



**THE HIDDEN MESSAGE: A STUDY OF
PEDOPHILIA IN LEWIS CARROLL'S *ALICE'S
ADVENTURES IN WONDERLAND* AND VLADIMIR
NABOKOV'S *LOLITA* FROM FREUDIAN
PSYCHOANALYTIC PERSPECTIVE**

2021

**MASTER'S THESIS
ENGLISH LANGUAGE AND LITERATURE**

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LOLITA FROM FREUDIAN PSYCHOANALYTIC PERSPECTIVE**

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Prepared as

Master’s Thesis

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KARABUK

January 2021

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THESIS APPROVAL PAGE

I certify that in my opinion the thesis submitted by Demet GEÇGEN titled “THE HIDDEN MESSAGE: A STUDY OF PEDOPHILIA IN LEWIS CARROLL’S *ALICE’S ADVENTURES IN WONDERLAND* AND VLADIMIR NABOKOV’S *LOLITA* FROM FREUDIAN PSYCHOANALYTIC PERSPECTIVE” is fully adequate in scope and in quality as a thesis for the degree of Master of Science.

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This thesis is accepted by the examining committee with a unanimous vote in the Department of English Language and Literature as a Master of Science thesis. January 27, 2021

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DECLARATION

I hereby declare that this thesis results from my work, and all information included has been obtained and expounded in accordance with the academic rules and ethical policy specified by the institute. Besides, I declare that all the statements, results, materials, not original to this thesis have been cited and referenced literally.

Without being bound by a particular time, I accept all moral and legal consequences of any detection contrary to the aforementioned statement.

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Signature :

FOREWORD

First and foremost, I would like to give my gratefulness to my supervisor Assist. Prof. Dr. Nazila Heidarzadegan for the constructive feedback and academic guidance and believing in me and helping me throughout my study. She has always been throughout this long journey. Without her invaluable guidance and continuous support, I could not have been completed my thesis.

Likewise, I would like to give my sincere gratitude to Prof. Dr. Abdül Serdar Öztürk for his valuable suggestions and encouragement throughout my career.

I am also grateful to all my respected professors at the English Language and Literature Department of Karabük University for enlightened me with their profound knowledge and vital contributions.

Finally, I am deeply indebted to my beloved parents and my sister who always motivated me to complete this study.

I would also like to thank my dear husband for his endless patience, unlimited support and love all the time.

DEDICATION

For all people who can understand the psychology by heart.



ABSTRACT

Many critics have employed of Freud's psychoanalytic criticism while analyzing literary works. The emergence of the psychoanalytic approach and the study of the relationship between psychoanalysis and literature enables the reader to understand literary works better by using the concepts of this approach. This thesis analyzes the close relation of psychology and literature within the scope of Sigmund Freud's psychoanalysis and focuses on examining pedophilia as a mental illness, in Lewis Carroll's *Alice's Adventures in Wonderland* and Vladimir Nabokov's *Lolita*. Freud's psychosexual theory and structural model of the human mind were adopted to both novels by associating them with pedophilia. Pedophilia is reflected through one of the characters of *Lolita*, Humbert Humbert and Carroll's own characteristics in *Alice's Adventures in Wonderland*. Through the analyses of the main characters, this thesis suggests that Freud's psychoanalysis has been effective in the works of both novels.

Keywords: Pedophilia, Freud, Psychoanalysis, *Alice's Adventures in Wonderland*, *Lolita*

ÖZ

Birçok eleştirmen edebi eserleri incelerken Freud'un psikoanalitik kuramından yararlanmıştır. Psikoanalitik yaklaşımın ortaya çıkışı ve psikanaliz ile edebiyat arasındaki ilişkinin incelenmesi, okuyucunun bu yaklaşımın kavramlarını kullanarak romanları daha iyi anlamasını sağlamıştır. Bu tez, psikoloji ve edebiyatın yakın ilişkisini Sigmund Freud'un psikanalizi kapsamında analiz etmektedir ve Freud'un psikanaliz teorisi ışığında Lewis Carroll'un *Alice'in Harikalar Diyarı'ndaki Maceraları* ve Vladimir Nabokov'un *Lolita* adlı eserlerindeki bir akıl hastalığı olan pedofiliyi incelemeye odaklanmıştır. Freud'un psikoseksüel teorisi ve insan zihninin yapısal modeli her iki romana da pedofili ile ilişkilendirilerek uyarlanmıştır. Pedofili, *Lolita* romanında karakterlerden biri olan Humbert Humbert ve *Alice'in Harikalar Diyarındaki Maceraları*'nda ise Carroll'un özellikleri ile yansıtılır. Ana karakterlerin analizleri ile bu tez, Freud'un psikoanalitik teorisinin her iki roman üzerinde de etkili olduğunu göstermektedir.

Anahtar Kelimeler: Pedofili, Freud, Psikoanaliz, *Alice'in Harikalar Diyarındaki Maceraları*, *Lolita*

ARCHIVE RECORD INFORMATION

Title of the Thesis	The Hidden Message: A Study of Pedophilia in Lewis Carroll's <i>Alice's Adventures in Wonderland</i> and Vladimir Nabokov's <i>Lolita</i> from Freudian Psychoanalytic Perspective
Author of the Thesis	Demet GEÇGEN
Supervisor of the Thesis	Assist. Prof. Dr. Nazila HEIDARZADEGAN
Status of the Thesis	MA
Date of the Thesis	27/01/2021
Field of the Thesis	English Language and Literature
Place of the Thesis	KBU/LEE
Total Page Number	54
Keywords	Pedophilia, Freud, Psychoanalysis, <i>Alice's Adventures in Wonderland</i> , <i>Lolita</i>

ARŞİV KAYIT BİLGİLERİ (in Turkish)

Tezin Adı	Lewis Carroll'ın <i>Alice'in Harikalar Diyarındaki Maceraları</i> ve Vladimir Nabokov'un <i>Lolita</i> romanlarında gizli anlam pedofili: Freud'un psikanalitik yaklaşımı
Tezin Yazarı	Demet GEÇGEN
Tezin Danışmanı	Dr. Öğr. Üyesi Nazila HEIDARZADEGAN
Tezin Derecesi	Yüksek Lisans
Tezin Tarihi	27/01/2021
Tezin Alanı	İngiliz Dili ve Edebiyatı
Tezin Yeri	KBU/LEE
Tezin Sayfa Sayısı	54
Anahtar Kelimeler	Pedofili, Freud. Psikoanaliz, <i>Alice'in Harikalar Diyarındaki Maceraları</i> , <i>Lolita</i>

SUBJECT OF THE RESEARCH

This study mainly focuses on the general description of pedophilia and its reflection in Lewis Carroll's *Alice's Adventures in Wonderland* and Vladimir Nabokov's *Lolita*. In this context, Freud's psychoanalytic theory has been employed.

PURPOSE AND IMPORTANCE OF THE RESEARCH

This thesis aims to analyze Lewis Carroll's *Alice's Adventures in Wonderland* and Vladimir Nabokov's *Lolita* from the Freudian psychoanalytic perspective and the main characters' and Carroll's characterization in the light of pedophilia. This study aims to find out the psychological relationship between Alice and Lewis Carroll and Humbert Humbert and Vladimir Nabokov. This study also seeks to reveal some hidden messages implying pedophilia in both novels in the light of Freud's human personality, the human mind, and psychosexual theory. This study contributes to understanding pedophilia because it is an important matter and still common in our society. This study also reveals the main characters, Alice and Humbert Humbert's hidden motivations and internal conflicts by applying Freud's psychoanalytic theory.

METHOD OF THE RESEARCH

Both novels have been studied through psychoanalytic reading using many articles, books and essays. In doing so, the elements of Freud's psychoanalytic theory have been elaborated on this study.

HYPOTHESIS OF THE RESEARCH / RESEARCH PROBLEM

Freud's psychoanalytic theory sheds some light on the human psyche and tries to explain the repressed feelings and memories of individuals. In both novels, Humbert Humbert's and Alice's personality and behaviors can be analyzed from Freud's psychosexual development and mind structure. Both novels include symbols and more profound meanings related to pedophilia.

