grotesque body eating with its open mouth is a particularly important banquet image. The act of eating is in itself a rebellion and a victory since while eating, people take the fruit of earth into their bodies, and as such, they declare a victory over the world, they nurture themselves by devouring the fruits of the earth without being devoured (Bakhtin 1984, 281). This triumph allows another carnivalesque intervention into the daily medieval life, which is a life of death and misery filled with fear and terror.

As mentioned above, carnival is interested in downward motions while the church is only interested in upward motions since upwards movement stands for the spiritual ascension to heaven. The medieval world's obsession with life after death and its bleak picture of hell, in turn, lead to the carnivalization of the underworld. The carnivalesque underworld is not a place of pain and eternal damnation as proposed by religious authorities; instead, as all carnival symbols are, it is an ambiguous place. The grotesque symbol of pregnant death is the symbol of the underworld, which contains death and birth, ends and beginnings in itself.

The consumption of the material world and the victory over it, with the help of ambivalent carnival laughter and a positive image of the underworld, eliminate cosmic fear that all people of the Middle Ages faced. Carnival, again, introduces an alternative to medieval ideology. Grotesque images demolish both the fear of religious damnation and the threat of established authority. During carnival times, such threats and fears lose their validity. No longer intimidated and suppressed by the official culture, people come to recognize that "established authority and truth are relative" (Bakhtin 1984, 256).

2.2. Criticisms of Carnival

Carnival has been the most challenged theory that Bakhtin put forward. The general idea is that Bakhtin's representation of Medieval and Renaissance carnivals is overly confident. While scholars and researchers have put all areas of the theory to test, particular interest has remained focused on the political side of carnival. Carnival has political importance since Bakhtin posits it as a mobilizing force against

the status quo, and most critics found Bakhtin's interpretation that carnival enjoyed such power contentious. The three main areas critics of carnival focus on are the 'safety valve' theory, the challenging of carnival's subversive nature, and the problem with Bakhtin's utopian tendencies.

The 'safety valve' theory supports the idea that since the authorities preapprove it, carnival time only allows the oppressed people to let out their discontent and frustration in a contained and regulated way. In this way, they can continue to carry out their duties in the repressive world they live in. According to this idea, in the final analysis, the current regime wins by making small concessions. In line with this theory, Terry Eagleton (1981, 148) describes carnival as a "licensed affair in every sense, a permissible rupture of hegemony, a contained popular blow-off as disturbing and relatively ineffectual as a revolutionary work of art." As Terry Eagleton interprets it, then, carnival's function is no different from comic relief in a tragedy.

Peter Burke's work on the history of European carnivals contends with Eagleton's vision of an inherently ineffectual carnival. Peter Burke mentions several cases in history when carnival bled into rebellion and real anarchy in *Popular Culture in Early Modern Europe* (1978). For instance, carnival participants lynched an official in Naples in 1585, and in 1647 they tried to burn the house of an officer. Peter Burke (1978) notes numerous other occasions in history that document carnival becoming actual riots. He notes that oftentimes, carrying arms was banned in carnivals and festivals for fear of riots and that some nobles even proposed to abolish carnivals on that same account. While acknowledging the merits of "safety valve" or "social control theory," Burke asserts that there was historical proof to support that carnival rituals that centered on revolt did, in some instances, develop into a "serious questioning of the social, political and religious order." Although the participants protested the prevailing institutions primarily through carnivalistic rituals, sometimes those rituals alone could not contain the dissatisfaction of the people and turned into riots against the institutional powers (Burke 1978, 203). Michael D. Bristol, while acknowledging the merits of the theory, states that the 'safety valve' theory is far too

limited and straightforward in its assertion that carnival only exists because it is allowed by the ruling classes to do so (Bristol 2014, 27).

Furthermore, critics such as Umberto Eco have challenged the transgressive nature of carnival. This study already established a relationship between the inversion of religious and social values and carnival, since behavior and indulgences that are not acceptable at other times of the year become possible exclusively during these celebrations. It is thus possible to say that these transgressions are subversive in their nature. Eco, in his Aristotelian account of carnival and comic drama, claims that the nature of the comic requires that the spectator be aware of the rules that the comedy breaks. On the other hand, tragedy first openly lays out the laws whose transgression brings about the tragic situation (Eco 1984).

Eco means that any transgression committed during the carnival necessarily reminds the people of the actual laws or norms they are breaking. If an established preliminary recognition and reverence towards established rules in daily life does not exist, the masses cannot participate in carnivalistic parodies of everyday rules and rituals to subvert them. Such acknowledgment further instills those said laws and norms in the minds of the people since one cannot properly recognize the satisfaction brought on by a transgression if one does not exactly how much of a forbiddance one commits (Eco 1984, 6). Therefore, carnival is not transgressive at all, and total anarchy is impossible for Eco, as carnival only manages to further ensconce the reigning world order in the people's subconscious.

Ben Taylor (1995, 55) notes that such a generalization would overlook the precise cultural and historical circumstances of the day and responds by pointing out that inversion is only one tool in carnival's arsenal and to relegate carnival only to its use of inversions would mean ignoring all the other strategies of carnival. He also comments on Eco's interpretation of carnival as ineffective by stressing that while carnivalesque inversions might require a preexistent acknowledgment and a certain degree of reverence towards the social order of hierarchy, at the same time the same reversals that carnival introduces "might prompt us to question their artificiality" (Taylor 1995, 54).

As for Bakhtin's utopian tendencies, critics Gary Saul Morson and Caryl Emerson (1990) have found Bakhtin's work and especially the idea of carnival and *Rabelais* book in general, excessively utopian in the sense that it is overly positive in tone and nostalgic in nature. Michael Gardiner responds to this claim by dividing utopias into two: those favoring and reinstating the regime, and those who oppose it. These second type of utopias are “oppositional (or critical) utopias” (Gardiner 1992, 28). Bakhtin’s carnival vision is a critical utopia because “carnivalistique mésaliences reveal the arbitrariness of ... a whole range of institutional arrangements and social roles,” thereby criticizing and mocking the system (ibid., 32).

Despite all the discussion that surrounds it; various academic fields have widely used carnival theory since *Rabelais* was first published. The fact that the theory still has not lost its relevancy almost 50 years later it was first published shows the deep understanding Bakhtin possessed in interpreting and combining seemingly unrelated concepts in folk culture with a new understanding of the novel.

CHAPTER TWO

A WORLD TURNED UPSIDE DOWN

1. MENIPPEAN AND CARNIVALESQUE ELEMENTS IN *ALICE'S ADVENTURES IN WONDERLAND*

On the afternoon of May 4, a seven-year-old Alice embarks on what is undoubtedly a fantastic adventure story that takes her to a land of chaos and wonders deep under the earth. Alice, prompted by boredom and childish curiosity, leaves the comfort of her known world and embarks on a journey into Wonderland, populated by talking animals and nonsensical adults, and governed by an entirely different set of rules. What Alice will find in Wonderland is a land of carnivalesque wonders filled with parodying encounters.

As a representative of Menippean satire, Chadwick-Joshua (1987, 69) points out that one of the most crucial Menippean structures in *Alices Adventures in Wonderland*⁴ is carousel plot. Carousel plot as Chadwick-Joshua calls it, or as it is more widely known, the cyclical/circular plot is a type of plot structure in which the character comes a full circle in the story, and thus the story ends where it begins. Rather than treating circular plot as a standard and necessary trait of Menippean satires in general, it would be more beneficial to approach it from the adventure story perspective.

As a general rule, the adventure story starts and ends at the same place: according to Joseph Campbell's Monomyth theory, the story starts with the hero in an ordinary place and ends with the hero in the same ordinary place, albeit with a change, the hero usually experiences some mental transformation or an acquisition of knowledge during the adventure (Campbell 1949). Therefore, the circular plot device is necessitated by the Alice books being adventure books, as most, but not all Menippean satires tend to be.

In the case of *Wonderland*, the story begins on a hot day and in a state of passive inertia, Alice is outside with her sister contemplating what to do that

⁴ *Alices Adventures in Wonderland* will be referred to as *Wonderland* from now on.

afternoon until she encounters a white rabbit in Victorian gentlemen's clothes and the story ends on that same afternoon with Alice waking up from a dream. Thus, while Alice moves through Wonderland from one end to the other, no actual movement takes place. However, although there is no real physical progression in the story, Alice goes through mental progression as her adventures help her mature at the end: *Wonderland* is as much about adventures in a chaotic chthonic land as about mental growth and rebirth. Alice initiates this rebirth by embracing the Menippean ideal of simplicity and common sense.

Other prominent structural Menippean elements found in *Wonderland* are episodic storytelling and mixture of verse and prose. Episodic storytelling differs from traditional storytelling in that although chapters in a book are all related in some way, they do not have an apparent cause and effect relationship between them; the hero is the glue that keeps all the chapters together. Similarly, in *Wonderland*, Alice moves through different episodes while trying to complete her circular plot rotation, but the episodes have very little in common. Most of the characters Alice meets during her journey through the Underworld remain in their own chapters save for a few. Therefore, it can be concluded that the Alice books are highly episodic with little narrative connection between them, save for Alice herself.

The seeming narrative inconsistencies in the plot and the lack of connections between the chapters have led many to assume that *Wonderland* is merely a nonsense work. While the book concerns itself with meaning and non-meaning, it is also possible to suggest that on the contrary, each episode allows the reader another glimpse into the different systems inside Wonderland. Each chapter adds another strand to Alice's experience of Wonderland as a land of carnivalized Menippea. Alice's initial reaction to Wonderland through the first few chapters is full of denial, rejection, and frustration. Her frustration stems from the fact that she stubbornly continues using aboveground logic in her confrontations with the residents of Wonderland. Alice fails in her initiation to this carnivalized land because she cannot let go of the conventions and regulations of Victorian her existence. She cannot let go of her firm belief that the order of her Victorian universe is still applicable to her

current situation, however, as her journey continues, she too evolves and crafts herself a system in which she can confidently operate.

For Alice to experience this carnival land fully, she has to go through the episodes one after the other, as the reader also vicariously completes the same journey. Through her exchanges both she and the reader understand that the rules of her aboveground world are at not universal or consistent with her experiences in Wonderland; as the rejection of absolutes, especially that of universalism, is an essential function of Menippean satires.

The last structural element in *Wonderland* is the implementation of verse into prose. As previously stated, Menippea is a genre famous for its heterogeneity, usually incorporating several other forms into itself. Bakhtin notes that verse is one of the most commonly inserted forms into prose and that verse parts of Menippea are usually parodies of other works (Bakhtin 1999, 118). The verse/prose style is the most common and sought after characteristics of Menippean satires classicist employ in identifying Menippean satires (McLuhan 2015). Moreover, parodying is an essential element of carnival language: the fact that verse parts are parodies is also of importance, as verse is traditionally considered a higher form of art in comparison to prose.

In accord, *Wonderland* abounds with parodying verses: in *The Annotated Alice* Martin Gardner identifies the most prominent of Carroll's parodies. In line with carnivalesque parody, most of these parodies are of works of didactic and moralistic nature. Carroll humorously parodies Isaac Watts' didactic poems "Against Idleness and Mischief" and "The Sluggard." Furthermore, Robert Southey's "The Old Man's Comforts and How He Gained Them" is parodied as "You are old, Father William," which Gardner (2001, 51) calls "one of the undisputed masterpieces of nonsense verse." Further analysis of these parodies will be carried out in the upcoming discussion of Menippean and carnivalistic themes in *Wonderland*.

These three structural elements; cyclical adventure plot, episodic storytelling, and implementation of verse into prose, work in unison to bring forward and develop Menippean themes of the book. Each episode in the book presents Alice with a new

situation in the carnivalized Wonderland where Carroll can challenge established norms of his Victorian society and portray the work's Menippean intent in contrast.

"Down the Rabbit Hole," the opening chapter of *Wonderland*, highlights the fantastic elements of the story while simultaneously introducing both Alice and the carnivalesque realm of Wonderland to the reader. *Wonderland* uses fantasy and portrayal of madness as starting points to set the scene for Carroll to create an alternate world. On the very first page, Alice encounters the White Rabbit, muttering about being late, garbed in human clothes. The natural world of the rabbit and the hectic world of the Victorian thus collide. The emergence of the rabbit as such alerts the reader to the fantastic qualities of the work while Alice's subsequent fall and her miraculous survival open the door to the theme of illogic. Madness or illogic, Bakhtin notes (1984, 39), creates a parallel to the ordinary and allows for an alternative universe where normalcy and "commonplace ideas" are not the axis; madness, as such, symbolizes "a gay parody of official reason."

Madness works in two layers here: first, madness stems from an apparent disjunction between reality and appearance. This kind of illogic abounds in the following chapters of the book and allows Carroll to create a changeable, whimsical world. Although Alice plays down the potential deadliness of her fall by joking about it, the reader is reminded of it by the narrator, who implies that a similar fall in the aboveground would surely kill Alice (Carroll 2009, 10). Also, as Alice falls, she picks up a jar from the cupboards in the tunnel. Upon finding it empty, she does not want to let go for fear of killing someone under her. The whole situation, as Gardner (2001, 13) points out in *The Annotated Alice*, is silly, as, in a case of free fall such as Alice's, it would have been impossible for her to either drop the jar or put it back on a shelf. These two instances lay the ground for the illogic of Wonderland.

The second layer of madness, or illogic, presents itself in the deductions of Alice as she falls. During her fall, she tries to use aboveground logic; and yet, she monumentally fails to ascertain her predicament. Here again, both Alice and the reader are reminded that wherever this fall is taking Alice, the rules and logic of the aboveground are not going to be working for her, although she will consistently and doggedly try to apply the rules of the grown-up world she is raised in from then on

with passionate tenacity. The fantastic elements and portrayal of illogic prepare the reader for the upcoming chapters in which Alice goes through seemingly unconnected, episodic encounters with the inhabitants of Wonderland.

Carroll explores another facet of madness in the opening chapter of *Wonderland*: split personality. As Bakhtin mentions in *Problems*, split personality, along with other representations of insanity, is common in Menippean satires (Bakhtin 1999). Split personality as a representation of insanity finds life in Alice, as throughout Wonderland, she talks to herself, usually impersonating an adult contrary to her child self. The narrator comments that she gives herself advice or even scolds herself. This facet of Alice's personality can be construed as a violation of the wholeness of the character, or a subversion of the epic hero which destructs boundaries of acceptable behavior.

Additionally, Alice's self-scolding is sometimes carried to extremes and takes the form of corporal punishment. The narrator informs the reader that "once [Alice] remembered trying to box her own ears for having cheated herself in a game of croquet she was playing against herself, for this curious child was very fond of pretending to be two people" (Carroll 2009, 14). In this instance, Carnival violence in the form of beatings accompanies the exploration of madness in this passage, and such violent behavior continues to occur in the upcoming chapters.

Alice's fall is also a vital component of the carnivalesque setting of *Wonderland*. Curiously, Carroll initially named *Wonderland, Alice's Adventures under Ground* (Rackin 1966). The underground is the realm of the Underworld, where grotesque rejuvenation reigns supreme. The whole fall sequence thus employs a two-fold grotesque imagery. First, the rabbit hole is a subterranean passage through the earth, and the fall through the earth is a descending movement. Descending movement and the connection to the earth are common carnivalesque tropes. Several critics suggest that Alice's fall through a hole into a new world is similar to a kind of birth, especially in psychoanalytical interpretations of the book. Martin Grotjahn (1971, 312), for instance, concludes that Alice's fall is a fall through the womb, or "a trip back into the mother's womb." However, the psychoanalytical approach disregards the strong carnival influence and the carnivalesque imagery used in

Wonderland. The act of giving birth is essentially a powerful grotesque act (Bakhtin 1984). The mother's womb, in this case, is a gateway to the carnivalized *Wonderland*.

Secondly, the entrance to the rabbit hole can be interpreted as a grotesque mouth that swallows Alice up and spits her out into the Underworld. Swallowing and eating are tied to the stomach, which suggests a cycle of renewal as Alice is symbolically chewed and digested. Her fall through the hole, then, may be symbolic of a journey through the alimentary canal. Alice is finally pushed out of the earth to *Wonderland* as excrement is pushed out of the body. In this way, Alice's entrance to *Wonderland* becomes a symbolical reenactment of eating, which foreshadows the importance of food and eating throughout *Wonderland*.

Alice's fall also introduces her as a character. As she falls, she contemplates her whereabouts:

"I wonder if I shall fall right through the earth! How funny it'll seem to come out among the people that walk with their heads downwards! The antipathies, I think—" (she was rather glad there was no one listening, this time, as it didn't sound at all the right word) "—but I shall have to ask them what the name of the country is, you know. Please, Ma'am, is this New Zealand? Or Australia?" (and she tried to curtsy as she spoke—fancy, curtseying as you're falling through the air! Do you think you could manage it? (Carroll 2009, 11)

On the surface level, the misused term "antipathies," which, as Ronald Reichertz (2000) identifies, should have been "antipodes," seems to offer a humorous malapropism. However, bearing in mind the definition of antipodes could be, either a referral to Australia and New Zealand, or "the exact opposite or contrary" (Webster's 2018), the malapropism foreshadows the exact nature of the world she is going to be visiting: it is a carnivalistic world, a world turned upside-down. It also foreshadows many reversals the reader and Alice will face throughout *Wonderland*.

This passage also establishes Alice as a character entrenched firmly in Victorian manners. As the stifling religious emphasis of the Middle Ages affected Rabelais's works, the Victorian way of life influences Carroll's writing tremendously. It would be impossible to take the Alice books out of the Victorian context and to still do justice to whatever interpretation one intends. His books and his main character Alice have a lot to convey about the state of mind Victorians existed in. Nina

Auerbach (1973, 31) states that the Alice books “tell the adult reader a great deal about the Victorian mind...Alice herself...stands as one image of the Victorian middle-class child.” Carroll's initial portrayal of Alice provided above supports this statement.

Moreover, the passage quoted above both gives the reader an idea about her preoccupation with outward appearance and inclination to pedantry: she is glad that there is nobody around to hear her recount incorrect information as she likes to use grand terminology primarily to impress others. In the passage previous to the one cited above, Alice wonders, “what Latitude or Longitude” she is on, while the narrator humorously states that “Alice had not the slightest idea what Latitude was, or Longitude either, but she thought they were nice grand words to say” (Carroll 2009, 11). Her empty pedantry paints Alice as a person preoccupied with her education; she tries to show off her knowledge and is afraid that people will think that she is uneducated. Her efforts are thwarted, usually by herself, as she uses vocabulary that she does not know the proper meaning of in her quest to appear more knowledgeable than she is.

Secondly, the passage highlights Alice's Victorian upbringing and the importance she gives to manners: even though she is falling, the Victorian emphasis on correct social conduct takes precedence, and her fall does not prevent her from being mindful that she needs to curtsy. Her preoccupation with politeness and decorum in Wonderland presents her with many arguments and disagreements with the creatures of Wonderland because she maintains her “blind adherence” to the Victorian version of “good manners” without any alterations (Matthews 1970, 116). In turn, Carroll exposes the desultory nature of Victorian values and mocks cultural norms and etiquette of his times in *Wonderland* through having Alice interact with Wonderland's animals and eccentric people in various episodes.