SCOPE AND LIMITATIONS / DIFFICULTIES

Alice's Adventures in Wonderland and *Lolita* were studied from different perspectives. This study digs out hidden meanings related to pedophilia and has analyzed psychological components theorized by Sigmund Freud.



1. CHAPTER ONE: Introduction

1.1 Psychology and Literature

Every human being is born with innate feelings, emotions and desires such as love, hate, happiness, anger, lust etc. When human existence is considered, psychology is there one way or another. Since the past centuries until now, authors have been concerned with the nature of human being and have attempted to analyze his intentions, thoughts, and behaviors in the external world. Dobie stated that “Human beings are fascinating creatures, and we can be said to take a psychological approach when we try to understand them. We never seem to run out of speculation about other people’s motives, relationships, and conversations or, for that matter, our own” (2011, p. 47).

Psychology studies human behaviors and the underlying reasons behind them, while literature portrays human behaviors through fiction. The roots of psychology date back to the early Greeks. Ancient Greek philosophers such as Aristotle, Plato, and Socrates examined the psychological topics and contributed to modern psychology. As for the origins of psychology, it could be stated that “The earliest origins of psychology are found in the writings of the ancient Greek philosophers about the nature of life, particularly in the work of Aristotle” (Lahey, 2009, p. 1). As Holland remarks, “[w]hen Plato speaks of poetry enfeebling the mind or of poetic creation as a divine madness, when Aristotle writes of catharsis or Coleridge of imagination, they are making psychological statements” (1990, p. 29). Sigmund Freud on his seventieth birthday in 1926 stated: “The poets and philosophers before me discovered the unconscious. What I discovered was the scientific method by which the unconscious can be studied”. The meaning of psychology in literature is explained by Wellek and Warren as follows:

By ‘psychology of literature’, we may mean the psychological study of the writer, as type and as individual, or the study of the creative process, or the study of the psychological types and laws present within works of literature, or, finally, the effects of literature upon its readers (audience psychology) (1963, p. 81).

The connection between psychology and literature dates back to old times. It is possible to come across the traces of psychology in every literary genre. Psychology and literature are two branches of social sciences that take a human being to the center. The main purpose of both sciences is to recognize and try to understand the human being. Literature encompasses numerous branches like history, sociology, psychology, philosophy, art, science, and politics. Nevertheless, literature has a profound impact on

psychology. As psychology contributes to literature, literature's help to psychology cannot be denied. Mutual interaction exists between psychology and literature. Psychology acts as a compass for creating and analyzing human behaviors and their causes in the literary texts while literature portrays human behavior and their inner world through text. Emre defines the relationship between psychology and literature stating that:

Beside literature and psychology there is no other branch of science which is engaged so much in the study of the relationship between human body and soul with its contradictions and dilemmas, making efforts to define the relationship in terms of certain rules, to know the mysterious aspects of the human soul and its subconscious areas by means of long and detailed journeys: at the same time both branches have been struggling in their existence between arts and science for about a century (2006, p. III).

Therefore, psychology and literature have always been intertwined. The close relationship between psychology and literature is a two-sided relation and has a guiding feature in understanding and analyzing literary works. It is clear that psychology and literature benefit from each other.

Many literary works include psychological reflections that authors reflect their current psychological mood with their works. With an in-depth study, literary works explains the author's dream world. It is known that literature is an important inspiration in the birth of psychology, which tries to explain human behaviors, emotions, and mental processes within a scientific framework, especially in the development of Sigmund Freud's thoughts and theories.

Psychoanalysis tries to understand what human behavior means and emphasizes mental development within the frame of psychology. Psychoanalytic literary theory is applying the methods of psychoanalytic theory that Sigmund Freud laid the foundations to the author and literary work. Later, psychoanalysis was developed by psychoanalysts such as Carl Gustav Jung, Jacques Lacan, Erich Fromm, Alfred Adler, Melanie Kleine, Otto Rank and Otto F. Kernberg.

Literary works aim to examine human beings with all aspects and tell the reader about the character's behaviors and their mental processes that they experience. In this respect, literature both benefits and contributes to the psychology.

1.2. Sigmund Freud and Psychoanalysis

“Psychoanalysis is in essence a cure through love” (Freud, 1966, p. 12).

The reasons for revealing human behavior have attracted the attention of people throughout history and lots of researches have been done on this subject. Especially in the early 20th century, the psychoanalytic theory developed with the studies and contributions of Carl Jung, Jacques Lacan, and Sigmund Freud. These psychiatrists developed different perspectives of psychoanalysis and psychoanalytic theory, but today, Freud is known as the father of modern psychology and psychoanalysis. In addition to his human theories, he was a physiologist, neurologist, and psychologist. It is undeniable that Sigmund Freud had a significant impact on psychology and his thoughts and writings contributed to the understanding of psychology, personality, and human behavior.

Psychoanalysis was first developed as a form of therapy and used treating mental and emotional disorders by Sigmund Freud. It aimed at uncovering repressed thoughts, feelings, emotions, and experiences in the unconscious mind. It is also a theory of personality that helps to deeply examine literary works containing components of the writer's life. Psychoanalysis tries to analyze an academic work from various angles and Terry Eagleton claims that “It can attend to the author of the work; to the work's contents; to its formal construction; or to the reader” (2008, p. 155).

Psychoanalysis spread into different fields of study and has contributed to develop and enrich other theories which aim to understand human behavior. Freud's psychoanalytic theory radically provided new approaches and techniques to the analysis and treatment of abnormal human mind and behavior. Storr maintains that:

During the twentieth century, psychoanalysis had a major effect upon both art and literature. Freud's concept of unconscious, his use of free association, and his rediscovery of the importance of dreams encouraged . . . writers to experiment with the fortuitous and the irrational, to pay serious attention to their inner worlds of dream and day-dream, and to find significance in thoughts and images which they would previously dismissed as absurd or illogical (2001, p. 91).

Barry defines psychoanalysis as a “form of therapy which aims to cure mental disorders, where the patient is encouraged to talk freely, in such a way that the repressed fears and conflicts . . . are brought into the conscious mind” (2002, p. 96). As a medical doctor, Freud encountered with his patients suffering from a mental disorder and realized

that there is an unseen connection between the body and the psyche that directly impacts the health of people. Freud started to look for psychological explanations behind hidden reasons and symptoms in mental disorder. He carried out experiments or studies on treatment methods. He started to use hypnosis to treat his patients. Later, he tried to treat his patients using his theories including unconscious mind, dream analysis, defense mechanisms and psychosexual stages. Freud analyzed human personality and separated it into three parts: id, ego, and superego. Each part helps to shape the mind. According to him, these three parts of the mind shapes our behavior.

The id is the part of the unconscious that seeks pleasure based on the pleasure principle. The pleasure principle includes unrealistic and illogical requests and regardless of any physical and social limitations, it only deals with things provided personal satisfaction. The id is the innate part of the personality and guides the individual due to his or her instinctive needs and sexual impulses. As the child grows, ego and superego begin to form. However, the impulses from the id do not disappear, but the person can control these impulses. For him, id “knows no judgements of value: no good and evil, no morality . . . [It is] the great reservoir of libido” (Freud, 1933, p. 107).

Ego is part of the personality which makes the decisions according to the reality principles. The ego tries to balance between id and superego that are frequently in conflict. While ego satisfies the id’s impulses, it follows a way according to the reality of the situation by evaluating the conditions. It performs functions such as conscious perception, thinking, judgment, and feeling.

Impulses from id are mostly not accepted and unsuitable in society. The ego and behaviors evaluate impulses such as sexuality and aggression and if they are unacceptable, they are prevented. Therefore, the ego is the unit of personality that provides harmony with the environment. While evaluating the id’s impulses, the ego seeks a suitable option that can be accepted in the society by not ignoring the requirements. It harmonizes the situation, builds a bridge between the inner and outer worlds and brings solutions. According to Freud, defense mechanisms often appear in mind unconsciously, and ego employs various defense mechanisms among which denial, compensation, displacement, and identification are a common one. For example, by denial, one may simply reject the reality or the truth, or by compensation, a person

tries to overcome weaknesses by improving abilities in other fields. The ego evaluates id's impulses and balances the pressures coming from the superego.

The superego acts according to the moral principle. It represents the rules, parental prohibitions and moral values which parents and culture have imposed on the person. Freud states that "the super-ego is always in close touch with the id and can act as its representative in relation to the ego" (1949, p. 70).

There is a constant interaction between id, ego, and superego. If ego thrives, it manages to balance the demands coming from id and superego, find solutions that will not create tension and pressure, and ensure the harmony of the individual with the environment.

In his psychoanalytic theory of personality, Freud categorizes the mind into three different levels of consciousness: conscious, unconscious, and preconscious. The conscious mind contains all of the memories, thoughts, feelings of which one is currently aware of at any given moment. The unconscious part of the mind is the storehouse of repressed feelings, emotions, passions, fears, and urges that remain active in a person's unconscious even though one is not aware of their existence. The unconscious mind contains all memories, emotions, and past experiences that directly affect life even though one is unaware of them. Preconscious mind is a transition zone between the conscious and unconscious mind. In preconscious mind, thoughts and feelings are not presently active, but with effort, concentration, and cue, one may become aware of it when required. Freud concedes that:

"the ego 'attempts to mediate between id and reality, it is often obliged to cloak the [unconscious] commands of the id with its own [preconscious] rationalizations, to conceal the id's conflicts with reality, to profess ... to be taking notice of reality even when the id has remained rigid and unyielding" (1933, p. 110).

Freud concludes that patients suffering from a mental disorder, commonly reported dreams during sessions, and hence decided to use them as a scientific method to understand the mind. He began thoroughly researching dreams. As a result, "the interpretation of dreams is the royal road to a knowledge of the unconscious activities of the mind" (Freud, 2010, p. 604). Freud began to analyze patients' dreams to understand their behaviors. He believed that studying on dreams can allow the person to understand mental disorders more possibly; dreams are a road to open the door into the mystery of the unconscious mind. Barry expresses that "dreams, just like literature, do

not usually make explicit statements” (2002, p. 98). Dreams are part of the human psyche, and Freud considered that dreams reflect the unconscious mind.

Freud proposed that the formation of personality and psychological development in childhood shapes in five stages and he defined five main stages of psychological development: oral, anal, phallic, latency, and genital. He thought that these stages symbolize desires and conflicts within the unconscious mind. The first stage of psychosexual development is the oral stage, and libido is centered in a baby’s mouth. It gets much satisfaction from putting all sorts of things in its mouth to satisfy the libido. Freud argues that the baby starts forming the initial pleasure process. The second stage is the anal stage. In this stage, the libido focuses on the anus, and the child derives great pleasure from defecating. At this age, children begin to discover the differences between male and female. Freud also believed that boys begin to view their fathers as a rival for the mother’s affections. The third stage is the phallic stage. The word phallic is derived from the Greek word, which means penis. In this stage, the child becomes aware of his biological nature, anatomical sex differences, and the distinction between male and female. Watts, Cockcrof and Duncan (2009) state that, “We have to establish that the infant is a sexual being that receives sexual pleasure through the stimulation of its various erogenous zones” (p. 43).

According to Freud, the phallic stage has great importance in the development of the personality because the foundations of sexual identity and healthy personality development were laid in the phallic period. The most important aspect of the phallic stage is the Oedipus complex. Freud’s theory of the Oedipus complex is taken from the Greek mythological character, Oedipus. He analyzed the myths from the psychological perspective. *Oedipus Rex* is the ancient Greek tragedy based on a myth. According to the myth, Oedipus unknowingly kills his father and marries his mother. Freud coined the term Oedipus complex in his book *The Interpretation of Dreams* in 1899 to refer to a psychosexual stage in the development of young boys. In Freud’s theory, a child sees their father as an intrasexual competitor for his or her mother’s attention. Freud assumed that the Oedipus complex played an important role in the phallic stage of psychosexual development, around the age of five. In this stage, the boy wishes to have his mother’s love. Thus, the jealousy causes him to resent and even unconsciously wish the death of his father. In the Oedipus complex, the major handicap in life is that the young child does not know who she or he is and questions his or her own identity. The female version

of the Oedipus complex is known as the Electra complex. Carl Jung coined this term, and it is used to define the young girl's adoration of her father and feeling of rivalry with her mother. Freud used the term 'female Oedipus Complex' for the Electra complex. Like Oedipus, Electra is the Greek mythological character and the princess of Argos city. She desires for her father and plans to kill her mother. In this stage, the young girl sees their father as a love object. She discovers that she does not have a penis and blame her mother. The young girl sees herself as insufficient. Freud referred to this situation as 'penis envy' in the Electra complex in his psychosexual theory. Jill Scott points out that Electra complex "refers to the phenomenon of little girl's attraction to her father and hostility toward her mother, whom she now sees as her rival. The girl's desire to possess her father is linked to her desire to possess the penis, and the Electra complex is often described as penis envy" (2005, p. 8).

Freud's fourth stage of psychosexual development is the latency stage. No further psychosexual development takes place in this stage. Unlike the phallic period, the child in the latency stage tends to his/her parents. Therefore, identification with the parent of the same sex has distinctive importance in forming sexual identity and learning of social roles. This stage is important in the development of a child's social and communication skills and also self-confidence. The last one, is the genital stage and it begins at puberty and continues through the child's adolescence. The individual develops a strong sexual interest in the opposite sex. Naturally, the critical behavior to be gained at this stage is attaining physiological, psychological, and social maturity. However, because of both rapid physical changes and increasing social expectations, adolescents often experience tensions caused by role conflicts.

In his psychosexual development theory, phallic stage Freud believed that in child's later life could lead to pedophilia, neurosis, and homosexuality if Oedipal Complex unresolved in time. Freud defined a pedophile as "someone who is cowardly or has become impotent and adopts them as a substitute, or when an urgent instinct (one which will not allow postponement) cannot at the moment get possession of any more appropriate object" (1905, pp. 148-149). Moreover, He wrote about his theory of sexuality and discussed pedophilia in his book *Three Essays on the Theory of Sexuality*.

In relation to the debates above, Chapter I aims to show the interaction of psychology with literature. Besides, it also analyzes Freud's human personality theory, human mind theory, and psychosexual theory.

Chapter II will discuss what pedophilia is and will discuss pedophilia in the literature in detail. Chapter III deals with the hidden meanings reflecting pedophilia in *Alice's Adventures in Wonderland* and shows that Carroll's life and own experiences affects the novel. In addition, it examines the author's pedophilic tendencies and how he reflects them in the novel. He was fond of taking a photo of little girls and wrote about a little girl 'Alice' in his work. His taking photography and obsession with little girls could affect Carroll. It can be said that his taking photos of nude or semi-nude little girls could be analyzed in terms of his pedophilic behaviors. Although there is no clear written evidence about Carroll's pedophilia, his novel could be discussed as the hidden pedophilic elements.

Chapter IV analyzes psychological explanation of the main character Humbert Humbert as a pedophile and how his characteristics reflects the features of a pedophile. In addition, it focuses on the psychological similarity between Humbert Humbert and Nabokov.

Chapter V, the conclusion part basically gives a summary of the ideas discussed throughout this thesis. It will restate pedophilic elements in *Alice's Adventures in Wonderland* and *Lolita* from Freud's psychoanalytic perspective.

2. CHAPTER TWO: What is pedophilia?

The sexual abuse of the child, which is frequently discussed nowadays with increasing cases, is as old as the history of mankind. The girl who was pregnant from her father mentioned in the Hammurabi inscriptions, the legend of Oedipus in Greek mythology and the definition of incest as a sin in the Moses laws are among the oldest examples showing the existence of sexual abuse. DeMause, in *The History of Childhood* states “The history of childhood is a nightmare from which we have only begun to awaken. The further back in history one goes, the lower the level of child care, and the more likely children are to be killed, abandoned, beaten, terrorized, and sexually abused” (1974, p. 1).