The final carnivalesque imagery Carroll introduces in the opening chapter is the imagery of food. Food is a crucial part of carnival and literary reflections of the carnivalesque feature food in abundance. Bakhtin's many quotations from Rabelais's *Pantagruel* and *Gargantua* second the importance of food in carnivalesque. He observes that “[t]here is scarcely a single page in [Rabelais's] book where food and

drink do not figure, if only as metaphors and epithets. These images are closely interwoven with those of the grotesque body” (Bakhtin 1984, 279). Eating and food are both symbols of abundance, feasting, and merriment; and a symbol of the lower bodily stratum, as eating and food are biologically tied to the bowels and excrement. Moreover, according to Mervyn Nicholson (1987, 37), eating in literary texts “is always a symbolic act”: the act is comparable to sex since both ensure a kind of reproduction. Sex is necessary for the continuation of the species, and food ensures the continuation of the individual.

In *Wonderland*, food is a continuous imagery that Carroll employs, moreover, eating and drinking play a monumental role as Alice continuously changes size through these activities. Interestingly, William Empson (2006, 46) describes Carroll as “well-informed about food,” however, he adds that Carroll “ate very little ... and would see no reason to deny that he connected overeating with other forms of sensuality.” Empson’s comment may suggest that Carroll was consciously or unconsciously aware of the inherent link Bakhtin advocated between eating and the material bodily principle, which included sexuality as one of its components. Furthermore, apart from the natural link between eating and the lower bodily stratum, as Alice continuously changes size as a result of eating and drinking, these activities share a direct relationship with the grotesque body in *Wonderland*.

In the present chapter, Alice determines the quest of her adventure: to reach the garden she peeps at through a little door. However, she cannot fit through. As she contemplates her predicament, the universe of *Wonderland* magically supplies Alice with a bottle that has “DRINK ME” written on it (Carroll 2009, 13). The taste of the drink is described in a Menippean list style as “a sort of mixed flavour of cherry-tart, custard, pine-apple, roast turkey, toffy, and hot buttered toast,” the items reminiscent of an abundant feast table (ibid. 13-14). She gets her wish, and shrinks in size, further along, she finds “a small cake “with the words “EAT ME” on it: another festive food. Just as the next chapter starts, the cake makes her reach a grotesque height. This transformation marks the first instance a grotesque size change happens, but not the last since Alice goes between being “carnival versions of dwarfs and giants” during her adventures in *Wonderland* (Hennelly 2009, 115).

In sum, even Carroll's short opening chapter marks the book as a carnivalized Menippean satire, and the subsequent chapters of Alice's journey in *Wonderland* become a tool for Carroll to expose the follies and arbitrariness of established norms and etiquette; make fun of Victorian ideals, Victorian education, and the empty pseudo-intellectually of the aboveground world. Rich carnival imagery full of carnival games, reversals, decrownings, and other carnival acts and imagery support the Menippean themes through their subversion and reversal of official Victorian culture. As previously mentioned, *Wonderland* is full of such themes and imagery, and the analysis will follow the chapters as they go along in the book.

Thus, in the next chapter, having gone through several swift grotesque transformations, Alice is naturally perplexed. The chapter opens with a carnivalesque misuse of language: "Curiouser and curiouser!" Alice exclaims, and the narrator is quick to comment that "she quite forgot how to speak good English" (Carroll 2009, 16). Confused Alice forgets proper grammar, and the reader is reminded that they are in the realm of carnival, and the instinct is to disobey even grammatical rules. Filled with a child's feelings of wonder, Alice jokes about her nine-inch height, a carnival giant, indeed. However, her present delight is short-lived, and she cries "gallons of tears," forming a pool of tears (*ibid.*, 17). What Alice creates is essentially a pool of bodily fluids, which will become more significant later. Having gone through such drastic changes in minutes, Alice goes through an identity crisis and asks, "Who in the world am I?" (*ibid.*, 17-18).

As a solution to resolve her identity issues, Alice resorts to repeating her lessons. She tries to repeat the multiplication table or the capital cities of Europe, but everything comes out jumbled: "London is the capital of Paris, and Paris is the capital of Rome" (*ibid.*). Carnivalesque disruption coupled with Menippean dislike of dogmatic and memorized knowledge takes precedence. However, to fully appreciate the upcoming events, an understanding of Victorian values is necessary. The three qualities that the Victorian middle class revered were "strict morality," "hard work," and "a reverence for the home" (Snodgrass 2005, 15). The Victorians took pride in their hard work. Indeed, children were encouraged to study as hard as they could and never to be idle. In a handbook teaching children morality, called *A*

Catechism of Morality, William Pinnock advised children to be hardworking as, “for if he [a school-boy] be idle and inattentive, how shall he acquire knowledge of the sciences” (Pinnock 1820, 12).

To instill such values in children, the Victorian Era, and the previous periods’ children’s literature centered on didacticism. One of the most prolific writers of such moralistic literature, theologian Isaac Watts wrote hundreds of hymns and pious children’s songs to teach religious morals to children, which were collected in a volume called *Divine Songs for the Use of Children* (1715)(“Isaac Watts” 2019). So successful and influential was his book that, by 1918, almost two centuries later the book of hymns was compiled, there had been 550 different editions of *Divine Songs*; it had received a cult status and was a staple in most nurseries and children’s curriculum in Victorian England (Styles 2004, 400; Bottigheimer 2004, 304). One of the most famous moralistic poems from this book, titled “Against Idleness and Mischief,” was a call for children to be industrious. The poem goes:

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

How skillfully she builds her cell!
How neat she spreads the wax!
And labours hard to store it well
With the sweet food she makes. (quoted in Gardner 2001, 24)

Watts’ poem uses the symbolically industrious animal bee as its point of reference for children to take lessons from and imitate. According to Michael Ferber’s (2007, 21-24) *A Dictionary of Literary Symbols*, bees are accepted to be organized, hardworking, and busy animals since ancient times, so the moral of the poem is in line with the chosen animal. Apart from business and labor, the bee symbolizes “obedience, diligence, good order” (Olderr 2012, 28). Furthermore, the title of the poem suggests that if a child is not busy, she will end up stirring some mischief. The cautionary and religious part of the poem is included in the third stanza as Watts warns the children that Satan will be there to “find some mischief still/for idle hands to do” (quoted in Gardner 2001, 24).

Thus Alice, frustrated with Arithmetic and Geography, turns to Watts' "Against Idleness and Mischief" to help herself gather her bearings, or as Rackin puts it, to "reestablish her identity" (Rackin 1966, 315). The fact that Alice chooses to recite this very poem in such a time alerts the reader that she internalized these Victorian values as part of her understanding of her 'self.' As Alice opens her mouth, the poem coming out is not Watts' moralistic verse, but Lewis Carroll's famous, perhaps more well-known than the original, parody of the poem:

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

How cheerfully he seems to grin,
How neatly spreads his claws,
And welcomes little fishes in,
With gently smiling jaws! (Carroll 2009, 19)

There is an inherent contrast between a bee and a crocodile; the slow and lazy crocodile, and the tireless, industrious bee. Rather than actively flying around to make its food, Carroll's little crocodile is passive; it merely "welcomes little fishes in/with gently smiling jaws!" (ibid.). The languid reptile inverts the original poem's moral of the benefits of hard work, rather praising the happily lazy crocodile. Furthermore, the crocodile can stand for "the devil" or "the devourer" as a "monster of chaos"; also a crocodile with an open jaw can symbolize "liberation from the limitations of the world" (Olderr 2012, 60). The crocodile symbol with its open mouth is also a very grotesque symbol, it is indeed the devourer, and in this case, the crocodile devours fish in a cannibalistic, grotesque act of eating.

Considering that Bakhtinian carnival parody uses sacred texts to parody in order to reverse the hierarchical power of religion, it is curious to note that the cautionary mention of Satan in the original poem is inverted thoroughly having a crocodile, a reptilian and thus a relative of the serpent, as the main character of the poem. Although Watts' text itself is not sacred, it is nevertheless in dialogue with religious texts and morals, and Carroll's parody can be accepted as a variation of sacred parody. Thus the degradation element of parody comes into play, as the bee

and its symbolism is brought low, and the crocodile is exalted, as the “evil” crocodile is not portrayed in fact, as evil, but rather a positively silly and happy animal, which also adds to the Menippean comic effect and produces ambivalent carnival laughter. Furthermore, Carroll's parody is free of any didactic, moralistic, or utilitarian purpose; it only depicts the crocodile but does not overtly replace the moral.

All these aspects discussed above make “How doth the little crocodile” a perfect candidate for carnivalesque parody. The whole episode not only provides humor but also shows the reader that aboveground morality, social conventions, and educational values with which Alice identifies her ‘self’ rest on constructed systems. Therefore she is unable to articulate such values in a carnivalistic land no matter how much she tries.

Following this humorous, subversive reversal of serious and sacred culture, Alice once more changes size, this time shrinking tremendously to a dwarfish height. She is now in the middle of a pool she absentmindedly created by her tears beforehand, afraid that she will literally drown in her own tears. The pool of tears can be interpreted as the liquid of the womb, the creative force of the material bodily stratum. Alternatively, the tears could be identified with urine, another bodily liquid. The trope of drowning in bodily liquid, Bakhtin (1984, 147) underlines, is a familiar one from Rabelais, as in his works “drenching or drowning in urine is commonly described” as a symbolic debasement.

Debasement and reversal also occur in Alice's dealings with Wonderland's animals and creatures. There is a rich tradition in literature, dating back to perhaps Aesop's famous fables of talking animals. Children's literature especially uses animals as characters. In the natural order, animals are subordinate to humans; however, in these stories, animals are on the same level as human characters. The inclusion of animals may serve a few purposes: “to make moral points clearer by analogy, to say strong things with a degree of protection, and to provoke laughter and ridicule” as Victor Watson (2001, 32) summarizes. In *Wonderland*, animals serve similar purposes. The Alice books do not impose any morals; however, Carroll uses his animal characters to “provoke laughter and ridicule” to the maximum effect (ibid.). Also, together with the fantastic setting and the dream structure, having the

animals and a child as the mouthpieces creates a safe space for Carroll to parody and satirize with ample safety. Moreover, having the animals and humans on the same scale allows for carnivalistic “free and familiar contact” as “all hierarchic barriers” and dichotomies disappear (Bakhtin 1999, 188). Race, rank, station, or, in this case, species, do not hinder communication and interaction between the parties.

However, contrary to the mainstream animal books, the animals in *Wonderland* are not the friendly and helpful animals of most children’s stories. The animals are often contradictory, bossy, and condescending. The debasement and reversal occur at this point as Wonderland animals invert the natural order of the world and the established power dynamics: Alice and the animals are not merely on equal ground, but they are stationed clearly above Alice. A carnivalesque decrowning occurs as the crown of the human kind is entrusted in animal hands: the animals embody the adult agency that has power over Alice as teachers and governesses; they order her about; they criticize and admonish her, therefore debasing her. *Wonderland* as a book abounds in such encounters and these encounters usually give birth to Menippean dialogues or carnivalistic practices in the form of societal or educational satire. Apart from the short introduction and passive exchanges with the White Rabbit, “The Pool of Tears” chapter marks Alice’s first such confrontation with Wonderland creatures.

Coming upon a mouse, Alice’s Victorian sensibility on decorum evinces instantly, and she starts thinking about the correct way to address the mouse. After a moment of contemplation, she settles on Latin, and greets the mouse eloquently: “O Mouse!”, as the mouse does not answer, she jumps to the conclusion that the mouse must be French and proceeds to a French greeting (Carroll 2009, 21). She never entertains the fact that maybe it cannot talk at all. Clearly, her concern about correctly addressing the animal is greater than her doubt whether the animal can speak or not. Her worry is rightly grounded on her Victorian upbringing, for the Victorians prided themselves upon exercising good conduct in every possible situation as a sign of their “good breeding” (Snodgrass 2015, 10).

Moreover, her first choice of address, Latin, is the ancient language of knowledge and privilege. French is also a language of culture and proper breeding.

The fact that Alice chooses these two languages reflects that she likes to be seen as educated and hopes to make a good impression on the Mouse. These are traits that Menippean satirist dislikes greatly.

Nevertheless, as Wonderland does not operate on the same rules as her aboveground reality, Alice's careful greeting to the mouse fails terribly. In the process of settling on a correct address, etiquette rules over and hinders her common sense. Alice's attempted small talk in French introduces her cat, Dinah, to Mouse, who understandably is furious and offended, as the cat and mouse are natural enemies. This instance shows that Alice does not think better of asking the Mouse about her cat's whereabouts, she recites the first sentence she learned in French, but she does not take the context into account. This incidence may be interpreted as a subtle referral to Victorian education, as well as Victorian tendency to appear decorous. True to Menippean appeal for simplicity, this complicated occupation of decorum fails and angers the Mouse. It does not result in an excellent first impression for Alice at all. Alice's failed greeting in Latin and French, therefore, helps to make fun of her snobbery. Carroll thus exercises subtle ridicule on the absurdity of Victorian social conduct while the cannibalistic joke of the cat eating a mouse creates a humorous carnivalesque effect on the scene.

After a while, the party tries to dry off. The Mouse takes on the role of the teacher. He silences the crowd "with an important air" to start the drying process with "the driest thing" he can think of and starts to quote a verbatim passage from a history book regarding the Norman Conquest (2009, 25). Through Roger Lancelyn Green's notes, Gardner identifies the book The Mouse recites from to be *Short Course of History*, a book studied by Alice Liddell and her sisters (Gardner 2001, 31). The pun on the word 'dry' allows Carroll to poke fun at the boredom such lessons entail for children. The Mouse continues the lesson,

Edwin and Morcar, the Earls of Mercia and Northumbria, declared for him: and even Stigand, the patriotic archbishop of Canterbury, found *it* (italics mine) advisable—'

"Found what?" said the Duck.

"Found it," the Mouse replied rather crossly: "of course you know what 'it' means."

“I know what 'it' means well enough, when I find a thing,” said the Duck: “it’s generally a frog, or a worm. The question is, what did the archbishop find?” (Carroll 2009, 25)

Since this particular method of drying does not seem to work well, the Mouse informs the party:

“I move that the meeting adjourn, for the immediate adoption of more energetic remedies—”

“Speak English!” said the Eaglet. “I don't know the meaning of half those long words, and, what's more, I don't believe you do either!” And the Eaglet bent down its head to hide a smile: some of the other birds tittered audibly. (Carroll 2009, 25-26)

Acting with the airs of an Oxford don, the Mouse represents a pedant, a person who advocates knowledge purely for knowledge's sake: while he possesses factual knowledge on the topic acquired through mindless memorization, he fails to present the group with meaningful connections between the events he is recounting. The Mouse uses grandiose words to show off its knowledge; however, it only achieves to come off as an empty pedant as the listeners do not even take the Mouse seriously. It can, therefore, be concluded that the above exchange mirrors the Menippean satirists' dislike of pseudo-intellectuality, albeit in a carnivalesque setting of an animal matinee.

The Dodo then suggests a caucus-race as another method to dry off. Caucus is a word of American origin; however, English usage of the term was used to refer to “a system of highly disciplined party organization by committees” (Gardner 2001, 32). During Carroll's day, the term was used disparagingly in political discussions. Moreover, the entire chapter “A Caucus-Race and a Long Tale” was not in the original draft Carroll wrote for Alice and her sisters. Instead, it was a late addition to the revised final edition of the book for the general public (ibid.).

The importance of the race lies in its subversion of game mentality. The caucus-race is one of several games played in *Wonderland*. The word race implies a run or other type of progression from a starting point to a previously arranged endpoint, with the goal of winning: the first racer to reach the finish line wins the game. In the book, the rules are quite different, as Alice is quick to observe:

There was no “One, two, three, and away!” but they began running when they liked, and left off when they liked, so that it was not easy to know when the race was over. However, when they had been running half an hour or so, and were quite dry again, the Dodo suddenly called out “The race is over!” and they all crowded round it, panting, and asking “But who has won?” (Carroll 2009, 26)

Carroll’s caucus-race is significantly different from the culturally accepted version of the term ‘race,’ and this divergence can be interpreted in two ways. The whole sequence can be interpreted as political satire, insinuating that all that caucusing that political parties do is, in fact, an empty business; they do not achieve a final result, nor do they make any progress.

Moreover, when asked about the winner, the Dodo takes a long time to answer, then declares, “Everybody has won, and all must have prizes” (ibid.); however, the fact that he has just come to this decision is evident. The fact that the Dodo can arbitrarily decide how the game is supposed to be played or when the game ends convey anxieties about the power willful politicians exercised over people’s lives. Although he does not directly refer to politics, Terry Eagleton’s comment on Wonderland’s games is worth mentioning. On the rules of Wonderland he says that “they aren’t rules at all” as “they are improvised existentially or invented after the fact” and further states that “[p]urportedly public, consistent criteria are, in fact, merely the projections of private whim” (Eagleton 1972, 448).

Menippean satirist is against all systems, and politics is a system that requires both a glib nature and deceptiveness: two traits that are anathema to Menippean beliefs. Politics, in this instance, befuddle the listening crowds with embellished vocabulary and perpetuate the personal desires of the political actors. The fact that the chapter is a later addition may support that Carroll wanted to include his views on politics through an odd but innocuous gathering of animals, birds, and a seven-year-old.

A second interpretation of the caucus-race is more related to a carnivalistic understanding of Wonderland as a realm. Games in carnival have a significant importance as Bakhtin (1984, 231) states that “[i]n the popular marketplace aspect of the feast a substantial place was held by games (cards and sports, as well as by

various forms of fortune-telling, wishes, and predictions)”, and also that Rabelais’s work featured games extensively, too. In “The World in Play: A Portrait of a Victorian Concept,” Matthew Kaiser (2009) addresses the rhetorics of play in Victorian England. Two of the most common rhetorics of play are competition and subversion. Competition and subversion represent the clashing forces of the carnival and the life outside of carnival times. Carnival is not competitive; on the contrary, it undermines the aggressive competitiveness of the official culture. Hence, the caucus race has many carnivalistic features: its rules, or rather the nonexistence of any governing rules is subversive to the general understanding of games or play. Consequently, the subversive functioning of the caucus-race becomes an anarchic counterpoint to aboveground games. Furthermore, as there is not a specific winner; the race loses its authority as a source of competition. At the end of the race, Alice distributes some candy to the victors, and all indulge in a scene of communal feasting.

As the caucus-race resolves, the second event that gives the chapter its name occurs: the Mouse finally begins to tell his tale. The mouse’s tale in the edited *Wonderland* is utterly divergent from the original manuscript Carroll created; the original poem is indeed a sad tale of mice getting killed by a dog and a cat. What Carroll replaces the original with is wholly unrelated to the matter of cats and dogs; instead, it offers a satirical account of the arbitrariness of law. The poem teems with such references: Fury declares: “I will prosecute you”; “We must have the trial; For really this morning I have nothing to do”, “I’ll be judge, I’ll be jury”, and “I’ll try the whole cause, and condemn you to death” (Carroll 2009, 28). These allusions to Victorian law depict the whole system as arbitrary and corrupt. While Richard Kelly’s (2006, 124) interpretation of the poem maintains that it is merely nonsense verse, and any potential satire that the poem may imply is only incidental, the revised poem’s satire of the judiciary system echoes strongly with the first part of the chapter and amplifies the caucus-race as political satire. Considering that the whole chapter is a later addition to the book for its wider audience together with the fact that Carroll purposefully chose to include this poem in a revision adds to both the possibility and the significance of the satire.

The story continues with the animals dispersing, and Alice encountering the White Rabbit once more, this time in his house. This chapter is a transitional chapter and features some carnivalesque instances. The most crucial of these is when Alice makes a solid connection with her grotesque bodily transformations and the power of food in Wonderland as she comments: “I know something interesting is sure to happen ... whenever I eat or drink anything” (Carroll 2009, 32). Leaving the Rabbit’s house, Alice comes upon the famous Caterpillar in “Advice from A Caterpillar” chapter. Up until this encounter, Alice has no control at all over what happens to her physically, and she engages in conversations that are, at least on her part, wholly nonsensical.

Moreover, Alice is in denial that she is in a new system with its own rules and she tries to implement her personal aboveground logic to situations she finds herself in, and this denial leads her to great frustration. Her ensuing conversation with the Caterpillar in this episode is almost a parody of a Socratic debate and simultaneously a jab at the conduct books popular at the time, with the Caterpillar in the moody mentor role and Alice, the disciple. These conduct books, modeled after the Socratic debate, usually took the form of dialogues between knowledgeable adults and children and sought to teach children morality (Ostry 2003, 27-28).

Curiously, Carroll's choice to have the Caterpillar as the character dispensing life advice has a double-fold irony. Cast in the adult role here, the Caterpillar is identical to Alice in that it is not a mature being but a youngster, on the road to maturity as it has not undergone its transformation to a butterfly yet. When questioned about its transformation, the Caterpillar is rather nonchalant about this enormous change, however. According to Elaine Ostry (2003, 37), the Caterpillar stood for a pious symbol of “human transformation after death” in most conduct books of the century, and its indifference towards its salvation in *Wonderland* helps Carroll make fun of conduct books and revert the position of the adult as the mentor motif most children were familiar with at the time. The Caterpillar is indifferent about becoming a butterfly since as a Wonderland resident, it has already internalized carnivalistic values of transition and change, transformation is a natural part of life and not an apotheosis of spiritual deliverance.

As such, the main theme of this chapter is identity and transformation. Stripped of the familiarity of Victorian officialdom and societal rules, Alice cannot grasp this carnivalistic world of regenerative chaos and grotesque realism. The caterpillar represents carnivalistic power reversal: The caterpillar becomes the admonishing adult to Alice's child self. It asks several thought-provoking questions to Alice such as "Who are you?", "What size do you want to be?", and "Are you content now?" (Carroll 2009, 41, 45). These challenging and thought-provoking questions about her identity and desires stimulate intellectual growth and aid in her ultimate control over her body.

The caterpillar orders Alice to repeat another moralistic poetry, this time Robert Southey's moralistic "The Old Man's Comforts and How He Gained Them" as identified by Martin Gardner (2001, 51). As discussed before, Alice's strong association between her ability to memorize coded social behavior and morals and her understanding of 'self' is challenged by the carnivalistic state she occupies in Wonderland. Alice starts by folding her hands and starts to repeat the poem; however, similar to the previous incident, the poem comes out wholly different:

"You are old, Father William," the young man said,
"And your hair has become very white;
And yet you incessantly stand on your head—
Do you think, at your age, it is right?"

"In my youth," Father William replied to his son,
"I feared it might injure the brain;
But, now that I'm perfectly sure I have none,
Why, I do it again and again."

"You are old," said the youth, "as I mentioned before,
And have grown most uncommonly fat;
Yet you turned a back-somersault in at the door—
Pray, what is the reason of that?"

"In my youth," said the sage, as he shook his grey locks,
"I kept all my limbs very supple
By the use of this ointment—one shilling the box—
Allow me to sell you a couple?"

"You are old," said the youth, "and your jaws are too weak
For anything tougher than suet;

Yet you finished the goose, with the bones and the beak—
Pray, how did you manage to do it?”

“In my youth,” said his father, “I took to the law,
And argued each case with my wife;
And the muscular strength, which it gave to my jaw
Has lasted the rest of my life.”

“You are old,” said the youth, “one would hardly suppose
That your eye was as steady as ever;
Yet you balanced an eel on the end of your nose—
What made you so awfully clever?”

“I have answered three questions, and that is enough,”
Said his father.

“Don't give yourself airs!
Do you think I can listen all day to such stuff?
Be off, or I'll kick you down-stairs!”(Carroll 2009, 42-25)

Carroll's brilliant parody is perhaps the most carnivalesque of all his parody verses. In the first stanza of Southey's poem the son asks Father William the key to his good health in his old age, and the second stanza includes his answer, that he exercised control in his youth, and preserved his health (Gardner 2001, 51), which can be interpreted that he refrained from overindulgence. In contrast in Carroll's version, the first image of Father William is him standing upside down as the symbol of grotesque realism; the head which produces thoughts and words is pushed down to the earth. The second stanza, in turn, fortifies this upside-down, upended image with debasement through Father William's declaration that he lacks brain power. In the original poem, the old man stands as the source of advice and wisdom, he has spent his years wisely and reached an exalted status in his old age, he is to be respected; the parodied version, however, portrays Father William as a carnival fool.

The original third stanza starts with the son's second question to Father William, he asks for the key to contentment and happiness in old age, Father William replies that he always remembered that one day he would age and never did anything that he might regret later (Gardner 2001, 52). The parody, in turn, offers further carnivalistic symbols; the young man's question to Father William that draws attention to his overly fat body represents excess and overindulgence. Hennelly (2009, 115) highlights the link between “Father William” and the carnival figure of

“Fat William” which signified “abundance”; and stresses that the overly fat illustrations of Father William “represent monstrous poundage,” a form of grotesque realism. The somersaulting Father William again reminds the reader of the carnival fool, and strengthens the upside-down trope, as in Tenniel’s illustrations, Father William is again drawn standing up on his head. Father William’s answer to his son is strongly reminiscent of the marketplace and marketplace language. Bakhtin mentions vendors of miraculous drugs occupying the markets of Paris as examples of familiar speech. Father William here advertises a miraculous ointment he used, rather than the original Father William’s plea for caution, as the source of his healthy body. Consequently, he engages in carnivalesque language practices.

Another critical point is that, apart from the carnivalistic imagery Carroll employs, he changes the moral of the original entirely. Father William’s moralistic and religious advice that he exercised control and never forgot about his God (Gardner 2001, 52) is degraded into material bodily actions and gluttonous indulgence. Carroll’s poem does not offer any morals, ridicules the spiritual message and turns it into a celebration of the material, reverses the image of the old man as wise, and ends on a note of violence as Father William threatens to kick his son. That the poem ends without a clear resolution is in line with Menippean practice of offering no resolution or morals; the Menippean satirist does not give any solutions to the problems he encounters and situations he ridicules.

As Alice finishes her subversive version of the poem, the Caterpillar agrees that the poem is not at all right. Nevertheless, it leaves Alice with a way to control her size; “One side [of the mushroom] will make you grow taller, and the other side will make you grow shorter” (Carroll 2009, 46), even though he fails to mention which side will actually do what. It is from this point onwards that Alice starts to exert more control over her own body and her encounters with the creatures.

Experimenting with both sides of the mushroom, Alice once again changes size, this time becoming abnormally tall, albeit in a disproportionate manner. She develops “an immense length of neck” which “would bend about easily in any direction like a serpent,” the result is so far off the image of a little girl that even a pigeon takes her for a serpent (Carroll 2009, 47). The serpent is a well-established

phallic symbol. Both A. M. E. Goldschmidt and Martin Grotjahn interpret instances where Alice is either described or illustrated with an elongated neck as phallic episodes from a psychoanalytic point of view.

Goldschmidt builds his psychoanalytic interpretation on two facts. To begin with, the story itself is a dream narrative which makes it particularly suitable for Goldschmidt's Freudian analysis. Second, Goldschmidt utilizes the notion of the Freudian slip, on par with Lewis Carroll's admission that *Wonderland* originated from an impromptu session of storytelling without any previous planning. Moreover, he highlights that the story reflects the subconscious mind of Lewis Carroll and that it contains erotic symbols. For instance, he interprets the golden key of the small door that Alice finds in the first chapter as a sexual symbol which exemplifies "the common symbolism of lock and key representing coitus; the doors of normal size represent adult women. These are disregarded by the dreamer, and the interest is centered on the little door, which symbolizes a female child" (Goldschmidt 1971, 281). On a similar note, Grotjahn (1971, 312) builds the thesis of his argument on the "symbolism of the Girl=Phallus" and interprets Alice's adventures as "a trip back into the mother's womb."

I concur that the portrayal of Alice as a serpent may have phallic associations; nonetheless, linking the phallus only to the anxieties and personality quirks of Lewis Carroll is far too limiting and completely disregards the regenerative power of the phallus as a symbol. Although shunned upon in Western cultures due to religious connotations, the serpent itself is a symbol of regeneration and fertility in its ancient Greco-Roman origins (Olderr 2012, 180). The serpent is also a creature of the earth and the underworld and the lower bodily stratum. Alice represented as a serpent echoes with the regenerative power of the carnival.

Following her discussion with the Pigeon, Alice finally exerts control over her body and by experimenting with both sides of the mushroom returns to her original stature. This display of purposeful size change establishes that the discussion with the Caterpillar helps Alice accept and adapt to the carnivalistic world she now occupies. Alice's growing control is clearly expressed in her decision to size down before going into a house, as she voluntarily changes size to the desired effect.

In the subsequent chapter “Pig and Pepper,” Alice witnesses a parodying interaction between two footmen. Only, the footmen are animals: a fish and a frog. They are both dressed in livery, complete with powdered wigs (Carroll 2009, 50). The incident instigates a chain of events which serve to satirize the value and meaning society gives to artificial social rules and exemplifies how clothes become labels of personality and worth as opposed to exercising common sense. The parody here arises from Alice’s musings while trying to categorize the nonsensical scene she walks into: “she considered [the fish] to be a footman because he was in livery: otherwise, judging by his face only, she would have called him a fish” (ibid.). Alice’s Victorian occupation with pomp and physical appearance takes precedence, and she fails to exercise common sense. The characters’ being animals here adds extra spice to the satire because the arbitrariness of such distinctions becomes crystal clear. Alice uses clothes to indicate identity and establish recognition; however, clothes can offer only constructed and artificial recognition of another being. As a result, she fails in her Menippean test: she relies on deceiving appearances rather than her common sense. Intrigued, Alice curiously watches the scene in front of her unfold:

The Fish-Footman began by producing from under his arm a great letter, nearly as large as himself, and this he handed over to the other, saying, in a solemn tone, “For the Duchess. An invitation from the Queen to play croquet.” The Frog-Footman repeated, in the same solemn tone, only changing the order of the words a little, “From the Queen. An invitation for the Duchess to play croquet.” Then they both bowed low, and their curls got entangled together. (Carroll 2009, 50)

Carroll continues the previous thread of subtle satire as he pokes fun at the unnecessarily complicated social rules and proper decorum in this comic scene. The footmen’s exact and planned address to each other and their serious tones do not match the simple act they are carrying out, and their artificial hair gets in the way of basic movements, creating a comic effect. The Menippean satirist humorously exposes the whole encounter as absurd.

In the kitchen, the Duchess is nursing, and the cook is “stirring a large cauldron which seem[s] to be full of soup” (Carroll 2009, 52). Hennelly interprets the use of the large cauldron as an example of “grotesque Rabelaisian containers,” which symbolize abundance and well-being (Hennelly 2009, 109). The kitchen Alice walks

into is indeed reminiscent of a microcosmic version of the carnivalesque. Alice, true to her Victorian nature, exhibits anxieties of propriety while trying to start a conversation with the Duchess, who is quite rude towards Alice. Alice is soon distracted by the battleground that the Duchess calls a kitchen.

Alice did not at all like the tone of this remark and thought it would be as well to introduce some other subject of conversation. While she was trying to fix on one, the cook took the cauldron of soup off the fire, and at once set to work throwing everything within her reach at the Duchess and the baby—the fire-irons came first; then followed a shower of saucepans, plates, and dishes. (Carroll 2009, 53)

In his comments on the carnivalesque and grotesque nature of *Don Quixote*, Bakhtin observes that in this work, the kitchen and the banquet instead become a battleground, and kitchen utensils become weapons and armor (Bakhtin 1984, 22). The Duchess' kitchen is not at all different. The battle between the cook and the Duchess create a grotesquely violent environment that is ambivalent in its violence, as the utensils used as weapons could easily be used to nurture and feed, which makes the scene an example of ambivalent carnival violence. The scene also reverses the power dynamics of social class. The Duchess is part of the *crème de la crème* of society, an aristocrat, while the Cook is most likely from the working class. The fact that the Cook attacks the Duchess nonchalantly degrades the Duchess' position as a figure of authority and results in a decrowning. The act both takes away her aristocratic immunity and her power over the lower classes. Such reversals, as discussed, are at the heart of the carnival.

As the Duchess and Alice engage in playful verbal swordplay, the Duchess starts her famous parody of the poem "Speak Gently." The exact authorship of the poem is inconclusive; however, the poem advocates kindness and love in relationships (Gardner 2001, 65). The Duchess' parody is in stark contrast to the original poem. "Speak roughly to your little boy/ And beat him when he sneezes," her burlesque starts, and as she finishes the lullaby, she abruptly leaves the house to attend the Queen's croquet game, leaving her baby to the tender care of a seven-year-old child. The portrayal of the Duchess as an uninvolved and violent mother contends with the Victorian ideal of motherhood. As Elizabeth Langland writes

(1987, 382), during the Victorian period, the ongoing assumption was that women had “a nature characterized by nurture, compassion, and a humanized community.” The humorous parody exchanging gentleness with violence, as well as the Duchess' callous disregard for her baby results in a reversal of accepted and encouraged roles in Victorian society and amplifies the comic effect.

Taking the child in her arms in the absence of his mother, Alice starts nursing it. In line with her Victorian upbringing, Alice embodies the Victorian mother as she guides the baby on proper behavior. She chides the baby for grunting, since “that's not at all a proper way” for personal expression; however, as she looks more carefully at the baby's face Alice realizes that “it had a very turn-up nose: much more like a snout than a real nose” and the baby fully transforms into a pig (Carroll 2009, 55). The baby turning into a pig is a powerful grotesque transformation as “the head, ears, and nose also acquire a grotesque character when they adopt the animal form or that of inanimate objects” (Bakhtin 1984, 316). The transformation of the human into an animal represents the fluidity of the grotesque body. On this note, Mark Hennelly (2009, 114) compares Carroll's pig baby to Rabelais's employment of “monstrous plenitude” in his works and calls the pig baby “Carroll's most telltale monstrous example.” After its transformation Alice quickly reconsiders her initial attachment to the baby and echoing the Duchess, turns her back on her appointed motherly duties, acting on the carnivalistic reversal of motherhood.

Alice also meets the famous Cheshire-Cat in the present chapter. The Cat is another mentor figure for Alice, as it helps her understand the inner-workings of Wonderland: Wonderland operates on the theme of madness and chaos.

“In that direction,” the Cat said, waving its right paw round, “lives a Hatter: and in that direction,” waving the other paw, “lives a March Hare. Visit either you like: they're both mad.”

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

“Oh, you ca'n't [*sic*] help that,” said the Cat: “we're all mad here. I'm mad. You're mad.”

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

“You must be,” said the Cat, “or you wouldn't have come here.” (Carroll 2009, 56-57)

Madness or a portrayal of insanity, as previously mentioned, is a recurring theme in Menippean satires and characteristic of carnivalesque writing. Menippean satirists utilize madness because it represents a break from the normal, and the official. In Bakhtin's words (1984, 39) "madness makes men look at the world with different eyes, not dimmed by 'normal', that is by commonplace ideas and judgments" and utilizing madness as a core component of the fabric of *Wonderland* creates a parallel space to "official truth" of Victorian Britain. The Cat's remark that everybody in *Wonderland* is mad is appropriate since the whole realm operates as an upside-down version of the Victorian world with its rules, regulations, and customs.

The Cheshire Cat disappears grotesquely, leaving only a grinning mouth behind which can be tied to the laughter aspect of carnival. Alice, on the other hand, moves forward in her adventure to meet the mad people of this mad, mad world. She comes upon a large table littered with dirty cups and dishes, where a banquet is taking place. The Hatter's tea party provides an occasion for Carroll to parody the social conventions of Victorian gatherings; specifically, the famous English custom of genteel parties and the many rules of polite conversation attending one entails. Attending social events was perhaps the single most important activity for Victorian women. The young Victorians, especially the daughters of the middle classes, were educated on the proper manners of social conduct and correct manners via many handbooks on etiquette (Snodgrass 2015).

The whole chapter is a violation of these rules of conduct that so carefully and effectively regulated Victorian daily life. The Mad Hatter and the March Hare perpetrate some of these social breaches; they are quite aggressive and rude towards Alice, and indeed their conduct together with the dirty table can be said to mock the carefully constructed rules of such gatherings. Nevertheless, there is another facet of the chapter beyond the rudeness *Wonderland* creatures and their lack of respect for Victorian table manners.

As James R. Kincaid (1973, 97) observes, the March Hare, the Hatter and the Dormouse represent the mad core of the carnival. They are "the grand comic trio" and the champions of the comic life. These guardians of "pure joy" therefore, "instinctively recognize Alice as an enemy and ridicule her most elementary

concerns” (ibid.). Indeed, Alice herself commits her fair share of violations of conduct. Even after her talk with the Caterpillar and the Hatter, Alice is still so deeply entrenched in the cultural codes of her above-ground Victorian existence that she rudely forces others to follow her own personal code of conduct. Alice forcefully tries to impose these rules on the creatures of Wonderland at every turn. She snaps at the March Hare that “it wasn't civil of [it] to offer” her wine when there was not any on the table. When the Mad Hatter comments on her hair, Alice indignantly says, “you should learn not to make personal remarks,” and she admonishes the Mad Hatter about his riddles with no answers. All the while, she joins their tea party without an invitation and extends unsolicited and uncalled for advice to them (Carroll 2009, 60-63). Her rude interference into the lives of others echo the oppressive behavioral codes of Victorian daily life, and how these rules infringed on the freedom of the people living in this system.

After this encounter, Alice notices a door, marking another transitional threshold in the story. This is the same door that she could not squeeze through at the beginning of the book. This time, Alice enters the garden using her newfound powers to control her size and reaches her goal, as she reaches the Queen's garden in “The Queen's Croquet Ground” chapter. The garden is another grotesque place, populated by animated playing cards. The card game is thus revealed to be another governing facet of Wonderland besides madness, which represents life outside official rules and realities. Games are an indispensable part of the carnival. According to Bakhtin, in the days of Rabelais, games were connected to “destiny and political power,” and that the symbolization of the “chessmen, dice, and the figures and colors in cards” was a direct result of this inherent link (Bakhtin 1984, 235). The fact that Carroll chose playing cards as the governing body and the courtiers of Wonderland also lends the whole world creation process a carnivalesque undertone.

While observing the garden, Alice comes upon play-card gardeners who are painting white rose bushes into red to comply with the Queen's wishes (Carroll 2009, 70). This act may mean that in order to exist, one must conform to the whims and pleasures of others with higher authority and power, and that one may need to change their nature, or cover up their identity radically. The ceremonial announcement of the

King and Queen of Hearts and the lengthy parade that precedes their arrival marks the ruling classes as preposterously indulgent in pomp and ceremony, and offers a Menippean perspective on the Victorian fondness of material goods and elevated social station.