Pedophilia is a major social problem and has become the subject of growing interest and a global concern that affects many countries. Considering pedophilia as a disease or a personal disorder can provide an excuse for children’s sexual abuse. Therefore, it is still controversial whether the person identified as a pedophile is guilty or sick. What is pedophilia? Pedophilia simply refers to the sexual interest of an adult towards prepubescent children. According to the *The Encyclopedia Britannica*, pedophilia is “a psychosexual disorder in which an adult has sexual fantasies about or engages in sexual acts with a prepubescent child of the same or opposite sex”. *American Heritage Stedman’s Medical Dictionary* supports this definition and describes pedophilia as an adult’s act or fantasy of engaging in sexual activity with a child or children. Bell stated that “the figure of ‘the pedophile’ has become a monster for our times” (2002, p. 86). It has been described as “a severe public health problem of staggering proportions” (McDonald Wilson Bradford, 2000, p. 248). *The Diagnostic and Statistical Manual of Mental Disorders of the American Psychiatric Association* defines the pedophilia as:

The essential feature of this disorder is recurrent, intense, sexual urges and sexually arousing fantasies, of at least six months' duration, involving sexual activity with a prepubescent child. The person has acted on these urges, or is markedly distressed by them. The age of the child is generally 13 or younger. The age of the person is arbitrarily set at age 16 years or older and at least 5 years older than the child” (p.284).

There is a widespread belief that all pedophiles are male regardless that their victims can be male or female. However, according to Chow (2002), case studies indicate that female pedophiles do exist. Barth et al (2013) stated in a 2013 systematic

review and meta-analysis of recent research around the world that child sexual abuse predominance rates were discovered to be 8 to 31% for girls and 3 to 17% for boys. Constrained intercourse was self-detailed by 9% of girls and 3% of boys.

Seto states that “recent research suggests that neurodevelopmental problems and childhood sexual abuse play a role in the etiology of pedophilia, but the mechanisms that are involved are unknown” (2004, p. 321). The definite causes of pedophilia are still unknown and not discussed completely, yet there are several potential factors in the development of pedophilia such as psychological, genetic, and social factors. In many cases, pedophilic behaviors can be attributed to some traumatic experiences from one’s childhood since, in many cases, pedophiles have been molested as children. Researchers have searched for causes of pedophilia and believed that abuse in childhood plays a significant role and determines sexual preferences originated from childhood experiences as a critical process for human development. In many cases, it has been observed that pedophiles carry traces of physical, emotional, or sexual traumatic experiences in their childhood and these experiences reflect a mental disorder of infantile sexual life. Noemí Pereda et al. (2009) assert that an analysis from 21 countries shows that 7%to 36% of women and 3%to 29% of men had suffered sexual abuse during childhood. Besides, Plummer argued that “contemporary concern over pedophilia and child sexual abuse rests upon uncritical and undertheorized conceptions of childhood sexualities” (1990, p.248).

Moreover, pedophilia is thought to originate from both biological and environmental factors. Hanson and Slater support this idea and claim:

The relationship between childhood sexual victimization and sexually abusing children as an adult does not appear to be specific; rather, it is probable that many forms of childhood maltreatment can lead to many forms of behavioral and psychological problems in adulthood (1988, p. 487).

According to Freud, experiences in early childhood and parent-child relationships have an influence on the development of personality. Freud believed that neurosis and mental disorders were caused by incidents in childhood and traumatic events such as sexual abuse or rape. Moreover, Anthony Storr points out that “neurosis in later life came about because the child’s sexual development had been partly arrested at some immature state” (2001, p. 20). Freud puts forward that “the organization and evolution of the human species strive to avoid any great degree of sexual activity during

childhood” and proclaimed that sexual experiences during childhood have an effect in adulthood (1898, pp. 280-281). In his psychosexual development theory, Freud considered the most important impulse affecting the development is sexuality. Klages supports him and asserts “for Freud, sexual pleasure is the model for all forms of pleasure ... the desire for sexual pleasure begins pretty much with birth” (2006, p. 64).

To sum up, both novels are related with pedophilia one way or another. *Alice’s Adventures in Wonderland* includes many pedophile metaphors and hidden messages. In September 1998, BBC described the novel as “a larger and more sinister paedophile network called Wonderland” (2001, February 31).

2.1. Pedophilia in Literature

From Ancient Greece through 18th, and 19th centuries to the modern period, sexual desire for children in literature has existed. Pedophilia is recorded and discussed in the writings of ancient Greece, Rome, and the modern period. In the 19th century and modern period, child photography was widespread, and there is a close connection between pedophilia and child photographing. Jenkins (2004) notes that the term ‘pedophilia’ was first employed in the 1880s by Viennese psychiatrist Von Krafft-Ebing. Especially England and France began paying attention to child sexual abuse in the late 19th century. In the international literature, Glaser declared child sexual abuse as “the public health problem of the decade” (1997, p. 1).

Beckett states, “Child abuse did not receive a significant degree of attention in the United States until the 1960s” (1996, p.59). Deputy secretary-general of the United Nations, Amina Mohammed said: “every day, across all countries and levels of society, millions of girls and boys face the alarmingly common childhood experience of sexual abuse and exploitation”. (2018)

Pedophilia is a taboo topic such as incest, rape, and molestation of a young girl in today’s society in many cultures. Breiner notes that “infanticide and child abuse predate our civilization by centuries. They are ancient problems, often more apparent in the great civilizations of our past than they are now...Our abuse may be modern, but it is abuse, nonetheless” (1990, p. 1). David Walters asserts that “virtually no literature exists on the sexual abuse of children” (1975, p. 4). Weatherred points out that “this systematic literature review of research on child sexual abuse media coverage across

disciplines and geographic boundaries examines 16 studies published in the English language from 1995 to 2012” (2015, p.16). As it is understood from the quotations, the subject of pedophilia has little place. Ali, S. A. and Ali, S. A. put forward that “child sexual abuse is highly prevalent in society, but this problem is underreported due to stigma associated with it, and around 88% of CSA is never reported” (2014, pp. 430-432).

Nabokov’s masterpiece *Lolita* is not the only novel discussing the controversial subject matter of sexuality. With psychology’s evolution, the new themes of sexuality, desire, and repression have been used in literature. Sexuality and pedophilia are depicted in works such as Geoffrey Chaucer’s *The Canterbury Tales*, *Love in the Time of Cholera* by Gabriel Garcia Marquez, Thomas Mann’s *Death in Venice* and in several of Shakespeare’s sonnets. Besides pedophilic characters, various characters have psychological and mental disorders in literature. For instance, in *Mrs. Dalloway* by Virginia Woolf, Woolf herself suffered from bipolar disorder and inspired by her own experiences. Septimus Smith, one of the main characters in the novel and mentally ill man, had post-traumatic stress disorder referred to ‘shell shock’ in the novel and depression. *The Bell Jar* by Sylvia Plath is the semi-autobiographical novel, based on Plath’s struggles with depression. *The Picture of Dorian Gray* by Oscar Wilde presents the story of a young man named Dorian Gray, who change from an innocent man into a narcissist and selfish person.

There are many banned novels in the history of literature. D.H Lawrence’s *Lady Chatterley’s Lover*, Flaubert’s *Madame Bovary*, and Burroughs’s *Naked Lunch*, James Joyce’s *Ulysses* are some of them. Lewis Carroll’s world-famous work, *Alice’s Adventures in Wonderland*, opened the door to a completely different world, not only to children but also to adults. It has faced the threat of being banned in many countries. Firstly, it was banned in China in 1931 because it attributed human qualities to animals and insulted them. In the 1990s, it was banned in New Hampshire for sexual fantasies and masturbation.

Moreover, for the same reasons, it was removed from libraries in various schools in America. Similar to *Alice’s Adventures in Wonderland*, Vladimir Nabokov’s notable work *Lolita* has been debated by critics because of its controversial subject matter and hidden messages related to sexuality. Since its first publication in 1955, it was rejected

and described by critics as an erotic novel. It was banned in France, England, New Zealand, South Africa, and Argentina.