Carroll represents the Queen as an authoritarian and aggressive despot. The character of the Red Queen can signify what Renate Lachmann called a carnival usurper. Carnival usurpation occurs when a ruler seizes “the power that is unleashed when everything is turned upside down” for his ends, taking over the rightful place of the king of fools. Such a usurpation then can be “directed against the folk, for the counter-law with its masquerade and mime is used to perpetuate a rule of violence: the carnival becomes a theater of cruelty” (Lachmann 1988, 123). The Red Queen exerts a tremendous amount of power on her subjects, and she establishes her rule on her people’s fear, as she continuously throws around decapitation threats.

In contrast, the Queen is a thoroughly ineffective figure. Her execution orders are never carried out. After ordering the execution of the gardeners, the Queen asks her guards: “Are their heads off?” and although they did not carry out her orders the guides blatantly lie to their sovereign (Carroll 2009, 72). The interpretation of the Queen as a usurper of carnival power together with the fact that her reign is ineffectual may seem contradictory. However, the carnivalesque spirit present in Wonderland is so deeply entrenched in the land that even such a usurpation is only limited in effect: the Queen and the King are the *de jure* rulers of Wonderland, while the people and creatures of Wonderland are its *de facto* rulers, such is the power of carnival.

The Queen is also incredibly mercurial and unstable, which is very appropriate as playing cards represent ambiguity. They can bring ruin or good fortune just as easily, and as Terry Eagleton (1972, 454) comments, playing cards are “a token of arbitrary and evasive forces.” The fact that the rulers of Wonderland are playing cards serves to signify the inherently arbitrary nature of sovereignty. The incoherence of monarchs and other heads of state are reflected in the persona of the Queen as a caricature of the despot ruler.

After the Caucus-race, the croquet game is the second *Wonderland* game the reader witnesses. The croquet game is also true to carnivalistic tradition; it is a convoluted and grotesque form of its aboveground counterpart.

Alice thought she had never seen such a curious croquet-ground in her life: it was all ridges and furrows: the croquet balls were live hedgehogs, and the mallets live flamingoes, and the soldiers had to double themselves up and stand on their hands and feet, to make the arches. (Carroll 2009, 73)

The equipment and the playfield are part of the ecosystem of Wonderland; using live hedgehogs and flamingos as equipment is reminiscent of ambiguous carnival violence as the violence in the game is recounted in a humorous tone. Just as life itself, the game too operates on the premise of regenerative chaos, as “the doubled-up soldiers were getting up and walking off to other parts of the ground” and “the players played all at once, without waiting for turns” (Carroll 2009, 73). The regenerative qualities of the game find life in carnival laughter, which liberates its participants from the boundaries of daily life. The hedgehogs and flamingoes do not get hurt, but the carnivalesque game generates renewing laughter in Alice as she “[can’t] help bursting out laughing” while trying to maneuver the animals.

As the game comes to an end, Alice meets the Duchess a second time in “The Mock Turtle’s Story” chapter. On par with her introduction in the “Pig and Pepper” episode, the Duchess is overly fond of aphorisms and moralistic quotes. She strongly reflects the moral occupation of Victorian middle-class, of which Alice is a member. The three qualities that the Victorian middle class revered were “Strict Morality,” “Hard Work,” and “A reverence for the Home” (Snodgrass 2005, 15). Snodgrass highlights that out of all these traits, Victorians most concerned themselves with morality. The Duchess symbolizes this intense preoccupation with morals humorously.

As previously discussed, aside from being an adult, as a member of the aristocracy, the Duchess should represent a knowledgeable and respectable person Alice would look up to and respect. On the contrary, her morals do not make sense, at all. The Duchess informs Alice that “Everything’s got a moral if only you can find it,” however, her morals are wholly removed from the actual circumstances of their

conversation and Alice's remarks (Carroll 2009, 78). For instance, upon inquiring Alice about the nature of her flamingo which she uses as a club in the croquet game, the Duchess informs Alice that “flamingoes and mustard both bite. And the moral is: Birds of a feather flock together” (ibid. 79). None of her morals make sense, turning her into a caricature and making a laughing stock of her and her morals. Donald Rackin considers the Duchess to be a personalization of “*reductio ad absurdum*” of Alice's personal stance toward rules (Rackin 1966, 323). The Latin phrase *reductio ad absurdum* represents a form of logical argument where an idea is disproved by taking it to absurd extremes (“Reductio Ad Absurdum” 2019).

While Rackin's argument is agreeable, further explanation is necessary. Alice is concerned with rules because she grew up in a society that values such regulations, her occupation with rules and structure; therefore, reveal the anxieties of the average Victorian regarding rules that govern their society. It can, as a result, be concluded that, rather than symbolizing Alice's attitude in excess, the Duchess represents the Victorian adult whose concerns are filled with deeply oppressive moral behavior. In the Duchess' world of officialdom, which represents the follies of the serious culture, Alice does not even possess the right to think. Alice can only conform to rules but not comment on them since she has “[j]ust about as much right [to think] as pigs have to fly” (Carroll 2009, 80). This obsession with morals depicts the official and serious culture of nobility in Wonderland and is in direct contrast with carnival spirit. The absurd caricature of the Duchess serves to ridicule and degrade the moralistic approach to life.

Moreover, the fact that the Duchess imparts nonsensical morals, and that her arguments are absurd deepens the anti-moralistic quality of *Wonderland* as children's literature. Contrary to the children's book of its times, the Alice books defy all didacticism, and the Duchess illustrates Lewis Carroll's dislike of such didactic literature excellently, as he recounts that his books do not have any aims to teach anything (Kibel 1974, 611). Kibel's commentary aligns strongly with Menippean tradition, as books of this kind do not aim to teach or correct behavior, they are strictly against absolutes and do not offer any solutions or lessons.

Alice's next encounter focuses on two grotesque creatures, the Mock Turtle and the Gryphon, and deals with the passive education system of Carroll's day and the pseudo-intellectuality it entailed. In the Victorian Period, education centered on regimentation, and children were taught subjects through memorization (Matthews 1970, 110). The catechetical method, which involved a series of fixed questions with fixed answers that the child was expected to answer, was a popular method. There are several clues in the book indicating that Alice is also well acquainted with this method. These instances show up first in the way Alice carries out conversations with herself. In these interactions, Alice always has two personas; her adult persona admonishes the child self, much like adults probably do in her everyday existence. Furthermore, her manner of answering to quizzes she encounters in Wonderland evince that Alice is well acquainted with this learning method (Ostry 2003).

Alice is aware that in some instances, the whimsical Wonderland transforms into a setting similar to a classroom and the creatures stand in as teachers. As indicated previously, regimentation and passive memorization are so entrenched in the very understanding of Alice's 'self' or 'identity' that, for Alice, her identity and ability to repeat the contents of her lessons correctly are equal. That Alice herself has been subject to such educational techniques can be further seen in several instances in the book. According to Selwyn Goodacre in her spring 1982 article published in *Jabberwocky*, children were expected to fold their hands while repeating their lessons if they were in a standing position; sitting down, the children crossed their hands so they would not fidget, as adults at the time thought it would interfere with their learning. These techniques were generally known as learning by rote (quoted in Gardner 2001, 51).

The first poem Alice recites in *Wonderland* is the "How doth the Busy Little Bee," and even though she is by herself, she follows correct classroom protocol. In that particular scene, she is sitting down, and she crosses her hands before reciting the poem. In another instance, when the Caterpillar orders Alice to repeat "You are old, Father William," she starts by first folding her hands. In the present scene, she is depicted as sitting down in Tenniel's illustrations. The Gryphon commands Alice to

“stand up and repeat” a poem, echoing the classroom setting and prescribed classroom behavior of Victorian England (Carroll 2009, 19, 42, 91).

“The Mock Turtle's Story” and its companion chapter “The Lobster Quadrille” further ensconce and deepen the Menippean commentary on Victorian education. Attack on systematic learning is a commonly used Menippean trope as the genre usually “ridicule[s] of all forms of easy, simplified, or systematized learnedness” (McLuhan 2015, 122). In their writings Menippean satirists express concern and reservation about formal education and the artificial environment where education takes place through humorous language and comic situations, targeting both the education style and educators (Chadwick-Joshua 1987, 85-86).

Both the Mock Turtle and Gryphon are inherently grotesque animals; they are like Bakhtin's (1984) “gay monsters” that are born of laughter. Sir Tenniel's illustrations of these animals from *Wonderland* clearly show their grotesque qualities (Carroll 2009, 84). The gryphon is part lion and part eagle; it is unfinished; its boundaries are nonexistent. While the gryphon is a commonly known mythical animal, the Mock Turtle is a direct product of Carroll's imagination, and it is even more grotesque than the Gryphon. Similarly, the Mock Turtle is also made up of two animals in Tenniel's illustration; it has the body of a turtle and sports a calf head and tail. However, the Mock Turtle is a visual play on the Mock Turtle soup, which was a low-cost copy of Green Turtle soup. The fact that the Queen defines a Mock Turtle as “the thing Mock Turtle soup is made from” (Carroll 2009, 81) also adds a cannibalistic facet to the whole scene. The Mock Turtle becomes a symbol of rebirth and represents the life cycle as it feeds others through itself.

Although both the Gryphon and the Mock Turtle are Wonderland residents and they belong to this carnivalized world, in this chapter and the next Carroll positions them as representatives of Victorian ideology. With the following statement, the Mock Turtle transforms the scene into a classroom: “Sit down, both of you, and don't speak a word till I've finished” (Carroll 2009, 82). This statement imparts authority on the Mock Turtle and puts it in the teacher position. The Mock Turtle's story, it appears, is an account of his school years. The occasion quickly evolves into a debate on who had a better education: Alice or the Mock Turtle.

“We had the best of educations—in fact, we went to school every day—”
 “I’ve been to a day-school, too,” said Alice. “You needn’t be so proud as all that.”
 “With extras?” asked the Mock Turtle, a little anxiously.
 “Yes,” said Alice: “we learned French and music.”
 “And washing?” said the Mock Turtle.
 “Certainly not!” said Alice indignantly.
 “Ah! Then yours wasn’t a really good school, said the Mock Turtle in a tone of great relief. “Now, at ours, they had, at the end of the bill, ‘French, music, and washing—extra.’” (Carroll 2009, 83-84)

The Mock Turtle and Alice are both anxious that the other has a greater educational background. However, their concern does not lie with who had a more effective education. The debate is rather materialistic at heart. According to Gardner, the phrase “French, music and washing—extra” was a common occurrence in the period’s school bills (Gardner 2001, 102). In this instance, the value and quality of education are measured by monetary standards. Quality becomes secondary to the comparison of the economic status of the participants. The comparison of social standing based on financial power becomes evident as The Mock Turtle informs Alice that “he couldn’t afford to learn” all the subjects and had to take “the regular course” (Carroll 2009, 83).

During the debate on education, Carroll employs many puns to convey the satire humorously. Mock Turtle’s following puns on the names of the lessons deepen Carroll’s satire while offering humor: “Reeling and Writhing...the different branches of Arithmetic—Ambition, Distraction, Uglification, and Derision” (Carroll 2009, 85) which are substituted for “reading, writing, subtraction, multiplication, division” (Gardner 2001, 102). Besides the parodying puns on lessons, some examples include puns on the words taught/tortoise and lesson/lessen (Carroll 2009, 83-85).

Narrowing the use of puns to the Mock Turtle episode would be egregious. *Wonderland* as a book pushes the boundaries of meaning and language to extremes, and puns make up a good portion of this bending of meaning. “The Pool of Tears” episode, for instance, employs many puns that make a game out of language. Punning creates ambiguity in meaning and language and therefore, produces a carnivalesque effect. Under the authority of the serious culture, there is only one truth: the truth of the officialdom, under which language becomes a tool to proliferate

the truth of the serious culture to the masses (Lachmann 1988). The serious culture approaches language as “univalent and fully capable of representing reality,” and as a result, this approach inherently excludes word plays such as puns and metaphors (Taylor 1995, 16-119). The inclusion of puns serves to discard the idea that there is one single meaning of language, as well as to generate carnival laughter that revives and rejuvenates. In the instance of “Mock Turtle’s Tale” chapter, the inclusion of puns as a challenge to the serious culture amplifies the educational satire as they make fun of the authority of education and expose it as an empty system.

As the trio starts talking about games, the following chapter begins. This chapter, “The Lobster Quadrille,” goes on a tangent before continuing the theme of education and offers a subtle satire of learning by memorization technique through the incorporation of poetry. The chapter begins as the grotesque duo explains the basics of the quadrille dance, which according to Gardner (2001, 104) was a quite challenging ballroom dance popular in the upper-class social circles during Carroll’s time. Wonderland version of the quadrille is an absurd carnivalesque version of the original. It is violent as dance partners are thrown into the sea, and it features carnivalistic inversions as dancers turn somersaults while performing the dance. The parody of this popular dance both offers a parody on the fancy balls that the Victorians liked to throw and creates a carnivalesque setting for Alice’s last poem performance.

Further along in the chapter, Alice unwittingly parodies yet another moralistic Isaac Watts poem, “The Sluggard.” After she states her nervousness about confusing her lessons ever since she fell down the rabbit hole, this time the Gryphon puts on the mantle of teacher and orders Alice to repeat Watts’ poem as a way of demonstrating her knowledge and education. Similar to the previous Isaac Watts poem, “The Sluggard” is also a moralistic cautionary poem that praises working and keeping busy. Alice muses: “How the creatures order one about, and make one repeat lessons” (Carroll 2009, 91). This statement makes it clear that Alice is aware that she is in a classroom setting; therefore, the following parody brings the official culture of Victorian education into focus.

The first four lines of the original first stanza are as follows:

Tis the voice of the sluggard; I heard him complain,
“You have wak'd me too soon, I must slumber again.”
As the door on its hinges, so he on his bed,
Turns his sides and his shoulders and his heavy head. (Gardner 2001, 110)

The first four lines of Alice's version, in contrast, are as follows:

Tis the voice of the Lobster: I heard him declare
“You have baked me too brown, I must sugar my hair.”
As a duck with its eyelids, so he with his nose
Trims his belt and his buttons, and turns out his toes. (Carroll 2009, 91)

Alice's parodying version completely excludes the moral of the original poem, as a carnivalesque Menippean text, it does not impart a didactic lesson. Gardner (2001, 110) comments that the original poem “would be well known to Carroll's readers”; furthermore, as previously expressed, Watts' moralistic poetry was used as an educational tool in Victorian children's education. Consequently, by excluding the moral, the parody establishes a subversive stance and serves to highlight that memorized information is fruitless in gaining actual knowledge. Rote learning as a method of learning falls short regarding actual learning.

Rather than advocating a moral, Alice's parodying poem employs a carnivalesque mode and engages the death-birth cycle. The lobster complains about being overcooked; it is happily accepting of the reality that it will at some point be eaten as sustenance and become part of the regenerating carnival chain. Thus, the Lobster may be interpreted as a representation of the pregnant-death aspect of the carnival.

While Watts' second stanza continues depicting the idling man in a dreary manner, the second stanza of Alice's version continues the same thread as the first stanza; it is again not at all related to the original.

I passed by his garden, and marked, with one eye,
How the Owl and the Panther were sharing a pie:
The Panther took pie-crust, and gravy, and meat,
While the Owl had the dish as its share of the treat.
When the pie was all finished, the Owl, as a boon,

Was kindly permitted to pocket the spoon:
While the Panther received knife and fork with a growl,
And concluded the banquet by— (Carroll 2009, 93)

The second stanza, in turn, depicts a panther and an owl in a banquet scene. This stanza also echoes the end of Watts' second stanza: "He told me his dreams, talked of eating and drinking; /But he scarce reads his Bible and never loves thinking" (Gardner 2009, 110). In Watts' poem, eating and drinking are frowned upon and juxtaposed with reading the Bible, a pious action. The entirety of Carroll's second stanza, in contrast, depicts a scene of excessive eating. It may be said that the parody reverts the original message that paints eating and drinking in a negative light. As previously established eating is necessarily tied to the grotesque as it includes the bowels and implies defecation.

Moreover, the second stanza of Carroll's parody also ends in a cannibalistic action. Although Carroll leaves the poem open-ended both Gardner (2001, 111) and Kincaid (1973, 97) write that the ending of the poem goes as "eating the owl." The panther eating the owl adds another facet to the representation of grotesque realism and eating in particular. It is also possible to interpret the whole stanza as a referral to the perception of dining in Victorian society as an extremely polite and decorous activity with strict rules to follow. The use of wild animals and the cannibalistic ending of the poem contradicts and lampoons the civilized affair of dining to which the Victorians were accustomed.

While the chapter utilizes instances of carnivalesque acts and imagery, the main focus remains on Victorian education. Together with "The Mock Turtle's Story," the present chapter helps Alice and the reader to acknowledge that her Victorian education, even with all its extras, is neither practical nor applicable in Wonderland. Furthermore, Alice's attempt at blindly repeating memorized material and her subsequent failure to do it properly echo the Menippean dislike of systematized learning and show that rote learning as an approach to education does not allow students to sufficiently synthesize the information their lessons impart.

The "Lobster Quadrille" chapter ends with an abrupt announcement that "The trial is beginning!" (Carroll 2009, 112), and the penultimate chapter of *Wonderland*

thus begins. This chapter reflects anxieties on the functioning of law in Victorian England. As John R. Reed (2002, 165) explains, despite the many changes and amendments made right before and during Victoria's reign, the Victorian public considered British law to be "disorganized and even incoherent." Reed adds that this general "distrust of law" was, in turn, reflected as "strong criticism" of the legal system in the literature of the period (ibid.). The Mouse's tale in "A Caucus-Race and a Long Tale" was the first instance Carroll dipped in judicial satire. "Who Stole the Tarts?" allows the reader another glimpse into the state of the law in Victorian England through parodying exaggerations, as perceived through Alice's child eyes. The chapter represents "a completely deranged sibling of a properly functioning legal order" (Liston 2009, 46). Through this chapter, it becomes possible to observe how the law works in a world ruled by blind adherence to societal customs and conventions coupled with pseudo-intellectuality, in this case, a lack of legal knowledge. This dangerous combination unfolds as a mock trial and lampoons the judicial procedure through humorous parody. Law, which should be a "last refuge of order," proves to be utter cacophony void of any sense of justice (Rackin 1966, 324).

The chapter begins with the King and Queen of Hearts sitting on their thrones, supervising the trial that is about to begin. The Knave is arraigned for stealing tarts from the Queen. The courtroom reflects the average British courtroom at the time as Carroll utilizes recognizable motifs such as the judge's wig and a jury made up of Wonderland creatures. Consequently, he creates a setting in which Alice can recognize nearly everything in the room even though she has never been to an actual trial before. However, Alice only uses memorized vocabulary to ascertain the rules and roles of the creatures in the room: she knows the judge from its wig, who happens to be the King himself; she determines that the group of animals and birds sitting together are jurors since there are twelve of them sitting in a box (Carroll 2009, 95). Alice jumps to assumptions based solely on artificially assigned meaning to clothing and other conventions, while her assumptions are correct in appearance, the progression of the trial shows that such conclusions based on superficial knowledge lack in essence, as she realizes that the monarchs exercise the power of law in this courtroom arbitrarily. Her eventual realization that the existence of

physical components of a trial does not necessarily guarantee justice is a step toward mental growth.

The trial unfolds as a series of burlesque situations and “peculiar parodies of British legal procedure” (Siemann 2012, 433) after Alice’s initial recognition of the scene. The jurors, who will later pass judgment on the Knave, are represented as ineffectual and lacking common sense. They start writing busily even before the trial begins. The gryphon informs Alice that they are repeatedly writing their names so that they will not forget them before the trial ends. Bill the Lizard, one of the jurors, tries writing with his finger when Alice takes his pen away; the jurors confuse the Mad Hatter's deposition by converting dates to shillings and pence (Carroll 2009, 95-97). The jurors mainly provide the comic effect in this episode. Their lack of intelligence clashes strongly with their prescribed roles and reverses their authority. Moreover, the actions of the jurors deepen the Menippean satiric humor while at the same time, allowing the reader to contemplate the qualifications of jurors in a legal case as an element that affects the final verdict.

The judge, or rather the King, on the other hand, is another ineffectual figure. The fact that the King is present as the judge of the trial results in another usurpation of carnival power. The King’s desire to usurp the power of law becomes evident in the exchange between the King and the White Rabbit, as the King commands the jury to settle on a verdict right after the rabbit finishes reading the accusation. The White Rabbit’s following interruption, “Not yet, not yet!”...“There's a great deal to come before that!” (Carroll 2009, 96), on the other hand, portrays the King as an empty and ignorant figure and results in an actual decrowning as even the court herald undermines the King's authority. However, the King continuously attempts to take over carnival's regenerative power and usurp it with purely violent threats as he threatens the first witness with decapitation (ibid. 99).

As the second witness is called in, The King and his authority as judge/monarch are further subjected to debasement. The second witness, the Duchess' cook, outright refuses to take part in this mock trial. The cook was also the decrowning force that subverted the power dynamics between social classes in “Pig and Pepper.” In this instance, the cook's refusal to answer the King's questions can be

interpreted as Wonderland's refusal to allow for a usurpation of its carnival power. As his authority is thwarted, the King's growing anxiety becomes evident in his nervous glances at the White Rabbit, waiting for his advice on how to proceed (Carroll 2009, 101). The King is supposed to be the head of the courtroom and co-ruler of the realm; however, this exchange shows he does not even know how to execute the trial. The Queen's sudden burst that the Dormouse, who interferes with the King's incompetent questioning of the cook, should be thrown out of the courtroom and suppressed recalls the suppression of justice.

Throughout the chapter, Carroll depicts the courtroom as disorderly and chaotic. While chaos can be regenerative in a carnivalistic setting, the courtroom and its Judge represent the autocratic and oppressive serious culture. Therefore, the courtroom becomes an exaggerated version of the Victorian world. Even though the trial observes all the outward and stylistic ceremonies of the law, and evinces components and symbols of a proper trial, such inverted justice combined with the burlesque actions of the jurors and the totalitarian threats of its Judge establish the whole trial as an empty procedure. It may be concluded that the incorporation of this chapter indicates that the judicial system, when orchestrated thorough mindless and false learning and ceremonial observances rather than a direct and straightforward approach as Menippean satirists would encourage, becomes nothing but a burlesque.

Throughout the story, as Alice meanders through different systems, meeting different creatures and caricatures of people, she increasingly starts to unravel herself from the chains of etiquette and manners and starts to employ Menippean common sense. It can be said that Alice's journey acts as a guide to the reader, who, through these encounters, bears witness to a Menippean commentary on the limitations of Victorian ideals. Carroll ties all the strings in a final act of a carnivalesque decrowning in the last chapter.

The final chapter of *Wonderland* marks the culmination of the growth and control Alice finally starts to exercise over the rulers of Wonderland. The episode marks the final point of maturation for Alice; she shows mental development, and she is finally at her full-size again. This chapter, titled "Alice's Evidence," continues the trial scene from the last episode as Alice is announced and called forth as a

witness. Alice's growing contempt for the ineptness of the jury is carried to this episode as well, so much so that in a hurry she tips over the entire jury box while trying to take the stand, subconsciously denying their ability to come to a verdict (Carroll 2009, 102).

The King and his authority are also challenged by Alice in this chapter, which debases the King as the supreme overseer of the courtroom and a monarch of the realm: Alice suspects not only the qualification of the jury but also the Judge/ King as well, and she does not show any hesitation to voice her opinion as such. The King continues to behave inconsistently and illogically, making the satire of the arbitrariness of the rule of law in Victorian Britain more pronounced. He also still consciously tries to usurp the carnival power and use it for his own ends: unhappy with Alice's interventions the King tries to use his false authority as Judge to get Alice thrown out of the court based on "Rule Forty-two" and a short wordplay ensues:

At this moment the King, who had been for some time busily writing in his note-book, cackled out 'Silence!' and read out from his book, "Rule Forty-two. *All persons more than a mile high to leave the court.*"

Everybody looked at Alice.

"I'm not a mile high," said Alice.

"You are," said the King.

"Nearly two miles high," added the Queen.

"Well, I shan't go, at any rate," said Alice: "besides, that's not a regular rule: you invented it just now."

"It's the oldest rule in the book," said the King.

"Then it ought to be Number One," said Alice. (Carroll 2009, 104)

This exchange between Alice and the rulers of Wonderland recall John R. Reed's (2002, 165) declaration that, especially in the early Victorian period, "justice was seriously unequal." The fact that the Judge/King can write new rules as the trial progresses reveals that justice and truth can be manipulated in a court of law. Alice's smart retort, on the other hand, signifies that appearances no longer fool her, nor does rank or station intimidates her. She displays her growing control over the two monarchs of Wonderland, the representatives of the serious culture, by contradicting their decrees,

Perhaps the mightiest contention of the entire book arises between the Queen and Alice towards the end of the chapter and the book itself.

“No, no!” said the Queen. “Sentence first—verdict afterwards.”
“Stuff and nonsense!” said Alice loudly. “The idea of having the sentence first!”
“Hold your tongue!” said the Queen, turning purple.
“I wo’n’t! [*sic.*],” said Alice.
“Off with her head!” the Queen shouted at the top of her voice.
Nobody moved.
“Who cares for *you*?” said Alice (she had grown to her full size by this time).
“You’re nothing but a pack of cards!” (Carroll 2009, 107-108)

Justice in the hands of autocracy is justice reverted: the rulers of Wonderland continue to misuse carnival power, to which Alice stands up rightfully. That she can stand up to and hold her ground against the Queen is of paramount importance here; insofar as the King is the head of the trial, the Queen is the character that intimidates Alice the most. The queen is the aggressive monarch of Wonderland and a usurper of carnival power. She stands in as a symbol of authority signifying “the highest reification of rules, regulation, artificiality and complexity” in the book (Chadwick-Joshua 1987, 111).

Furthermore, as Mervyn Nicholson (1987, 45) states, the crime that calls for a trial, the theft of tarts is neither an arbitrary nor a comical choice, as stealing food is “an archetypal crime” which stands for “a challenge to vested authority” which can be seen in the story of Genesis and the epics of Homer. Alice’s defense of the Knave, therefore, is a defense of rebellion against authority. In this scene, Alice acts as an anarchic power that protects carnival from its usurpers. Moreover, although Alice is an outsider, nobody moves to carry out the Queen’s order. As previously established, as the representatives of the serious culture that pushes against the folk culture of carnival, the Queen and the King are ineffectual rulers in the carnivalesque land of Wonderland.

Alice’s final dismissal of the Queen marks the final step of Alice’s adventure. Through this act, she wakes up next to her sister and completes her cyclical journey. Critics generally interpret Alice’s outburst that ends the dream as a rejection of Wonderland. Donald Rackin (1966, 325) states that Alice’s final remark to the Queen

is an “overt rejection of Wonderland” which provides Alice with an out from “the frightful anarchy of the world underneath.” Sarah Gilead (1991, 283), on the other hand, examines the ending of *Wonderland* from the perspective of the fantasy story, highlighting that in *Wonderland*, Alice’s mode of return to reality amplifies the traditional view of children’s stories as “amusing stories” and undercuts the satirizing aspects of the dream journey. Alice does not reject Wonderland as a whole; instead, she rejects the usurpation of the power of carnival by the representatives of the serious order: the rulers of Wonderland.

Moreover, Alice’s waking up is a necessary act, as carnival is naturally a temporal event. Alice’s visit to the carnivalesque Wonderland must end because the life of people revolves around the duality of serious life that governs all the social rules and establishments and the carnival time, the time when a topsy-turvy atmosphere reigns over all aspects of life. As a result, leaving Wonderland is a natural action for Alice as the carnival must end; it is Menippean growth and learning to appreciate common sense and simplicity that stays with Alice as the journey’s reward.

Furthermore, Alice’s sister’s final fantasy that Alice will continue to tell the tale of Wonderland to other children is of importance. Carnival is never personal, but a public event. The sister’s comment suggests that this wonderful carnival with its upside-down values will continue to live on in Alice’s mind, and through Alice later generations will be able to experience carnival values. At last, such transcendence will find the reader as well, in Chadwick-Joshua’s (1987, 112) words, “the vicarious reader can never return wholly to the chaotic, artificial system where he has comfortably existed.”

CHAPTER THREE

A WORLD TURNED INSIDE OUT

1. MENIPPEAN AND CARNIVALESQUE ELEMENTS IN *THROUGH THE LOOKING-GLASS AND WHAT ALICE FOUND THERE*

Lewis Carroll published *Through the Looking-Glass and What Alice Found There*⁵ seven years after the first print of *Wonderland*, in 1871. Nevertheless, the sequel takes place in the autumn of the same year Alice first visits Wonderland. The beloved anti-heroine of *Wonderland* is ready for another foray into the unknown. Carroll's prefatory poem to the story hints at the setting and the tone of the second book. The opening couplet of the third stanza, "A tale begun in other days / When summer suns were glowing" (Carroll 2009, 117), refer to the first book in a melancholic way, highlighting that Alice's first visit to Wonderland took place in the joyous season of summer. In contrast, the introduction of words such as "frost," "winter," "storm-wind"(ibid., 118) in the fifth stanza create a structurally inverted setting to the sequel, using wintry motifs that contradict the blissful nostalgia of Alice's first adventure. Carroll's invocation of death further solidifies this reading of the fifth stanza: "We are but older children, dear / Who fret to find our bedtime near" (ibid., 118). In other words, death, or in William A. Madden's (1986, 369) words "the inevitable grave," is nigh for the poet and the maiden. Thus, Carroll works in the theme of death, which is then amplified and supported by the use of winter imagery. The overall tone of the sequel, in turn, is made more somber and serious.

Following the prefatory poem, the reader finds Alice inside the house with two kittens. The sequel also opens with a series of structural opposites, foreshadowing all the inversions the reader and Alice will encounter further along the story. To begin with, noting on Carroll's fondness of sharp contrasts, Gardner argues that while *Wonderland* took place on a hot spring day out in the garden, *Looking-Glass* opens on a cold wintry day with Alice beside a warm fire and reiterates that the

⁵ *Through the Looking-Glass and What Alice Found There* will be referred to as *Looking-Glass* from now on.

winter theme foreshadows the book's inherent preoccupation with old age and death (Gardner 2001, 144).

The Menippean structure and intent that infused the first book can also be observed in *Looking-Glass*, albeit in a more masterfully sophisticated way. Structurally, dream and journey motifs, the cyclical adventure plot, and episodic storytelling continue to permeate the second book. Along with structure, Menippean intent is presented mainly through two points. First, Carroll lampoons empty pedantry as various characters embody the *philosophus gloriosus* trope, illustrating the possible outcomes of ill-applied logic. Second, Carroll exposes the arbitrary nature of etiquette, satirizing the artificial social and societal systems that the Victorian society championed.

The journey is once again the opening motif of the story, while the dream frame is continuously hinted at starting with the "Tweedledum and Tweedledee" chapter, unlike the first book where Carroll introduces it at the last chapter. The implementation of the dream frame in the middle of the journey augments the existential crisis of being and non-being, death, and the questioning of reality that underlies the general journey. These oppositions remind the reader of Carroll's prefatory poem to the story.

Carroll slightly modifies the initiation of the journey theme by giving Alice more agency in the sequel, which serves as another structural inversion. In *Wonderland*, Alice sets off on her adventure in a passive state; she follows the White Rabbit out of curiosity and boredom, and she falls down the rabbit hole accidentally as a result. In *Looking-Glass*, she consciously launches the adventure in an upward climb by starting a game of pretend: "Let's pretend that you're the Red Queen, Kitty!" she says to her kitten (Carroll 2009, 124).

Apart from the journey and dream motifs, Carroll repeats the Menippean cyclical plot structure in *Looking-Glass*. As previously mentioned, Menippean satires may take the form of adventure stories into dreamlands, in these types of stories, the general plot structure is cyclical, and the hero comes a full cycle as the story ends. Similarly, Alice starts her journey in the drawing-room of her house with the white

and black kitten and ends up at the same place with the same characters as her companions. Thus she completes the cycle of adventure without any real physical advancement; however, as with *Wonderland*, she comes to experience mental growth. However, the book itself does not have any didactic inclinations and does not aim to develop children's minds. Alice's mental growth is a byproduct of Menippean simplicity. Menippean satires are inherently anti-didactic. They offer satire, but they do not offer solutions or resolution, neither do they champion one ideology over the other, rather they praise common sense and simplicity without blind adherence to societal rules and narrow ideology.

While thus mirroring and following up on the first book with the implementation of the dream and journey motifs together with a classical cyclical adventure plot, *Looking-Glass* has a clear narrative structure that *Wonderland* wholly lacked. Carroll ingeniously reconstructs the loosely connected episodic storytelling that marked *Wonderland* so thoroughly. The action of the sequel follows the rules and regulations of chess, and the landscape of *Looking-Glass* is fashioned after a chessboard. *Wonderland* was loosely based on card games; however, the progression of the story was not dependent on the rules of the game. The fact that Carroll chooses another game to base the action of the whole book on creates a carnivalesque ambiance, as games are an inherent part of the carnival. It can be argued that chess is inherently non-carnivalistic as a game of reason as opposed to card games and dice, the more carnivalistic games of pure luck. Nevertheless, the fact that Carroll constructs Looking-Glass Land purely on a game brings to mind Bakhtin's (1997, 7) comment that "[c]arnival is not a spectacle seen by the people; they live in it." Similarly, the inhabitants of Looking-Glass Land, do not play parts; they live in the game.

The fact that *Wonderland* as a book operates on the premise of chaos, which emits an unruly but creative energy, combined with the fact that *Looking-Glass* has such a constricted narrative order creates another structural opposite Carroll introduces to his sequel. Carroll is able to both construct the narrative as a chess game and employ Menippean fantasy through balancing the seriousness of the structure with the ambiguity displayed by the characters and the carnivalesque

inside-out nature of this new fantasy land. The characters that Alice encounters are all chess pieces or fill the positions of chess pieces; their movements follow chess rules as well. Alice herself, aptly, is a pawn. Gardner references Rabelais' *Gargantua and Pantagruel* as another book that has people as animated chess pieces as a device, however, he notes there is not any book before *Looking-Glass* that "base[s] a fictional narrative on animated chess pieces" (Gardner 2001, 139).

The role of the chess game in the narrative is revealed in the second chapter when Alice voices her desire to become a queen. In turn, The Red Queen maps the way to queenship for Alice, and the topography of Looking-Glass Land in a concise paragraph:

A pawn goes two squares in its first move, you know. So you'll go very quickly through the Third Square —by railway I should think — and you'll find yourself in the Fourth Square in no time. Well, that square belongs to Tweedledum and Tweedledee — the Fifth is mostly water — the Sixth belongs to Humpty Dumpty ... the Seventh Square is all forest —however, one of the Knights will show you the way —and in the Eight Square we shall be Queens together, and it's all feasting and fun! (Carroll 2009, 143-144)

Although there is a unified narrative thread, the book still exhibits episodic and fragmented encounters between Alice and *Looking-Glass* characters. Throughout her journey, Alice meets the inhabitants of the Looking-Glass Land in episodes that are quite distinct from each other, as each square of the chess board represents a different system and showcases different characters. Nevertheless, these encounters are united in their parodying of the *philosophus gloriosus* or the learned elite and the Victorian etiquette of the outer world. In fact, according to Ruth Jenkins (2011, 81), Carroll sets in motion "a more aggressively hostile attack on Victorian England" in *Looking-Glass* by way of reversals and negations rather than comparatively innocuous comparisons he drew in *Wonderland*, and the result is a naked display of the arbitrariness of Victorian order and values.

As previously mentioned, Menippean satire characteristically mixes verse and prose. The previous Alice book featured many poems, mainly parodies of other poems. Verse is also present in *Looking-Glass*; however, the nature and purpose of the poetry in this book differ from *Wonderland*. In *Wonderland*, the better part of the

poems were parodies of other familiar didactic literature aimed at children, while satirizing the didacticism of the originals; these poems also symbolized Alice's involvement and entrenchment in the official Victorian culture. In *Looking-Glass* Carroll employs different types of verse. According to Ronald Reichertz (1992, 24), the creation of the Looking-Glass land is achieved by the implementation of various genres of verse such as "nonsense song, nursery rhyme, lullabye, counting rhyme, riddle, [and] romance" into the prose story, borrowing some of the main characters of the story from nursery rhymes. Two of the poems in *Looking-Glass* are Carroll's original creations, including one of his most famous poems, "Jabberwocky." While the poetry of *Looking-Glass* is not always in the form of parody, the implementation of poetry still plays a fundamental role in the story in general as it creates a heterogeneous Menippean structure.

In sum, *Wonderland* and *Looking-Glass* share the same Menippean structural vein in Carroll's use of fantastic adventure and dream themes and the cyclical plot, with a different take on episodic storytelling. Both books use verse mixed in with prose, though with differing degrees of parodying material. Thematically, with the help of carnivalesque ambiance and imagery, Menippean intent for simplicity and the dislike of any absolutism shown in reversals and transformations show itself in the ridiculing and parodying of Victorian values.

The action of the sequel starts in a domestic setting with Alice, Dinah, and its kittens snug and comfortable in Alice's house. As Carroll sets the scene, he describes Alice as "half talking to herself and half asleep" (Carroll 2009, 121). Such a representation of Alice creates a liminal state between wakefulness and sleep. Etymologically, the adjective "liminal" means "in-between" or "transitional" and comes from the Latin root "limen," which translates to "threshold" (Webster's 2019). The concept of liminality as a term, on the other hand, was first used by anthropologist Arnold van Gennep (1960), who used the term concerning the "rituals of passage" in small societies. The term applies to various disciplines, including art and literature. In these instances, liminality more generally represents "moments of transition" on an individual or collective scale (Slater and Coyle 2017, 270). Slater and Coyle point out that a liminal setting can "critique and challenge social and

political problems” and that liminality is primarily active during times of “crisis and anti-structure” which may compel a self-transformation (ibid.). Therefore, Carroll’s representation of Alice in such a transitional state of mind at the beginning of the story both represent the child’s position in the world as liminal or in-between and paint her in a powerful threshold state in between two worlds: her reality and the world of dreams.