Mark Twain, Lewis Carroll, Charles Dickens, Fyodor Dostoevsky, and Le Guin depicted the child abuse issue in their works. Langbauer argued that Charles Dickens, Fyodor Dostoevsky, and Le Guin wrote their works affecting from their own childhood memories “We can certainly read all the painful scenes of suffering children in Dickens, Dostoevsky, and Le Guin biographically (...); they are anguished internal wounds made literal, glosses on traumas within authors’ own Childhood rather than merely sadistic scapegoating” (2008, p.90).

According to Hall and Hall (2007), media has a great impact on the public concern toward pedophilia and the number of television shows about child sexual abuse has increased. Jewkes wrote, “it is paedophiles who have come to be the recipients of moral outrage in the 21st century. And more specifically, it is paedophile strangers, not paedophiles within the family, who are the bogeymen of modern Britain” (2004, p. 94). Some writers employed the metaphors of gothic writing to give the reader the sexual content. Bram Stoker’s most famous gothic novel, *Dracula*, has long been interpreted as sexual because of the vampirism elements. The novel includes a variety of themes such as female sexuality, rape, and blood. It can be highly noticed that most of the vampires’ victims in the book are children, and the novel represents child sexual abuse.

Pedophilia is a prominent psychoanalytic aspect that is emphasized by Nabokov and Carroll in their works. In *Lolita*, Humbert Humbert’s traumatic experiences in his childhood cause to personality disorders, repression, narcissism and pedophilia. Laura Kipnis, scholar and cultural critic, argues that:

Pedophilia is the new evil empire of the domestic imagination: now that communism has been defanged, it seems to occupy a similar metaphysical status as the evil of all evils, with similar anxiety about security from infiltration, the similar under-the-bed fear that “they” walk among us undetected—fears that are not entirely groundless, but not entirely rational either (2007, p. 5).

3. CHAPTER THREE

Alice's Adventures in Wonderland: General Introduction

“To make the dream-story from which Wonderland was elaborated seem Freudian one only has to tell it” (Empson, 1935, p. 357).

The novel *Alice's Adventures in Wonderland*, a famous fantastic book written by Charles Lutwidge Dodgson and published under the pen name of Lewis Carroll in 1865, is one of the most well-known books of all time in children literature as well as adults. While the novel offers a magical world to young readers, adults realize the deep meaning of the symbols and metaphors in this magical world. It is also often considered one of the best examples of both the ‘nonsense’ and ‘fantasy’ literature genres. It opens the doors to a fantastic and mysterious world and is far more than just a fantastic children’s story. It includes various metaphors covering many different fields such as philosophy, sociology, and logic.

Moreover, it criticizes Victorian England, social life, and Victorian society values. Although many critics highly criticized *Alice's Adventures in Wonderland* because of its nonsense words, sexual content and drug references, it has been translated into almost a hundred languages so far and has continued to influence contemporary authors, artists, ballets, musicians, and inspiring adaptations to the stage and screen, even computer games. Cohen implies the popularity of *Alice's Adventures in Wonderland* and its sequence *Through the Looking Glass*, as follow “Along with the Bible and Shakespeare’s works, they [the Alice books] are the most widely quoted books in the Western world” (1995, p. xxii). As it is understood from the quotation, *Alice's Adventures in Wonderland* has a universal success and it can be analyzed for several hidden meanings beneath the work with the help of the psychoanalytic theory. As Grotjahn notes:

Regardless of the unconscious motives and intentions of the author, he succeeded in creating a fantasy of enduring value with great fascination for all of us. It should be possible, therefore, aside from personal motivation and meaning, to point out and to interpret some of the relations between the Adventures and the unconscious of the reader (1947, p.37).

Skinner declares that “it is impossible to gain a conscious understanding of the life of Lewis Carroll or of the meaning of his written fantasy unless a psychoanalytic

approach is used” (1971, p. 293). Therefore, it is important to know some points about Carroll’s life to understand and analyze the novel from Freudian perspective. Lewis Carroll was a British author, mathematician and logician. Above all these, he loved children, tiny girls, and photographed them. He was also a prominent and recognized photographer. Because of his love for young girls, many critics defined him as a pedophile. Brooker “Carroll is a pedophile, his books are dark allegories, and Alice is his obsession” (2004, p. xv). He lectured in mathematics and logic at Oxford University. He was interested in writing essays, poems, short stories, and novels. He was fond of games, riddles, language puzzles, and also the creator of many popular games such as scrabble and doublet.

The novel consists of twelve chapters and is about Alice’s adventures in a bizarre world in which she encounters a series of odd characters and events. The story starts with Alice sitting alongside a riverbank with her sister. Alice is bored while her sister is reading her a book. Suddenly, she sees a White Rabbit wearing a waistcoat, talking to himself about how late he is. Alice instinctively follows him and falls into a rabbit hole. She discovers herself in a hallway lined with doors and finds herself in wonderland. The Wonderland ruled by the Queen and King of Hearts. Throughout her adventure, Alice gets involved in strange situations and conversations with characters in wonderland including the White Rabbit, the Caterpillar, the Queen of Hearts, the King of Hearts, the Cheshire Cat and more. Almost all the characters that Alice encounters in wonderland are adults. The novel was based on a story Carroll told Alice Liddell and her sisters on a boat trip along the Thames River. Alice Liddell is one of the students and her father was Dean of Christ Church where he lectured. Carroll inspired Alice Liddell, also one of the models of his photographs, to create the story. One summer’s day, Carroll took ten years old Alice and her sisters on a boat trip along the River Thames. Carroll entertained the children by telling them fantastic stories. Later, he wrote it down. Rother explains: “[Dodgson]’s genius is expressed in his empathetic understanding of the terrors of childhood and in the ingenuity of the coping mechanisms he provides for the child’s use” (1984, p.89). Carroll lived in the Victorian age, a time of constrictive morals. He used Alice and the nonsense characters to criticize Victorian society’s educating system, working conditions, male and female roles in society.

Carroll's diaries indicate that he suffered migraines in his life. Lippman concludes in his book and states that

I would hesitate to report these hallucinations which I have recorded in my notes on migraine had not, more than 80 years ago a great and famous writer set them down in immortal fiction form. *Alice in Wonderland* contains a record of these and many other migraine hallucinations (1952, p. 351).

Three years later, English psychiatrist John Todd studied migraine cases and expanded Lippman's theories from a psychiatric perspective. The name *Alice in Wonderland Syndrome*, shortened AIWS, was named by Todd. AIWS is a neurological condition that affects human visual perception. Patients suffering from this syndrome experience size, colour, and shape changes of objects. AIWS is commonly caused by migraines, headaches, brain tumors, and the use of psychoactive drugs. Todd claims that "The revelation that Lewis Carroll (Charles Lutwidge Dodgson) suffered from migraine arouses the suspicion that Alice trod the paths and byways of a Wonderland well known to her creator" (1955, p.704). It can be considered that Carroll's migraine could lead to creating Alice in his story. Schilder assumes that "One would expect that the men writing for children should have or should have had a rich life and that this richness of experience might transmit something valuable to the child. Charles Lutwidge Dodgson (this is the real name of the author) lived a rather narrow and distorted life" (1938, p.159).

3.1. The Influence of Lewis Carroll's photography on his work

Lewis Carroll developed an interest in photography in 1856 as a hobby. Gernsheim declared that Carroll was "the most outstanding photographer of children of the nineteenth century" (1949, p. 22). He was influenced by his uncle Skeffington Lutwidge and his friend Reginald Southey. Later, he was a remarkable photographer and photographed his friends, notable people in society such as Alfred Lord Tennyson, D. G. Rossetti, and George MacDonald. Brassai claims that Carroll's photography relates to his novel *Alice's Adventures in Wonderland* and its sequence and notes that "there was a natural affinity between his world of strange devices, magic mirrors and changes of size with the world of photography" (1995, pp. 56-57).