Carroll also firmly situates Alice in the officialdom of Victorian culture in the opening chapter through having her imitate adult language. The parodying of the Victorian emphasis on correct behavior and manners become evident even before Alice goes through the mirror in her initial exchange with her kittens. Alice reprimands Dinah, her cat, on her inability to teach manners to her kittens. Then, she goes on to impersonating the adults in her life and recites Kitty’s faults in an authoritative way that focuses on correction and didacticism. However, the fact that she is talking to unresponsive animals undermines Alice’s didactic intents; instead, it creates a comical situation:

“Now, don’t interrupt me!” she went on, holding up one finger. “I’m going to tell you all your faults. Number one: you squeaked twice while Dinah was washing your face this morning. Now you ca’n’t [*sic.*] deny it, Kitty: I heard you! What’s that you say?” (pretending that the kitten was speaking). “Her paw went into your eye? Well, that’s your fault, for keeping your eyes open—if you’d shut them tight up, it wouldn’t have happened. Now don’t make any more excuses, but listen!” (Carroll 2009, 122)

Thus, Carroll starts making fun of Victorian parenting through having Alice act as the parent while making readers, both child and adult, have a chuckle at the expense of Alice.

Apart from reminding the reader of the officialdom and its follies humorously, the opening chapter repeats *Wonderland* and introduces the theme of split personality as a way of foregrounding the abnormal over the ordinary. Alice’s insistence on playing games of pretense may be a projection of different personalities she possesses, some of which are quite violent and grotesque in a carnivalesque manner as exemplified in Alice’s desire to play a game of pretense in which she is “a hungry hyena,” and her nurse is a bone (Carroll 2009, 124). Alice’s other desire to be

a queen foreshadows the carnivalesque power and role reversals that will later occur in the book.

In another game of pretense, unconsciously using the power the liminal threshold state imparts to her, Alice lays down the ground rules of the world she is about to visit, “Now, if you'll only attend, Kitty, and not talk so much, I'll tell you all my ideas about Looking-Glass House. First, there's the room you can see through the glass –that's just the same as our drawing-room, only the things go the other way” (Carroll 2009, 125-126) The introduction of the mirror as the vessel of entry to this new adventure land also introduces the carnivalesque to the story. Mirrors and the distorting illusion they provide instantly bring to mind the fairground and the distorting mirrors of the carnival. In the following passage, Alice exerts her agency to open a portal to the other side of the mirror: “Let's pretend there's a way of getting through it...let's pretend the glass has got all soft like gauze, so we can get through” (ibid., 127) and the journey into the Looking-Glass Land thus begins. The fact that Alice goes through the mirror here heralds the carnivalesque tropes she will encounter in her adventure, while at the same time foreshadowing the inverted left-right mirror images and the backward motion rules of the book. While the upside-down trope characterized wonderland, *Looking-Glass* mainly operates on an inside-out principle due to the mirror imagery.

After crosses over through the mirror, she meets the main characters of the chess game and the book; however, she is an invisible observer rather than a participant at this time. The anthropomorphized chess pieces lend the entire sequence a grotesque quality. In this other version of her drawing room, Alice picks up a book. However, she fails in reading it. A pivotal moment occurs in the narrative as Alice exclaims “Why, it's a Looking-glass book, of course!” and puts up the book against a mirror as the words “all go the right way again” (Carroll 2009, 131). Carroll thus fully introduces the inversion theme that will permeate the book.

Moreover, the scene can also be interpreted as a veiled reference to the Looking-Glass book tradition, as Ronald Reichertz claims. This tradition, according to Reichertz (1992, 23), was used to teach children how to behave by utilizing “narrative as an exemplary mirror.” In this instance, Carroll dismantles and

repurposes the tradition of the Looking-glass book by placing the great nonsense poem “Jabberwocky” inside. This study will analyze the poem further in the story; however, nonsense or “gibberish” as Eric McLuhan (2015, 111) calls it, is a stylistic language trope employed in Menippean satires and serves to illustrate the pitfalls of over-stretching the language in search of interpretation. The inclusion of nonsense also falls in line with the implementation of madness into the narrative. “In a sense,” comments Martin Gardner “nonsense itself is a sanity-insanity inversion” (2001, 148). Following this, it can be argued that the inclusion of nonsense in an inverted manner amplifies the carnivalesque ambiance as the world Alice experienced in her daily life goes rampant. Life ruled by carnival is “life turned inside out” or “the reverse side of the world” (Bakhtin 1999, 122). Life in *Looking-Glass* is similarly inside-out, the initial reversals foreshadow the carnivalistic reversals or and breaches of cultural and societal customs.

Unable to decipher the poem, Alice goes on to explore the garden of the house. The garden motif creates a parallel to her first journey, which included a search for yet another garden. This chapter, “The Garden of Live Flowers” is the first instance where Alice engages in conversation with the characters of this new land. The chapter introduces further inversions and foregrounds the inside-out motion system of Looking-Glass while simultaneously offering a Menippean commentary on the arbitrariness of Victorian social conduct rules and the weight imparted to clothing and physical appearance.

Alice ponders how wonderful it would be if the flowers could talk, and the fantastic element shows itself yet again as one of the flowers, a Tiger-lily, answers they very well can. The next encounter between Alice and the flowers can be interpreted as a parody of arbitrary social rules and the illusory nature of appearance. Even though Alice correctly predicts how to read the Looking-glass book in the first chapter, she still clings on to her logical assumptions and expectations that this world will operate on the same universal truths as her outer world, as Reichertz (1992, 24) puts it, Alice brings her “didactic predisposition” with her to this journey. Whereas Alice succumbs to her outer world assumption that flowers cannot talk, the flowers assume that Alice is a flower owing to the garden setting. The garden setting has the

effect of physical appearance and clothing; fooling Alice into assuming the flowers cannot speak, and the flowers to presume that Alice must be a flower herself. Both Alice and the flowers, then, are reminded that universal truths are neither constant nor fixed, but rather subject to change. This emphasis on flow and fluidity is in line with the grotesque carnivalesque trope of constant becoming and reinforced several times as Alice progresses in her journey.

Alice's exchange with the flowers reverses the expected social codes and cultural associations of Victorian England. The flowers in the garden are quite forceful and rude at times, clashing with the general association of flowers with love and fragility. The Tiger-Lily proudly announces that flowers can talk “a great deal louder” than Alice, however, an arbitrary rule of conduct dictates that “it isn't manners for us [the flowers] to begin” a conversation (Carroll 2009, 136). The Rose's remark reminds the reader of the extensive rules on address during Victorian times. The Rose and the Tiger-lily go on criticizing Alice on her appearance (they find her to be not quite right and a bit wilted); the Rose and the Violet breach all Victorian social conduct rules on politeness as the Rose declares that Alice must be a simpleton who cannot think for assuming flowers do not talk. The Violet also jumps in, announcing it “never saw anybody that looked stupider [than Alice]” (ibid. 138). They also inform Alice that she is fading, an idea of which Alice is not particularly fond. Hinting at the prefatory poem and its themes of old age and death, this is the first allusion to aging and the loss of childhood in the story underlying the darker themes of the book.

Despite their criticism of Alice and their rudeness, the flowers point Alice in the direction of the Red Queen. As Alice is about to leave the flowers to meet the Queen, the Rose cautions Alice: “*I should advise you to walk the other way,*” Alice, however, disregards the advice as she finds it to be complete “nonsense” but fails to reach the Queen all the same (Carroll 2009, 139). Only when she actually walks away from the Queen is she able to come near her. This instance is another example of the reverted motion rules of Looking-Glass Land. Carroll's alteration of such a fundamental physics law aids in amplifying the carnivalesque ambiance, as carnival is also a time when life flows outside of daily rules and conventions. The reversal

also signals the many carnivalistic inversions and decrownings that are about to happen in the story, one of which being the character of the Red Queen.

The Red Queen is a parody of the didactic adult who gives the child constant advice; in fact, according to his notes in “Alice on the Stage” Carroll himself envisioned the Red Queen to be “formal and strict, yet not unkindly; pedantic to the tenth degree, the concentrated essence of all governesses” (Carroll 2009, 296). The characterization of the Red Queen is a symbolic carnival uncrowning as roles are reversed and monarchic authority is undermined through satire and parody. One of the first exchanges between Alice and the Red Queen is indeed uncalled for advice on Alice’s conduct: “Look up, speak nicely, and don’t twiddle your fingers all the time” (Carroll 2009, 140). The Red-Queen imparts aphorismic advice to Alice, such as “curtsey while you’re thinking what to say” and “open your mouth a little wider when you speak, and always say ‘Your Majesty’” (ibid). The unifying thread of all three pieces of advice is that they deal with etiquette and societal customs, which further ensconces the image of the ruler as against carnivalesque and Menippean values.

As the two of them charge forward to the next square on the chess board with haste, Alice realizes that the landscape around them never changes.

Alice looked around 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.”(Carroll 2009, 143)

While both Menippean satirists and carnivalized literature laud change as a necessary component of life, grotesque renewal always has a positive effect; it does not leave people disoriented but rather occurs naturally. In the above passage, however, change and forward movement are tiresome. Therefore, it is possible to read the above passage as a commentary on the fast pace of life in Victorian England. As previously mentioned, the numerous technological advancements that occurred during this era perplexed the Victorian people and resulted in severe anxieties in their psyches. The

Red Queen's comment that one must move as fast as they can to remain in the same spot may refer to the fact the Victorians had to exert a great deal of effort just to keep up with the fast-moving pace of their age.

Once the Red Queen shares the necessary information for Alice to move forward in her goal to be a Queen, she suddenly disappears, and Alice moves to the next square. The next chapter opens with the narrator's following comment: "of course the first thing to do was to make a survey of the country she was going to travel through" (Carroll 2009, 145), which is reminiscent of a Victorian traveler about to discover new territories. Indeed, the whole chapter is littered Victorian allusions and veiled commentary. The carriage Alice finds herself in as she jumps a square on the chessboard adventure houses grotesquely formed animals "about the same size as people" (ibid.), which once more works the carnivalesque spirit into the fabric of the story from the standpoint of excess and abundance. Nevertheless, the representation of the grotesque is decidedly divergent from *Wonderland*.

While the grotesque imagery in *Wonderland* was closely associated with food and abundance, in *Looking-Glass*, the grotesque becomes more gothic and less carnivalistic at times, lacking the grotesque life-giving energy and the emphasis on the lower bodily stratum. The emphasis shifts more to excess, as evidenced in the animals' constant mentioning of the number "thousand" in the carriage ride. From Mark Hennelly's (2009, 115) point of view, the constant emphasis on the word thousand echoes the Rabelaisian tradition of "gospels of miraculous infinitude, particularly with the millenarian number *one thousand*," highlighting the importance of carnivalesque abundance. However, all the instances that the animals mention the word thousand is in monetary terms, as they repeat the phrase "one thousand pounds." It can be said that the grotesque abundance is twisted from its roots and instead, is turned into an excessive emphasis on money, suggesting that "the land there is worth a thousand pounds an inch" or that "the smoke alone is worth a thousand pounds a puff" (ibid., 146). Carroll's continuous use of financial allusions may be further interpreted from the viewpoint of Victorian materialism. In an age that increasingly imparted more and more reverence to material goods and material wealth, while at the same time shunning the bodily material as shameful and

improper, even the carnivalistic grotesque is in danger of submitting to the changing worldview.

As Alice moves forward in her journey to the Fourth Square, the setting changes as she finds herself in the company of a humongous Gnat. Most of the transitions between settings in *Looking-Glass* are fluid; one setting usually melts into another instantaneously. This constant flux may be said to replace the previous book's ample food imagery as *Looking-Glass*' dominant carnivalesque trait, highlighting protean movement versus stasis. Carnival abhors stasis and the state of being completed; instead, it celebrated constant becoming and change. The fact that the Gnat is "about the size of a chicken" (Carroll 2009, 149) amplifies the carnivalesque excess, moreover, Alice's ready acceptance of the huge Gnat, as she shows apt curiosity in the face of such a grotesque creature, may be interpretive of Alice's internalization of carnival values.

Alice and the Gnat converse on names, specifically on the names of insects in the outer-world and Looking-glass land. The Gnat then acquaints Alice with three different Looking-glass insects: the Rocking-horse-fly, the Snap-dragon-fly, and the Bread-and-butter-fly. Contrary to their outer-world signifiers, these insects' names reflect their nature as well; the Rocking-horse-fly is wooden and swings to move forward; the Snap-dragon-fly, which Gardner identifies to be a type of children's game played during Christmas (Gardner 2001, 183), is accurately made up of raisins and brandy; and the Bread-and-butter-fly is fittingly made up of bread and butter (Carroll 2009, 151). Curious as always, Alice inquires after the Bread-and-butter-fly:

"And what does it live on?"

"Weak tea with cream in it."

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

"Then it would die, of course."

"But that must happen very often," Alice remarked thoughtfully.

"It always happens," said the Gnat. (Carroll 2009, 151)

It is vital to remember that the Victorian times, especially the period of the 1830s through 1840s was a time of abject hunger as due to the scarcity of food, as inflation

reared its head and prices skyrocketed (Ratner 1995). Born in 1832, Carroll must have been at least familiar with the problem through his formative years to his early teens, even if he and his family were not subjected to it. The working classes with their low-income levels took the brunt of this period of scarcity as food for them was “uncertain in supply, primitive in content, and unhealthy in effect” (Wohl, 1983). The Bread-and-butter-fly that crawls at Alice’s feet and eats weak tea certainly is a representative of the condition of the lower classes for whom death from starvation was a constant possibility. The fact that Carroll recounts the fate of the-Butter-and-bread-fly so nonchalantly through the Gnat adds a sardonic effect to the criticism of the Victorian Period.

As the Gnat disappears all of a sudden, Alice enters the wood of no-names where one forgets their name. The last time Alice forgot who she was in *Wonderland*, she turned to Isaac Watt’s moralistic poetry to reestablish her identity. However, in *Looking-Glass*, she is much less dependent on Victorian moralistic poetry thanks to her previous trek through Wonderland, so that does not resort to a forced notion of ‘self.’ Gardner writes that the wood of no-names is “the universe itself, as it is apart from symbol-manipulating creatures who label portions of it” (Gardner 2001, 187), as is evident in the friendly encounter of Alice with the Fawn. Indeed, the woods are a decidedly carnival space where the Menippean ideal of simplicity reigns supreme. Just as the market place is the heart of city carnivals, the wood of no-names is equally the equalizing heart of *Looking-Glass* universe. It is in this little space that the carnival is not a temporary celebration, but a way of life where all things and people are equal, free of societal constrictions and conventions. The fawn and Alice are able to walk together harmoniously as both are unaware of who they are; they are able to behave in ways which are not socially coded into their understanding of their ‘selves.’ They can walk together hand in hand as long as they are in this microcosm of a universe, but as soon as they leave the woods behind, the world interferes with their relationship. The Fawn recognizes Alice as a human, departing in haste. The wood of no-names, therefore, represents the ideal Menippean universe run by an endless carnival where social codes or expectations do not codify behavior.

As Alice moves forward in her journey, the next chapter, “Tweedledum and Tweedledee,” introduces the reader to two of the central figures of *Looking-Glass* and offers a stark contrast to the carnivalesque wood of no-names where codified behavior did not exist. As previously mentioned, as a part of its Menippean heritage, *Looking-Glass* incorporates several other genres into itself. One of these genres is the nursery rhyme (Reichert 1997, 55). In fact, some of the central figures Alice encounters in *Looking-Glass* are actually characters featuring in popular nursery rhymes, and the twin brothers Tweedledum and Tweedledee are the first such characters Alice happens on. Contrary to *Wonderland* where moralistic poetry got inverted and parodied, the nursery rhymes in *Looking-Glass* are preserved in their original form; when Alice tries to recite them, she does so successfully. It may be said that her journey into *Wonderland* severed the tight connection she established between her self-worth and Victorian ideals, unclogging her memorization abilities. It is also worthwhile to mention that while the source of this particular rhyme about the twins remains unclear, the one hymn that references the brothers is associated with satire (Gardner 2001, 189). Moreover, the rhyme itself is imaginative and void of any didacticism unlike the other nursery rhymes parodied in *Wonderland* and as such Carroll might have chosen not to change or parody the rhyme.

The initial exchanges between the brothers and Alice constitute constant negations and applications of illogic, as evinced by Tweedledee’s remarks “if it was so, it might be; and if it were so, it would be; but as it isn’t, it ain’t. That’s logic” (Carroll 2009, 157). The mirror images of each other, the twins are symbols of “unnecessarily complex, empty, illogical systems” (Chadwick-Joshua 1987, 140). Indeed, their constant negation of each other’s arguments and the perpetual application of illogic to their arguments paint them as anathemas to Menippean values. They are pedants who love to hear themselves talk, no matter how ridiculous their logic is.

Moreover, the twins are characterized by a keen observance to correct etiquette; Tweedledum scolds Alice as “a problem of protocol” arises (Matthews 1970, 115) on the correct way to start a conversation: “You have begun wrong!” cried Tweedledum. ‘The first thing in a visit is to say ‘How d’ye do?’ and shake

hands” (Carroll 2009, 157). Charles Matthews (1970, 115) highlights the portrayal of etiquette as arbitrary “like all attempts to impose order on existence.” The brothers’ exchanges between each other and with Alice are at times exceedingly polite, parodying the genteel talk that adults of the outer world favored and imposed on children.

Furthermore, the nursery rhyme constricts the actions of the Tweedle brothers, similar to how official culture restricts people. When one of the twins break the other’s rattle, even though Alice points out that it is an old rattle not worth fighting over, they fight over it simply because they *must*, as they do in the original nursery rhyme, they agree to “fight till six, and then have dinner” (Carroll 2009, 168). Their blind obedience to the nursery rhyme and protocol even though it makes their lives harder parody the Victorians’ blind adherence to social decorum.

“Tweedledum and Tweedledee” chapter also features one of the original poems Carroll penned for *Looking-Glass*. The poem, “The Walrus and the Carpenter,” narrates how the walrus and the carpenter deceive a slew of young oysters and eat them. Cannibalistic eating was a motif encountered numerous times in *Wonderland* as well. In carnivalesque fashion, eating is tied to the bowels, which are linked to the lower body and the grotesque in turn. However, although “The Walrus and the Carpenter” employs such imagery, its message is not framed by a positive regeneration; instead, it evokes Lachmann’s carnival usurpation idea. Some critics, such as J.B. Priestley interpreted the poem as a satiric commentary on political figures (Gardner 2001, 192). While there may be possible political satire involved, an interpretation of the poem without regards to the overall carnivalesque air in *Looking-Glass* would produce an insufficient reading of the text as a whole.

It could be said that the Walrus and the Carpenter symbolize the posts occupied by the serious culture, such as the state and the clergy, or the official ruling culture in general. The Walrus and the carpenter’s deceptive treatment symbolize inequity that certain members of society, usually the common folk, face. Their devious trick reminds the reader that convoluted rhetoric, as used by the cogent Walrus and many ruling systems of the day, can be confusing and deceptive. Youngsters, such as the young oysters, are especially vulnerable to such complexity,

as is the child or the undereducated masses are in daily life. The fact that the poem ends in a negative portrayal of the lower bodily stratum shows that usurpation of carnival values, as in the deadly and non-generative feasting of the walrus and the carpenter turns into a deadly affair. Nevertheless, Carroll amends the ending of “The Walrus and the Carpenter” with an extra verse in a later addition to the poem for *Alice* operetta as the oyster ghosts come back to haunt the “wicked Walrus” (Gardner 2001, 196). With the final addition, it can be said that Carroll doles out a final warning to any ruling power that would seek to consolidate the carnival power for their personal gains, as the people will eventually seek to take back what is rightfully theirs.

Further in the chapter, Tweedledum and Tweedledee also introduce the dream motif to the story as Alice and the twins chance upon the Red King.

“Isn't he a lovely sight?” said Tweedledum.

Alice couldn't say honestly that he was. He had a tall red night-cap on, with a tassel, and he was lying crumpled up into a sort of untidy heap, and snoring loud—“fit to snore his head off!” as Tweedledum remarked. (Carroll 2009, 164)

The description of the Red King creates a carnivalistic decrowning in two layers. First, as Mark Hennelly observes, Tweedledum's comment that the King is “fit to snore his head off” suggests a decrowning in the figurative sense. Secondly, the representation of the King as sleeping in an “untidy heap” paints a portrait of indolence and lack of sovereign power. Perhaps because the King in a chess game is usually inactive during the game, Carroll's Red King is ineffective and immobilized.

Moreover, the twins suggest that the sleeping Red King is dreaming about Alice and that if he wakes up, Alice would “go out —bang! —just like a candle” (Carroll 2009, 165). The phrase, “going out like a candle” reminds the reader of the first Alice book, as she used the same metaphor when her size diminished shortly after arriving at Wonderland. The suggestion of ‘going out like a candle’ reiterates the theme of existence and non-existence. Although both books are based upon the dream motif to some degree, this motif was introduced at the end of the *Wonderland* story. However, with *Looking-Glass*, Carroll chose to introduce the dream motif relatively early. In his *Annotated Alice*, Martin Gardner points out that Carroll returns

to this particular line of questioning reality in the eighth chapter, the final chapter, and with the closing poem at the end (Gardner 2001, 198). As per Menippean tradition, absolute certainty in life is impossible to achieve. The paradox of being and non-being lends the *Looking-Glass* book another structural inversion, all the while humorously showing Alice through these comic characters that nothing is absolute and final, and that ambiguity in life is not only unavoidable but also a reason for celebration.

Following her confrontation with the twins, Alice comes upon the White Queen in “Wool and Water” chapter. This episodic encounter is made up of two stages, the first being Alice’s introduction to the Queen, and the later her boat ride with the Sheep. The episode is highly mutable and full of abrupt transformations. In the first part of this chapter, Carroll uses the Menippean character motif of “the transmogrification of the great” which constitutes the ridicule of the important through a transformation that gets rid of “all artificial clothing” literally or metaphorically (Chadwick-Joshua 1987). The portrayal of the Queen also exemplifies a typical carnivalesque ridiculing of serious institutions, particularly that of the monarchy.

Compared to the strict governess the Red Queen symbolized, Carroll foregrounds the White Queen as an absent-minded, helpless character. When Alice meets her on the chessboard, the Queen is so caught up with running after her floating shawl that she misses her chance to checkmate the Red King, as Martin Gardner observes (2001, 204). Similarly, Carroll describes the White Queen as “gentle, stupid, fat, and pale...with a slow, maundering, bewildered air about her” (Carroll 2009, 296).

Alice and the White Queen’s meeting starts quite constricted by the etiquette of addressing one’s betters: “Am I addressing the White Queen” asks Alice carefully, to which she replies, “Well yes, if you call that a-dressing” (Carroll 2009, 170). The pun on the word “address” is a reminder that language is ambiguous and does not always fully represent reality as the serious culture proclaims. The chapter also elaborates how deeply the mirror inversion affects the world of Looking-Glass Land.

“That's the effect of living backwards,” the Queen said kindly: “it always makes one a little giddy at first—”

“Living backwards!” Alice repeated in great astonishment. “I never heard of such a thing!”

“—but there's one great advantage in it, that one's memory works both ways.” (Carroll 2009, 171)

This exchange shows that the entry point to the story, the mirror, affects more than just motion rules or conceptual notions, such as the instance when the Red Queen suggests Alice to eat biscuits to sate her thirst (*ibid.*, 143). Rather, inversion extends to the inner workings of memory and time as well. In the absence of food imagery and positive symbols of grotesque realism, carnival evinces itself in these fundamental changes and inversions to the way of life in Victorian England. *Looking-Glass* carnivalesque mainly operates on reversals and inversions, and sometimes, the inversions serve to criticize the outer world values and systems as in the case of the King's Messenger. The Queen can remember the events that have not happened yet, such as the imprisonment of the King's Messenger.

“For instance, now,” she went on, sticking a large piece of plaster on her finger as she spoke, “there's the King's Messenger. He's in prison now, being punished: and the trial doesn't even begin till next Wednesday: and of course the crime comes last of all.”

“Suppose he never commits the crime?” said Alice.

“That would be all the better, wouldn't it?” the Queen said, as she bound the plaster round her finger with a bit of ribbon. (Carroll 2009, 172)

The exchange symbolizes the ineffective and corrupt legal system of Victorian England and how justice can be applied arbitrarily. Moreover, Siemann claims that the inverted justice touted in *Looking-Glass Land* parodies “Utilitarian thought.” According to Siemann, Utilitarianism, especially the Utilitarian arguments of Jeremy Bentham greatly influenced the Victorian legal system. Bentham advocated that what is morally right is the action that provides the most good. According to Bentham, punishment should serve as a corrective system to deter criminals from committing crimes. Therefore, the Queen advocates “a deterrence argument, taken to its extreme, and thus made ridiculous” (Siemann 2012, 448).

Following the above exchange, the White Queen suddenly morphs into a Sheep. Thus, the transmogrification of the great motif works on two levels in this

instance. First, the Queen, who is supposed to be a figure of authority, is portrayed as an ineffectual figure, therefore reversing the power of the ruling classes and aristocracy. Second, having the White Queen transmogrify into a sheep creates structural opposites. Sheep are generally considered to be peaceful, harmless, and not very intelligent: symbolizing “innocence...helplessness...and stupidity” (Olderr 2012, 182). When the White Queen is transformed into the Sheep, she essentially sheds her metaphorical clothing of queenship and returns to her true self. On the other hand, the Sheep in “Wool and Water” is not at all peaceful and harmless; instead, it is forceful and quite critical of Alice, which also reminds the reader not to take appearances at face value. In such a short episode, then, Carroll both shows that the superiority of the ruler is artificial and that titles and appearance can be deceiving.

The Sheep is a shopkeeper in a shop “full of all manner of curious things” that Alice cannot seem to focus on as the items are always bleeding into one another, never in focus. Alice acknowledges the evolving and changing quality of the shop, and Looking-Glass Land in general with her admission that “Things flow about so here!” (Carroll 2009, 176). The theme of constant flux is further amplified as knitting-needles transform into oars, and the shop setting dissolves into a boat ride on a river.

During their boat ride, Alice pushes the oars as the Sheep gives Alice directions on how to properly work the oars. However, her language uses familiar words in a completely different register, and Alice, who is not fluent in boating jargon, completely misses the meaning. The use of specific jargon or registry is a technique that can be found in Menippean satires as a way of dissolving “stylistic unity” (Bakhtin 1999, 108). The Sheep warns Alice by shouting, “Feather!” (Carroll 2009, 176-177) several times, which, according to Martin Gardner is a term in rowing; moreover, the Sheep also says “You’ll be catching a crab” (Carroll 2009, 177), which is “rowing slang for a faulty stroke” (Gardner 2001, 213).

As they move along in their boat, Alice comes upon some scented rushes; this incidence is the first incident up to this point in the story that is written in a genuinely grotesque realist manner. Although “scented rushes” are not food but plants, Alice

consumes them metaphorically. The description of Alice that Carroll provides evokes a feeling of ecstasy and eagerness due to the word choices he makes: Alice's "arms were plunged in elbow-deep" "with bright eager eyes" and "with flushed cheeks and dripping hair and hands" as she almost savagely picks the plants (Carroll 2009, 177-178). The lower bodily stratum comes alive in the sensual word choice that communicates a sense of urgency as Alice's picking the rushes turns into an unbarred feasting. The scene conveys a gluttonous, excessive partaking in worldly pleasures, whether it is eating, or collecting beautiful things. The narrator comments that as soon as she picks them the rushes fade away, but Alice is blissfully unaware of the fact. It could be said that Alice, being in a carnival space, can take part in this lustful trance safely, without the official reality creeping in on her.

Alternatively, considering Alice's frenzied picking of the rushes in combination with her comment that "[t]he prettiest are always further" and the narrator's observation that the rushes "lose all their scent and beauty, from the very moment that she picked them" (Carroll 2009, 178), it is possible to suggest a satiric comment on Victorian materialism. The plants provoke her as "there was always a more lovely one that she couldn't reach." The accumulation of material goods and wealth, according to this reading of the passage, is an endless well that knows no end, as one always struggles to attain the next shiny addition to their treasures. The process of such mindless accumulation serves no purpose at all, since all the rushes "[melt] away almost like snow" (ibid.), as material wealth is transient in nature.

Following the boat ride, Alice and the Sheep are transposed to the shop just as abruptly as they started their boat journey as the boat vanishes and Alice now meets none other than Humpty Dumpty himself. Humpty Dumpty is another nursery rhyme character that Carroll weaves into the plot of *Looking-Glass*. Defined as "Carroll's most famous enigma and the most Shakespearean" by Harold Bloom (2006, 8), Humpty Dumpty has mainly been interpreted unfavorably as a know-it-all pedant by various critics such as Harold Bloom and J. B. Priestley (2006). Catherine Siemann (2012) likens the egg-shaped Humpty Dumpty to a lawyer who bends and stretches language to uncomfortable limits to suit his own agenda.

Humpty Dumpty's pedantry evinces itself in the extreme liberties he takes with language, as evident in his famous description of the noun "glory." In his chapter on common Menippean tropes, McLuhan (2015, 118-119) lists "fake etymologies" and "deluding words" as common plays on language; in these tropes "the sober ineptitude, clumsiness, or superficial learning of the Dialectician" is satirized. These characters usually try to impose absolutisms on meaning and definition and dictate how words should be used in relation to their meanings. Humpty Dumpty may be the greatest of such characters that the Menippean satirist dislikes; he proudly declares: "When *I* use a word...it means just what I choose it to mean—neither more nor less" (Carroll 2009, 186). According to Humpty Dumpty, verbs are proud, adjectives are easygoing, impenetrability is a word used when one wants to change the subjects, and glory means "a nice knock-down argument" (ibid.). He never once concedes that he does not possess the answer to a query; instead, he constructs his own reality to answer a question.

When Alice asks him for advice on the meaning of Carroll's most accomplished nonsense poem "Jabberwocky", Humpty Dumpty is eager to show off his expertise, as he proudly claims: "I can explain all the poems that were ever invented—and a good many that haven't been invented just yet" (Carroll 2009, 187). On this note, both Bloom and Priestley (2006, 8, 15), comment that Humpty Dumpty is a precursor to the contemporary literary critic. Priestley further states that the inclusion of Humpty Dumpty is a satirical attempt at literary criticism and the critic. Indeed, Humpty Dumpty operates on the notion of knowledge for knowledge's sake and provides a commentary on the negative effects of ill-applied rhetoric.

Moreover, he comes off as a pompous and stuck up upperclassman who strictly follows the societal class structure and etiquette rules, as he indignantly tells Alice off for calling him out as an egg: "It's very provoking...to be called an egg — *very!*" he snaps at Alice (Carroll 2009, 181). He also shows class consciousness at the end of the chapter by offering Alice "one of his fingers to shake" (ibid. 192) as the two shake hands. As Martin Gardner (2001, 231) elaborates, it was common for Victorian upper-class members to offer only two fingers to shake hands with their inferiors as a sign of their elevated status.

His pedantries coupled with his snobbery are enough to make him anathema to Menippean values. As with the fat mirror twins Tweedledum and Tweedledee, the outward grotesque appearance of Humpty Dumpty seems to clash harshly with his advertising of serious institutions and culture. Bakhtin (1984, 184) states that “one of the oldest forms of hyperbolic grotesque was the exaggerated size of foodstuffs.” As an enormous egg, this grotesque creature is naturally tied to the lower body and the bowels. Furthermore, at the beginning of the chapter, Alice describes him as balancing on top of a high and narrow wall, which is reminiscent of a circus character, or a carnival clown.

Humpty Dumpty is also a champion of ambivalent language; it may be that his language differs from the accepted norms as is necessitated by the inversions implemented by Alice’s mirror passage. For him, the significance of ordinary words as Alice’s Victorian world accepts them is meaningless, therefore what seems an arbitrary interpretation of language to the outer world is actually “billingsgate liberties” (Hennelly 2009, 120), and may very well be acceptable in Looking-Glass Land.

Although it is evident that the portrayal of Humpty Dumpty is generally that of an official figure of extra carnival who insists on rank and status, it would be erroneous to disregard this facet of Humpty Dumpty all together, as Reichertz (2000, 77) comments he “totally undercuts didacticism” with his unique understanding of language. It may be concluded that Humpty Dumpty’s fall and subsequent death is not only derived from his nursery rhyme fate. He falls, presumably to his death, because he cannot continue his extreme dual existence between the clashing forces of the centripetal official culture and centrifugal carnival culture. As a result, he is metaphorically and literally degraded by the gravitational force of carnival. He is brought low from his ‘high’ existence on the wall, similar to the proverbial ivory tower of the academic, to a lower place, to the ground level, the level of the folk.

Following Humpty Dumpty's fall, a large group of soldiers starts filling up the woods as prescribed by his nursery rhyme. The intrusion of the White King's soldiers may be interpreted as an invasion of carnival space. However, the soldiers are “uncertain on their feet,” and they are “always tripping over something or other”

(Carroll 2009, 194). In this respect, the chapter “The Lion and the Unicorn” opens with a carnivalesque degradation and humiliation of King’s soldiers who are expected to hold up the laws of the serious, official culture, as they are brought low to a comical level through a portrayal of humorous incompetence.

Furthermore, The White King is the third monarch that Alice personally meets, and the first act they commit together is to play a game:

“I love my love with an H,” Alice couldn't help beginning, “because he is Happy. I hate him with an H, because he is Hideous. I fed him with— with—with Ham-sandwiches and Hay. His name is Haigha, and he lives—“ “He lives on the Hill,” the King remarked simply, without the least idea that he was joining in the game, while Alice was still hesitating for the name of a town beginning with H. (Carroll 2009, 196)

Martin Gardner (2001, 236) identifies Alice’s game as a popular Victorian verse game which Carroll transposes into Looking-Glass Land. The fact that the King is an oblivious player in the game can be said to cancel out his participation, and any interpretation that would touch upon his involvement in the game. Nevertheless, Looking-Glass Land is inherently representative of a ceaseless carnival space, where the precepts of chess and the reverse motion rules of the carnival mirror preside over all the participants in this world. Therefore, the King joins in the game without even noticing it, and knows how to play the game instinctively because of such a kinship between Looking-Glass Land and games.

The fact that Carroll chooses to use a name game that makes use of heavy alliteration may not be coincidental, as this chapter also humorously makes fun of the newfound Victorian obsession with Anglo-Saxon culture (Gardner 2001, 235). The King’s Messenger, Haigha, exhibits “curious attitudes” as he is “skipping up and down and wriggling like an eel” (Carroll 2009, 195). The King, however, does not see anything out of the ordinary as “He’s an Anglo-Saxon Messenger — and those are Anglo-Saxon attitudes” (ibid.). Although there does not seem to be an overt reason for Carroll to allude to Anglo-Saxon culture in particular, such inclusion can be justified from a Menippean point of view.

As part of the serio-comical literature, Menippea is shaped by “*carnivalized folklore*” and characteristically removed from history, the mythical past of heroes and the epic genres (Bakhtin 1999, 107). Furthermore, Menippea satirizes and parodies these epic genres in a carnivalesque debasement of official culture by destroying the epic distance, separating the authority of the legend and history from “the living present” (ibid.). In this respect, the portrayal of Anglo-Saxon inspired characters as eccentric and humorously silly further degrades the sacredness of the epic and destroys any epic distance the introduction of Anglo-Saxonism may project. Haigha’s disoriented actions signal that an apotheosis of the epic past while disregarding the present is a folly that disorients one from the present, an effect which all serious genres generate. In this way, Carroll may be poking fun at the interest in Anglo-Saxon culture by his inclusion of the topic in *Looking-Glass*.

The destruction of epic distance can also be observed in Carroll’s “Jabberwocky.” “Jabberwocky” chronicles the trial of a young boy who beheads a monster “with eyes of flame” that has “jaws that bite” and “claws that catch” (Carroll 2009, 132). Carroll’s description of the Jabberwock clearly brings to mind the mythical creature of many heroic quests: the dragon. Furthermore, the poem first appeared in the Carroll family journal under the title “Stanza of Anglo-Saxon Poetry” (Gardner 2001, 157). The fact that Carroll consciously titled the poem as Anglo-Saxon coupled with the dragon as the monster has clear parallels with the famous old English epic poem *Beowulf* whose eponymous hero dies slaying a dragon. According to Roderick McGillis (2002, 168), *Beowulf* commends “masculine strength, bravery, violence,” Carroll’s nonsense mock-epic, on the other hand, parodies such values through the relative ease with which the hero slays the mighty beast and the use of nonsense Anglo-Saxon inspired words.

It must be admitted that “The Jabberwocky” is not a through parody of *Beowulf*. Nevertheless, the poem intends to make fun of romantic ideals of heroism and the epic-distance this type of literature creates both by antiquated vocabulary and character choice. Carroll’s answer to this kind of serious literature finds life in Alice’s simplistic reaction to the poem: “*somebody killed something: that's clear*” (Carroll 2009, 134).

The discussion of Anglo-Saxonism abruptly ends as Carroll introduces the final nursery rhyme characters in *Looking-Glass*: the Lion and the Unicorn. The nursery rhyme supposedly depicted the rivalry between England and Scotland, which were represented by the English lion and the Scottish unicorn. Carroll's decision to include the rhyme has generally been interpreted as a representation of the Victorian politicians Gladstone and Disraeli on the count of their frequent verbal disagreements on politics (Gardner 2001, 238-239).

Alternatively, it could be argued that the animals "fighting for the crown" in a mock battle stands for the mock beatings of the carnival. According to Olderr (2012, 128), the Lion and the Unicorn symbolize the "two contending powers of the universe, such as positive/negative". Indeed, their fight is more a spectacle than an actual bloody fight and may represent the figurative battle between Lent and Carnival. The Lion is a symbol for the Monarch as it is the king of the animals, and the Unicorn with its phallic horn is a fantastic beast of imagination, standing for the regenerative qualities of Carnival. As Carnival represents a limited period of time, eventually it ends as "*The Lion beat[s] the Unicorn all around the town*" (Carroll 2009, 198). Nonetheless, according to the rhyme, they both are chased out of town, so there is not a conclusive winner; instead, there is an incessant and eternal struggle between these forces. At the end of the scene, Alice jumps over to the next square where she meets the Red Knight and the White Knight in the chapter "It's My Own Invention."