The topics of Carroll's photography were more various than other photographers of his time. He also photographed landscapes, trees, statues, and dolls. Morton Cohen states that "Carroll never had a hobby; when he grew interested in a subject, he worked

hard to become a specialist, and so it was with photography” (1998, p.18). He frequently photographed nude or partially nude young girls between the ages of 10 and 15 and these photos are well-known photos. In his letter to Harry Furniss, one of Carroll’s friends, Carroll wrote that “I wish I could dispense with all costume naked children are so perfectly pure and lovely...” (1889, p. xvi).

He often took Alice Liddell’s photo, the daughter of Henry Liddell, Dean of Christ Church, and Lewis Carroll inspired from Alice in *Alice’s Adventures in Wonderland*. One of Carroll’s best-known photographs is “Alice Liddell as ‘The Beggar Maid’”. Carroll’s fascination with young girls led the critics to explore the kind of relationship he had with young children he photographed. Carroll’s fondness for little girls and his collection of nude or semi-nude little girls’ photographs caused speculations that he was a pedophile. However, this was never confirmed because of the lack of evidence.

Little Alice can be seen as a personal Lolita of Carroll. It is clear that Carroll and Humbert Humbert had a sexual interest for little girls. Humbert Humbert and Lolita are a deformed form and reflection of Carroll and Alice Liddell. In his book *The Life of Lewis Carroll*, Langford Reed (1932) claimed that all of Carroll’s friendships with little girls ended when they reached puberty.

Carroll lived in the Victorian Era, and there was a growing interest in taking photos in this era. There are longstanding speculations about whether Carroll was pedophile or not. Some critics argue that there is evidence that Carroll has pedophilic tendencies; others claim that nude portraits of young children were common in the Victorian Era. Jenny Woolf, Carroll’s biographer, writes in the *Smithsonian Magazine*, “of the approximately 3,000 photographs Dodgson made in his life, just over half are of children—30 of whom are depicted nude or semi-nude.” Unfortunately, most of them were destroyed and almost 1000 photographs have survived today.

Brooker (2005) claims that each generation interprets this novel according to their contemporary culture. In the 1930s, the novel was interpreted through Freudian psychoanalytic analysis, in the 1960s it was interpreted with a psychedelic reading and in the 1990s because of the increased attention to aspects of pedophilia, people started to analyze the text with pedophilic reading.

Is Carroll a repressed pedophile who takes nudes photos of little girls, hides lock of hair in his diary or a just a dreamer enjoying the world of little girls, longing for his childhood, big family and seven sisters? Undoubtedly this topic will continue to be discussed.

3.2. Psychoanalytic Analysis of *Alice's Adventures in Wonderland* in relation to pedophilia

Gorgans states that “a psychoanalytical reading provides reasonable explanations for the various perplexing elements of Lewis Carroll’s work” (2011, p.655). Carroll’s repressed feelings and thoughts are reflected through Alice in the novel.

The novel starts with Alice’s journey to Wonderland following the White rabbit with a waistcoat, and she falls into the rabbit hole that is a journey to her subconscious. While falling into the rabbit hole, she feels curious and surprised. She does not feel frightened. There is a close connection between the rabbit hole and the birth. Empson comments Alice’s entrance to the rabbit hole as follows that “she runs the whole gamut: she is a father in getting down the hole, a fetus at the bottom, and can only be born by becoming a mother and producing her amniotic fluid” (1974, pp. 272-273). The rabbit hole represents the exploration and a new beginning. Besides, the hole symbolizes Alice’s memories and contents of the subconscious mind.

Bloomingdale says that Alice “moves from innocence to experience, unconsciousness to consciousness” (1971, p. 379). The importance of birth is evident throughout wonderland. For instance, the Caterpillar is reborn as a butterfly and symbolizes the death and rebirth. Transforming and changing is inherent in the caterpillar. The importance of change and transformation is emphasized by the Caterpillar in the novel. Just like the Caterpillar, the pool of Alice’s tears can be a symbol of the island because Alice is alone on her island. Carroll wants to return to his childhood.

Goldschmidt, puts forward that sexual symbolism is dominant in the text and states that

The symbolism begins almost at once. Alice runs down the rabbit-hole after the White Rabbit and suddenly finds herself falling down “what seemed to be a very deep well”. Here we have what is perhaps the best-known symbol of coitus. Next, the dreamer (who identifies himself with Alice throughout) is seen pursuing the White Rabbit down a series

of passages, and it is worth noting that Stekel interprets the pursuit in dreams of something we are unable to catch as representing an attempt to make up for a disparity in age. Now the dreamer enters a “long low hall”, round which are a number of doors, all locked” (1974, p. 330).

The moment that Alice falls into the rabbit hole, she starts to question everything in Wonderland. She wonders whether her cat Dinah likes the taste of bats and asks, “Do bats eat cats?”. Alice struggles to find the meaning of the changes that happen.

Throughout the story, Alice is always childish but wants to be a mature. She faces a conflict between her inner child and her desire to be mature. In the beginning of the story, she is unable to reach the tiny golden key to open the small door and begins to cry. She thinks that she has to grow and become more independent. She pretends both a child and a mature. Carroll identifies a duality to Alice’s personality:

Come, there's no use in crying like that!’ said Alice to herself rather sharply. ‘I advise you to leave off this minute!’ She generally gave herself very good advice (though she very seldom followed it), and sometimes she scolded herself so severely as to bring tears into her eyes; and once she 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, 2010, p. 8).

Wonderland is a place of madness. Wilson recognized Carroll’s ability to see from the child’s perspective, and he noted that “Lewis Carroll is in touch with the real mind of childhood” (1971, p. 247). Unlike the real world, in Alice’s journey, there are no limitations. As Shires states that “what Alice knows is not of much use in Wonderland. Her logic and her language system fail in this most fluid of worlds, where she changes her size regularly and nearly drowns in her own tears” (1988, p. 272).

Boas expresses that “designed as a tale for children, [Alice] is, in fact, an encyclopedic study of adult psychology” (1937, p.740). Alice is a sensible, polite, and intensely curious, typical Victorian child. Empson defines Alice that “she is the free and independent mind” (1974, p. 262). Alice is always questioning everything in the story. It can be seen that Alice created Wonderland to get away from society and make her personality. Wonderland is different from the world of adults in a way that Alice can question authority. For example, Alice finds ridiculous that not everyone could lie down and watch the ceremony at the ceremony area where Alice first met Queen of Hearts: “if people had all to lie down upon their faces, so that they couldn’t see it?” (Carroll, 2010, p. 74).

Wonderland and all characters are the product of Alice's mind; it subjectively depicts her everyday thoughts, feelings and worries on people; lifestyle, moral values and living conditions. As Nina Auerbach states, "the sea that almost drowns her is composed of her tears, and the dream that nearly obliterates her is composed of fragments of her own personality" (1973, p. 34). The forces that pushed Alice into the Wonderland are curiosity and forbidden elements. Since Wonderland is a world created by Alice in her subconscious, she will be able to do things that she cannot do in her world because of being forbidden. What pushes Alice on this journey is that she subconsciously believes she can do what she wants. During Alice's fall into the wonderland, she constantly asks questions herself and that's because she is alone. Alice talks to her subconscious. Alice is bored with her ordinary life. She looks for anything to be excited about and wants to escape from her own life.

All characters are a mixture of real-life characters. It is seen that Alice has different features of herself within all the characters in the story. The dream explains nonsense events in the story. At the end of the story, Alice awakes from her dream. The dream explains the abundance of nonsense and incredible events in the story. At the end of the book:

'Wake up, Alice dear!' said her sister; 'Why, what a long sleep you've had!' 'Oh, I've had such a curious dream!' said Alice, and she told her sister, as well as she could remember them, all these strange Adventures of hers that you have just been reading about; and when she had finished, her sister kissed her, and said, 'It was a curious dream, dear, certainly: but now run in to your tea; it's getting late' (Carroll, 2010, p. 123).

D'Ambrosio remarks that "basically, Alice's Adventures in Wonderland is a vivid account of the adult world as viewed by a child. Alice examines the conventions of the adult world and finds this world abounding in rules and regulations, many of which seem nonsensical" (1970, p.1074).