While literary critics traditionally accept the White Knight as a self-portrait of Carroll himself (Bloom 2006, 8), there have been other interpretations of this character. According to John Hinz (1971, 153), the White Knight is undoubtedly a reworking of the great Don Quixote. The Quixotic motifs are of importance from a carnivalistic point of view for a few reasons. To begin with, Cervantes' *Don Quixote* is an excellent Menippean work of carnivalistic origins. Remodeling Don Quixote in *Looking-Glass* certainly amps up the carnivalesque ambiance of the chapter and the book in general. Mark Hennelly (2009, 122) calls the chapter the "*locus festivus*" of carnivalesque imagery, as he states that several carnival tropes are collectively implemented in this chapter. Furthermore, Hennelly comments that the character of

the White Knight is also reminiscent of another great literary knight, Sir Percival (ibid.). Knightly rituals and conventions were a favorite topic of carnival parodies and parodies of epic works in the medieval period included that of knightly stories, such as Arthurian romances (Bakhtin 1984).

In this light, the mock jousting between the Red and White Knights at the beginning of the chapter becomes a parody of the knightly conventions and chivalry, which can also be considered a symbolic Menippean parody on the complex rules of etiquette in daily life. At the beginning of the joust, the White Knight asks that “the Rules of Battle” be observed, which turn out to be senseless, yet humorous rules that honor dictates the Knights to follow. One such rule, for example, is that “if one Knight hits the other, he knocks him off his horse and, if he misses, he tumbles off himself,” or that the Knights “always [fall] on their heads” (Carroll 2009, 205-207). One can conclude that the Knights’ code, much as the rules of etiquette and social conventions, make actions that should have been simple and direct convoluted and ridiculous. The whole scene is so absurd that Alice compares the Knights battle to Punch and Judy.

Punch and Judy, which by the 1800s was a common street entertainment in Britain, is a subversive puppet show that originates from Italian *commedia dell’arte*, specifically from the character of Pulliciniello. With his “hunched back and pot belly” together with his “red and yellow motley of the English jester or fool” costume (“A History of Punch and Judy” 2013), Punch is a perfect carnival fool. Alice’s comparison of the Knights to the tradition of Punch and Judy foregrounds the carnival fool image. The White Knight’s following mentioning of his conic helmet which resembles “a sugar-loaf” also has parallels with Pulliciniello’s traditional tall hat. The helmet becomes a crone, while the White Knight becomes the ultimate carnival fool.

The strong emphasis Carroll puts on the upside down trope in this chapter deepens the White Knight’s role as the carnival fool. During the mock battle, both Knights fall from their horses on their heads, and the White Knight keeps performing this downward motion throughout the chapter, crowning his continuous downward descent with the words: “the more head-downwards I am, the more I keep inventing

new things” (Carroll 2009, 213). From a carnivalistic point of view, this statement makes sense as the earth as the womb is fertile, regenerative territory. The Knight’s proclamation rejects the classical topography of head/lower body, sky/ground and gives the power of invention and thinking to the carnivalesque trope of downward movement. Moreover, in carnivals and similar celebrations, people “were armed with oven forks, pokers, roasting spits, pots, and pans” (Bakhtin 1984, 184) similar to the White Knight’s saddle. The saddle is full of “bunches of carrots, and fire-irons, and many other things” (Carroll 2009, 208), and connects the kitchen and the battle, the cook and the knight in a grotesque fashion, as all acts of eating are essentially related to the lower body and the grotesque.

The chapter finishes with the White Knight’s song, whose name becomes a Menippean play on names as the Knight introduces Alice to the nuances of naming. The song itself, as Carroll proclaimed, parodies the plot of Wordsworth’s “Resolution and Independence” (Gardner 2001, 259), and while the poem has carnivalesque parts such as advertising of the miraculous “Rowland’s Macassar-Oil”, carnivalesque violence, and food imagery, on the whole, it does not possess enough imagery to provide a detailed analysis. Carroll also admits that he left out Wordsworth’s moral, which was originally included at the end of the poem. By leaving out the moral, Carroll decidedly shifts the didacticism of the poem to pure nonsense, which amplifies the Menippean and carnivalistic elements of the chapter on the whole.

As the Knight and Alice say their goodbyes, Alice excitedly jumps over the last square and lands on the eight. This move makes her a queen according to chess rules, and a golden crown emerges on her head. Thus, Alice accomplishes the goal she set for herself in the second chapter, but her journey is not yet over. The chapter “Queen Alice” is where the climactic coronation feast takes place. Marking the culmination of Alice’s chessboard journey to queenship, where she is crowned a true carnival Queen, this mad, grotesque feast evokes a very carnivalistic affair: the Feast of Fools. As Bakhtin (1984, 74) documents, this particular carnival celebration was “a parody and travesty of the official cult” in which a carnival King or Queen was chosen among the participants, usually through a game of dice (ibid. 235). The common elements of festivals such as the Feast of Fools included “travesty,” which

offered a refreshed perspective on “the social image” and “reversal of hierarchic levels” as when a participant was chosen to be King, Queen, or even the Pope (ibid. 81). These elements exalt the downward movement of the carnival, where the high is rejected and brought down to the earth, and the old dies as part of the cycle of renewal. Similarly, Alice is crowned Queen in a game of chess, reversing the social stratum.

As Alice joins the feast thrown in her honor, she is informed that she “missed the soup and fish” but she is right on time for the leg of mutton (Carroll 2009, 229). Interestingly, fish is symbolically a Lenten food and the fact that Alice arrived on time for the meat course while missing the fish course can be seen as a suggestion that the feast is going to be a proper carnivalesque feast. Before Alice can indulge in the feast, however, she is interrupted by Victorian social customs and etiquette once again. In a hilarious episode, the Red Queen presents Alice to the leg of mutton standing on a dish on the table, “Alice—Mutton: Mutton—Alice” (ibid.) and the two exchange bows, then Alice is introduced to the plum pudding. The Queen’s comment, “it isn’t etiquette to cut any one you’ve been introduced to”, regarding the mutton at first suggests an anti-violent order, however, as Martin Gardner (2001, 276) notes, in Victorian Britain “to *cut* is to ignore someone you know.” The Red Queen’s second comment “make a remark ... it’s ridiculous to leave all the conversation to the pudding” is another hilarious one. Essentially, the Red Queen continues doling out advice on manners, both of which prevent Alice from actively taking part in the banquet.

The following toast to Alice the Queen’s health becomes a toast to the upside-down carnival. Communal drinking is already strongly tied to the carnival, however, as the guests either “put their glasses upon their heads like extinguishers” or “upset the decanters” (Carroll 2009, 232), the act of drinking out of a container is reversed since glasses and decanters are turned upside down. With this act, the toast becomes an even stronger tribute to the downward movement of the carnival, as well as to Alice, the Carnival Queen.

As the feast progresses, it becomes evident that Looking-Glass Land cannot have three Queens. Consequently, The Red and White Queens start pushing Alice, as

though “they wanted to squeeze [her] flat (ibid.). The Queens are trying to squeeze Alice into nothingness, as she is a danger to the status quo: a pawn becomes a Queen, upending the hierarchical status of the ruler. Following, right before Alice gives a speech, a carnivalesque transformation starts: candles start growing, cutlery becomes animated, and finally Alice finds the leg of mutton sitting on the chair of the White Queen, effectively replacing her as the monarch. The White Queen, on the other hand, disappears in a soup-tureen, a decidedly carnivalesque death. The Queen both “is devoured and devours” (Bakhtin 1984, 195) as she becomes part of the soup: the old is recycled to make sustenance for the new.

Earlier in the chapter, Alice makes an offhanded comment that throughout her journey, all the poems that the inhabitants of Looking-Glass Land repeated “was about fishes in some way” (Carroll 2009, 230-231). As previously mentioned, fish is a symbol of Lent, a time of abstinence and gloom introspection, the opposite of carnival time. Compared with Wonderland’s poetry, which abounded in carnivalesque imagery and carnivalistic acts, poetry in *Looking-Glass* is decidedly less carnivalistic. The subsequent revolt that happens right before Alice gives a speech may be interpreted as a carnivalistic rebellion, where the people overthrow the old, and bring in the new.

Nonetheless, it is Alice herself who puts an end to this grotesque feast as she bursts out, “I can’t[sic] stand this any longer!”, and pulls the tablecloth off the table as “plates, dishes, guests, and candles came crashing down” (ibid. 233-234). It might be argued that Alice’s reaction is a total rejection of carnival and carnivalesque regeneration. Indeed, pure, unadulterated madness of the feast may be too much for Alice. However, the real culprit in the incidence is not the revolting food or other inanimate objects; rather, it is the Red Queen who unjustly tries to exert power over Alice during the feast. Alice is also aware of the fact; she thinks the Queen is “the cause of all the mischief” (ibid. 234). The ending of the feast thus mirrors the ending of *Wonderland*, as both books end in defiance of the royal power and authority.

In a final carnivalesque degradation of the official cult, the Red Queen becomes as small as a doll, symbolically losing value. Finally, Alice, the Carnival Queen captures the Red Queen. Thus, Alice takes out the Queen both in the chess

game and in the battle for leadership. In the next chapter, “Shaking,” the Queen undergoes a grotesque transformation as her face becomes smaller but her eyes get disproportionately large, she fattens up and gets rounder. She finally transforms into a kitten in the one sentence-long penultimate chapter “Waking.” The Queen thus has undergone a final degradation as she turns into an animal, Alice’s black kitten.

The final chapter, titled “Which Dreamed It?” marks the end of the adventure as the cycle is completed and the hero returns to the beginning, to the exact place where the journey started. Mirroring the end of *Wonderland*, Alice once more wakes from “such a nice dream” (Carroll 2009, 238) and the dream frame that Carroll first hinted at the “Tweedledum and Tweedledee” chapter is actualized. From Alice’s perspective, the journey through the Looking-Glass Land is a positive experience, not a nightmare. Nevertheless, there is still one more question to be addressed: who dreamed the dream? Was it the Red King or Alice? Questions of existence and non-existence fuse together; however, no definitive answer is possible. The last sentence of *Looking-Glass* breaks the narrative and concludes with a question, “Which do you think it was?” (ibid. 240). In this respect, the book ends in Menippean style by rejecting any absolute certainty and by giving its readers something to mull over.

Unlike *Wonderland*, Carroll finishes *Looking-Glass* with a terminal poem: whereby he reiterates the wintry imagery and the underlying death theme of the prefatory poem with the lines:

Long has paled that sunny sky:
Echoes fade and memories die:
Autumn frost have slain July” (ibid. 241).

Together with the merry “golden afternoon” praising the innocent wonder of childhood in *Wonderland*’s prefatory poem, the two books become representative of the cycle of life: life becomes death as summer leaves its throne to cold winter. The poems together highlight the carnivalistic theme of renewal and rebirth as millions of readers after Alice embark on the journey into *Wonderland* and *Looking-Glass Land*, experiencing these curious lands of carnivalesque delight.

CONCLUSION

This study aimed to offer an alternate reading to Lewis Carroll's *Wonderland* and *Looking-Glass* books. Readers mostly disregard the Alice books as literary nonsense or innocuous children's tales. Traditionally, serious criticism has approached the books mainly through psychoanalytic and feminist lenses, focusing significantly on Charles Dodgson the person, rather than Lewis Carroll, the author. On the contrary, this study suggests that Carroll's Alice books are Menippean satires set in alternate carnivalesque worlds. The use of Menippean structure and intent merges with the topsy-turvy carnivalesque setting of the books to offer criticism on Victorian England by reversing its values and cultural norms.

Both the concept of carnival and Menippean tradition are steeped in folk culture, which stands against the official ruling culture. Carnivalized literature, on the other hand, extends carnivalesque notions and values to literature. While Menippean satires usually employ carnivalistic elements, any genre may embody the carnival spirit. Carnivalized writing uses parodies, reversals, grotesque imagery and carnivalesque language to infringe on the daily rut of life, enabling the reader to take part in a freeing carnival ride.

Both *Wonderland* and *Looking-Glass* follow the commonly used Menippean genre structure of cyclical adventure stories. In both books, the hero comes full circle at the end of a lengthy adventure. Another distinctive feature of Menippean satires is that they usually include parodying verses in conjunction with their prose. In *Wonderland* Carroll offers some of his best parodying verses. *Looking-Glass* utilizes many different genres of verse; however, the parodying element in the verses is limited. Both books are highly episodic, which creates a disconnecting feeling and disrupts the narrative chain. In *Wonderland*, the episodic nature of the book results in Alice meeting new characters in almost every chapter without an apparent causality. Being structured as a chess-game, *Looking-Glass* should be more organized than its predecessor. Nevertheless, each square on the board represents a thoroughly different system for Alice to discover.

Menippean satires champion simplicity and directness while shunning elaborate etiquette and deceiving appearances. Carroll highlights this tendency thorough out the books by putting Alice in situations of convoluted etiquette breaches or taking societal conventions to absurd extremes. The satirists utilize unexpected settings or disrupting situations to create an alienating effect on the reader. Both books provide many instances in which etiquette rules are parodied as overly complicated or downright nonsensical. These instances help reveal etiquette rules as arbitrarily determined and inconstant attempts at forcing regulations on what should be a simple existence. Menippean satirists are also especially distrustful of systematized education and self-appointed sages. *Wonderland* primarily focuses on the condition of Victorian education through parody. *Looking-Glass*, in turn, abounds in the parodying of the philosophus glorious. Application of such Menippean themes in the narrative produces the main Victorian criticism.

Carnivalistic elements support the Menippean intent by way of reversals and inversions. *Wonderland* relies heavily on the world turned upside-down trope, while in *Looking-Glass* everything from motion rules to concepts is turned inside-out. In this way, carnivalesque elements dethrone every aspect of daily life. Carnivalized literature achieves through numerous practices, one of them being parodying official culture and literature. Both *Wonderland* and *Looking-Glass* satirize Victorian ideals and customs through parodies. Carroll achieves this through either parodying verses, or by parodying certain conventions through Alice's encounters with the characters in the books, for instance the Hatter or the Tweedle twins.

Moreover, Carroll uses reversals to upend the acknowledged roles in society. This effect is achieved first by having Alice interact with condescending animals, reversing humans' dominance over animals. Secondly, child Alice has constant contact with the grown-ups of these alternate worlds. These people are usually represented as either members of royalty or aristocracy, which brings about a double reversal as both the limitations of age and class are reverted. Carroll achieves this effect by way of carnivalistic decrownings. In *Wonderland*, the Duchess is exposed as a pedant who doles out ridiculous advice; furthermore, she is assaulted by her cook in her own house. Both instances allow for role reversals: in the first instance,

the grown-up loses her mentor role; in the second instance, the aristocrat is beaten and brought down from her higher position in society. In *Looking-Glass*, the primary role reversal happens at the end of the story, when the food revolts and takes over a royal banquet. Both books end by a rejection of authority as Alice terminates the dreams with rebellious remarks.

Grotesque imagery is another carnivalesque element that is in abundance in the Alice books. However, being children's stories, the books are naturally limited in their display of grotesque realism. For Bakhtin, grotesque imagery mainly involves the lower body; the acts of eating and sex are the chief expressions of grotesque realism. Moreover, grotesque realism plays a part in instances of abundance, excess, and scenes of feasting. All these images are different representations of the death-rebirth cycle. The grotesque is also closely tied to the Underworld. While the books do not have outward sexual depictions, they utilize different aspects of grotesque imagery to maximum effect. Essentially, *Wonderland* tells the tale of Alice's experiences with eating in the Underworld. Descent and food imagery play a tremendous role in this book as Alice's size constantly changes through acts of eating and drinking. Eating in *Looking-Glass*, on the other hand, is almost not depicted at all, except for the final banquet scene. The sequel features grotesque creatures such as Humpty-Dumpty, the Gnat, and animated food items in the banquet scene. However, the grotesque is not usually tied to eating; instead, it focuses on inversions and fluid transformations between scenes which are practices that foreground the cycles of renewal and change.

The final main carnivalesque element that Carroll avails of is carnivalesque language. Bakhtin's idea of carnival language focuses mainly on ambivalent curses, which praise and insult at the same time. Being children's books, the Alice books are void of any swear words or insulting curses, however, they engage in various other practices of carnival language such as an implementation of idioms and speech patterns that disrupt the regular register. In this regard, Carroll uses many nonsense or made-up words in the Alice books, which allows for a disruption between accepted norms of language and freeing imaginative carnival language. Punning is also another element Carroll utilizes. Punning foregrounds the ambivalence of

carnival language as this practice also disrupts the natural course of language. Alice's conversation with the Mouse in *Wonderland* uses many puns that perplexed Alice and amused the readers; for instance, her mistaking the word 'tale' for 'tail.' All these instances produce carnivalistic laughter in the participants, which frees people from oppressive rules, and more importantly, from cosmic fear.

Both books feature the same ending as the usurping powers of royalty increasingly try to seize carnival power and suppress Alice. In *Wonderland*, the Queen and King of Hearts try to seize carnival power and imprison the Knave, while in *Looking-Glass* the Red and White Queens reject Alice's claim to the carnival crown and try to eliminate her. In both instances, Alice shows her growing maturity and rejects being suppressed by ending her dreams in a show of control and rebellion in the face of such threats. Her rejection is not a rejection of these carnivalistic lands but a rejection of authority, of Victorian hierarchy, and the oppressing official culture of Victorian England, best exemplified in the personas of the three Queens.

While the closing frames of both books establish a sense of normalcy as Alice seemingly returns to her ordinary existence, carnival continues to exert its effects. Alice leaves the marvelous lands of carnivalesque behind as all carnivals are temporal events that must end at some point, however, Alice who follows the White Rabbit into a land of wonders, and Alice who returns at the end of her last adventure are wholly different. Alice's experiences fundamentally change her, as she has a chance to develop her identity independent of the suppression issued by social institutions and societal boundaries of her outside world. As Lachmann states, the transient nature of the carnival does not prevent it from actualizing radical change:

The provocative, mirthful inversion of prevailing institutions and their hierarchy as staged in the carnival offers a permanent alternative to official culture-even if it ultimately leaves everything as it was before. It is this irrepressible, unsilenceable energy issuing from the carnival's alternative appeal-and not so much the particular manifestations of folk cultural practice-that disrupts official, institutionalized culture. (1988, 125)

Following this analysis of the Menippean and carnivalesque elements in *Wonderland* and *Looking-Glass*, the conclusion reached by this thesis is that Carroll's Alice books embody the carnival spirit through their implementation of numerous carnivalesque

tropes, which allows for Carroll to create a subversive setting to present Menippean ideals in contrast to Victorian values. Rather than mirroring his predecessors and producing didactic children's tales, Lewis Carroll challenged the system and produced texts that reversed the hierarchical order and social conventions of Victorian England. He created a whimsical world where the world could question and laugh at the existing world order through the adventures of curious little Alice.



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ÖZGEÇMİŞ

29 Temmuz 1990 tarihinde Ankara’da doğdum. İlköğretim ve Lise eğitimimi Mersin’de tamamladıktan sonra Yeditepe Üniversitesi, Fen-Edebiyat Fakültesi, Çeviribilim Bölümünde lisans eğitimime başladım. 2012 yılında bölümümden mezun oldum ve 2013 yılında Çağ Üniversitesi Fen-Edebiyat Fakültesi kadrosunda İngilizce okutmanlığı görevine başladım. 2014 yılından beri, Beykent Üniversitesi Yabancı Diller Yüksekokulu bünyesinde İngilizce okutmanı olarak görev yapmaktayım.

Özel ilgi alanlarım, fantastik edebiyat, mitoloji ve genç yetişkin edebiyatıdır.