The journey of Alice's self-discovery is paralleled with Freud's theory of human psyche: id, ego, and superego. According to Gorgans "Wonderland represents the unconscious mind where Alice must journey . . . with the aid of the story's supporting characters, which can be described using Freudian terms, such as the id and the ego" (2011, p. 656). To find her place in the wonderland, Alice also compares herself to her peers:

‘I’m sure I’m not Ada,’ she said, for her hair goes in such long ringlets, and mine doesn’t go in ringlets at all; and I’m sure I can’t be Mabel, for I know all sorts of things, and she, oh, she knows such a very little! Besides, she’s she, and I’m I, and—oh dear, how puzzling it all is! (Carroll, 2010, p. 13).

When Alice comes into Wonderland, her id is dominant in her development. As she travels in Wonderland, she develops her ego and superego to overcome difficulties that she encounters. Because id seeks immediate gratification, Alice wants instant outcome after drinking or eating anything. When she first enters the garden, she says

Soon her eye fell on a little glass box that was lying under the table: she opened it, and found in it a very small cake, on which the words ‘EAT ME’ were beautifully marked in currants. ‘Well, I’ll eat it,’ said Alice, ‘and if it makes me larger, I can reach the key; and if it makes me smaller, I can creep under the door; so either way I’ll get into the garden, and I don’t care which happens!’ (Carroll, 2010, p. 8).

Besides, multiple characters represent id throughout the story. The story starts with following the White Rabbit. White rabbit is a metaphor representing an idea to be followed, which leads to a new adventure or life. This is Alice’s id. Alice encounters Dormouse in “A Mad Tea-Party” (Carroll, 2010, p.61). The Dormouse always falls asleep throughout the tea party and often wakes up and says: ‘You might just as well say,’ added the Dormouse, who seemed to be talking in his sleep, that “I breathe when I sleep” is the same thing as “I sleep when I breathe”! (Carroll, 2010, p.63). Dormouse just seeks sudden gratification and is Alice’s id.

Alice’s id, ego, and superego all fights each other throughout the story, and this is Alice’s psychological battle. However, Alice’s ego is dominant in the story. Alice forms her ego through conversations with all characters in Wonderland. Stowell states that “like all children, Alice must separate herself from identification with others, develop an ego, become aware of aggression (her own and others’), and learn to tolerate adversity without succumbing to self-pity” (1983, p. 5). Alice becomes to realize her changing while talking with the Caterpillar and Alice says: “I knew who I was when I got up this morning, but I think I must have changed several times since then” (Carroll, 2010, pp.38-39).

In a sense, *Alice’s Adventures in Wonderland* is the story of Alice, who goes through the adolescence in her life. Wonderland encourages and develops Alice’s

superego. In the novel, Alice achieves balance between her id and super ego when she learns to control her size and remains calm.

Freud's four psychosexual stages; oral, phallic, latency and genital are most relevant with Alice. In the oral stage, the sexual fixation of the child is his or her mouth. It is very apparent this stage in the novel through Alice's eating and drinking bizarre things. Consumption is central in Wonderland. Food and beverages control Alice's size and play an essential role in the novel. In the phallic stage, if the child does not fulfill and satisfy his/her sexual desire through sucking at a young age, he/she may tend to smoke, overeat, drink alcohol, and bite his or her nails. In the novel, Carroll reflects his behavior through Alice. Carroll had a fixation with food and stated this behavior in his letters "I always decline luncheons. I have no appetite for a meal at that time, and you will perhaps sympathise with my dislike for sitting to watch others eat and drink" (Cohen, 1979, p. 319). When Alice enters Wonderland, she finds herself in a long hall, full of big and small locked doors. She comes across the bottle labeled "Drink me" (Carroll, 2010, p. 6) and the cake labeled "Eat me" (Carroll, 2010, p.8). After she drinks the liquid in the bottle and eats the cake, Alice's size changes suddenly, firstly, she shrinks and then her neck is very tall such as a giraffe's. In despair, Alice says:

Dear, dear! How queer everything is to-day! And yesterday things went on just as usual, I wonder if I've changed in the night? Let me think: was I the same when I got up this morning? I almost think I can remember feeling a little different. But if I'm not the same, the next question is "Who in the world am I?" Ah, that's the great puzzle! (Carroll, 2010, pp. 12-13).

Changing Alice's size shows her effort in her development from childhood to adolescence. Growing too big and too large symbolizes puberty. Carroll controls Alice's sexual awakening through consumption. Goldschmidt interprets Alice's ordeal in the hallway of doors in this way:

Here we find 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; the curtain before it represents the child's clothes (1933, p. 281).

In the novel, this situation appears signally in wonderland. The dinner table is criticized in chapter V; Caterpillar says: "One side will make you grow taller, and the other side will make you grow shorter." "One side of what? The other side of what?"

thought Alice to herself. “Of the mushroom,” said the Caterpillar (Carroll, 2010, p. 44). In this stage, Alice encounters the Caterpillar on a mushroom. The Caterpillar constantly questions Alice’s identity and he asks “Who are you?” (Carroll, 2010, p. 38). Alice does not know how to answer him; she has not discovered who she is yet. Alice tries to find her own identity. Alice answers “I can’t explain myself, I’m afraid, sire, because I am not myself, you see” (Carroll, 2010, p. 39). The Caterpillar also smokes hookah, and this represents Alice’s superego. In a sense, the Caterpillar can be seen as an authority and says to Alice “keep your temper” (Carroll, 2010, p. 40). Moreover, the mushroom can be considered as a phallic symbol because of its shape.

In latency stage, the child’s environment begins to form for the first time. The child develops social and intellectual skills. He/she tries to build intimacy with peers or adults.

Schilder (1938) states that nonsense events, characters and nonsensical remarks reveal Carroll’s strong destructive tendencies. According to Freud’s psychosexual theory, in the genital stage, the child’s body goes through many changes. The child looks for the balance between strong urges of Id and restrictions of the superego.

When Alice reaches a fork intersection, she does not know where she go. She encounters the Cheshire Cat who is well known for its never disappearing smile. It can speak, has the ability to appear and disappear whenever it likes. She asks the Cheshire Cat:

“Would you tell me, please, which way I ought to go from here?”

“That depends a good deal on where you want to get to,” said the Cat.

“I don’t much care where—” said Alice.

“Then it doesn’t matter which way you go,” said the Cat.

“...so long as I get somewhere,” Alice added as an explanation.

“Oh, you’re sure to do that,” said the Cat, “if you only walk long enough” (Carroll, 2010, p. 57).

The Cheshire Cat is Duchess’s cat and teaches Alice the rules of Wonderland. The Cheshire Cat is a very wise character and role model to Alice during her adolescence. The Cheshire Cat helps her to understand Wonderland and helps Alice to form her identity and it is Alice’s superego.

The Cheshire Cat tries to persuade Alice that she is mad and says to Alice:

‘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, 2010, pp. 57-58).

Alice sees the Cheshire Cat as her friend. In croquet ground the King asks her who she is talking with and Alice answers that it is the Cheshire Cat: “Who are you talking to?” said the King, coming up to Alice, and looking at the Cat’s head with great curiosity. “It’s a friend of mine—a Cheshire Cat,” said Alice: “allow me to introduce it” (Carroll, 2010, p.80). This quotation clearly shows that Alice wants to make friends with the Cheshire Cat.

The adventures of Alice in Wonderland happen in her dream. Throughout the novel, the reader can see that Alice is aware of both worlds: the real world and the dream world. Alice thinks “How brave they’ll all think me at home!” (Carroll, 2010, p. 3). Alice has both the conscious and unconscious mind. Hubbell points out that “all the chattering creatures of adulthood, coming in contact with the touchstone mind of Alice, fall to the level of the March Hare and the Mad Hatter. Thus for once we get a sane view of society.” (1927, p. 393)

In the last chapter of the novel, Alice is in a trial and challenging with the King. Alice claims her dominance and questions the King and Queen’s authority. In a sense, Alice grows and faces the world. Alice has gained more ego, also her ego is dominant and logical ideas than she used to have. It is obviously mentioned in the novel as below:

Everybody looked at Alice.

“I’m not a mile high,” said Alice.

“You are,” said the King.

“Nearly two miles high,” said 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.

The King turned pale, and shut his note-book hastily (Carroll, 2010, p. 117).

At the end of the story, it is clear from the text that Wonderland is a dream. Carroll concludes the story as below:

Oh, I've had such a curious dream!" said Alice, and she told her sister, as well as she could remember them, all these strange Adventures of hers . . . and when she had finished, her sister kissed her, and said, "It *was* a curious dream, dear, certainly: but now run in to your tea; it's getting late." So Alice got up and ran off, thinking while she ran, as well she might, what a wonderful dream it had been (Carroll, 2010, p. 123).

All the novel quotations make it quite clear that *Alice's Adventures in Wonderland* is analyzed using Freud's psychoanalytic theory and pedophilia is a hiding topic in the novel, reflecting Carroll's feelings.

4. CHAPTER FOUR

Lolita: General Introduction

Lolita, a famous classic by Russian-American author Vladimir Vladimirovich Nabokov, became one of the best-known novels of the 20th century. Screenwriter Stephen Schiff states that "*Lolita* is one of the most beautiful, poignant, funny, splendidly designed, gorgeously written, and psychologically acute works in the English language" (1998, p. xi). It was written in English and later was translated into Russian by Nabokov himself. Because of its controversial subject, since its first publication in 1955 in Paris, *Lolita* was condemned as an immoral work. When Nabokov sent American publishers the manuscript, they refused to publish *Lolita*. In addition to this, the novel was banned in many countries because of its sexual content.

As Pitzer (2015) told in *The Secret History of Vladimir Nabokov*, Nabokov suffered from nervous prostration while writing *Lolita*. Due to the dilemmas, he experienced during that period, he attempted to burn the book's manuscript numerous times. His wife saved it from fire.

Nabokov was aware of Carroll and translated *Alice's Adventures in Wonderland* into Russian in 1923 after he graduated from Cambridge. In an interview with Alfred Appel, Jr, Nabokov states about Carroll:

I have been always very fond of Carroll...He has a pathetic affinity with Humbert Humbert but some odd scruple prevented me from alluding in *Lolita* to his perversion and to those ambiguous photographs he took in dim rooms. He got away with it, as so many other Victorians got away with pederasty and nympholepsy. His were sad scrawny little

nymphets, bedraggled and half-dressed, or rather semi-undraped, as if participating in some dusty and dreadful charade (1967, pp. 142-143).

Furthermore, he stated in *Vogue* interview that “I always call him Lewis Carroll Carroll because he was the first Humbert Humbert” (V. Nabokov, Interview, Dec. 1966, *Vogue*).

Similar to Carroll, Nabokov employed language games, wordplays, puns, and parodies. As Appel explains:

Nabokov’s passion for chess, language, and lepidoptery has inspired the most elaborately involuted patterning in his work. Like the games implemented by parody, the puns, anagrams, and spoonerisms all reveal the controlling hand of the logomachist; thematically, they are appropriate to the prison of mirrors (2012, p. xxviii).

The novel centered on a middle-aged European professor, Humber Humbert’s pedophilic relationship with 12-year-old girl Dolores Haze. Humbert Humbert, the main character of the novel, tells the story and called Dolores Haze as Lolita. At the beginning of the story, Humbert Humbert loves Annabel Leigh. After he loses her from the typhus, he decides to get married to Valeria. He is separated from Valeria and falls in love with Dolores Haze. He marries Charlotte Haze to get closer to his daughter, Lolita. Humbert Humbert writes his love for Lolita in his diary. After learning his love for Lolita, Charlotte Haze immediately leaves the house. While running across the street, she dies in a car accident instantly. Meanwhile, Lolita is at the summer camp. Humbert picks up Lolita from the summer camp, and they go to the Enchanted Hunters hotel.

When they arrived at the hotel, she learned that her mother died. They have sex for the first time in a hotel called The Enchanted Hunter. Humbert Humbert eventually gets a job at Beardsley College, and Lolita enrolls in school. She continues her education. Lolita acts in a school play, and she meets the playwright who came to see the play. On their second journey, Humbert Humbert loses Lolita at the first stop. A few years later, when Lolita is seventeen years old, he receives a letter sent to him to borrow money. She finds Lolita pregnant with a young man named Dick. He learns that Clare Quilty, a playwright kidnapped her. He goes to the playwright’s house and kills him and surrenders. At the end of the novel, Humbert is arrested and put in jail.

Centerwall (1990) explains that Nabokov shows the reader similarities between Humbert Humbert and himself to dissemble about being a pedophile and tried to prove

that Nabokov's uncle, Gustave, seduced young Nabokov and this situation affected Nabokov in his writing.

4.1. Psychoanalytic Analysis of *Lolita* in relation to pedophilia

Pedophilia can be closely related to traumatic childhood memory and experience. In *Lolita*, Humbert Humbert is both protagonist and the only narrator of the story. His pedophilia can be explained with his childhood experiences by using Freud's psychoanalytic theory.

In the novel, the reader sees all characters and the story through his eyes. At the beginning of the novel, he addresses the readers as jury and says, "Ladies and gentlemen of the jury" (Nabokov, 1955, p.11). He has a double identity, and this is implied in his name. He both tells his past and his present. He was born in Paris. He spent his childhood and youth in a very comfortable way and had everything he needed to live by, and this led to a very comfortable life, but his mother's death shocked him. His mother died of a lightning strike on a country trip when he was only three years old. This unexpected death is perhaps the event that changed the life of him, subjected him to puberty at an early age and prepares him to become a hero in his life. Humbert Humbert expresses this event as follows in the novel, "My very photogenic mother died in a freak accident (picnic, lightning) when I was three, and, save for a pocket of warmth in the darkest past, nothing of her subsists within the hollows and dells of memory..." (Nabokov, 1955, p.12). Humbert Humbert has a deep longing for his mother and feels his lack of mother. He lost his mother at a young age so, he will always remember her as young. Although his aunt tries to fill this gap, she also left Humbert Humbert in an extraordinary way, knowing his own death. He grows without his mother and devoid of love of his father and this situation clearly shows that there is not father authority on him.

When the story starts Lolita is twelve, and Humbert Humbert is middle-aged. At time passes, Lolita grows up and the changes in Lolita's appearance disturbs Humbert Humbert and he states:

Oh, she had changed! Her complexion was now that of any vulgar untidy highschool girl who applies shared cosmetic with grubby fingers to an unwashed face and does not mind what soiled texture, what postulate epidermis comes in contact with her skin. Its smooth tender bloom had been so lovely in former days, so bright with tears, when I used to roll, in play, her tousled head on my knee. A coarse flush now had replaced that innocent fluorescence. (Nabokov, 1955, p.186)

Nabokov emphasizes the sexual aspects of Humbert Humbert's unconscious mind. Humbert Humbert's sexual relationship with the tiny girls can be seen through two characters, Lolita and Monique. Lolita is a victim of Humbert Humbert. Monique is a prostitute and had a sexual intercourse with Humbert Humbert. Her physical appearance and body are similar to Lolita and also it can be clearly seen in the following quotation:

When I examined her small hands and drew her attention to their grubby fingernails... With her brown bobbed hair, luminous gray eyes and pale skin, she looked perfectly charming. Her hips were no bigger than those of a squatting laid... she was the only one that gave me a pang of genuine pleasure (Nabokov, 1955, p.23).

Throughout the novel, he is not only interested in having sexual relations with Lolita, he really loves Lolita and her presence. He called Lolita with different names as Lo, Lola, Lo, Dolly. Nabokov indicates his aberrant sexuality to Lolita in the opening lines:

Lolita, light of my life, fire of my loins. My sin, my soul. Lo-lee-ta: the tip of the tongue taking a trip of three steps down the palate to tap, at three, on the teeth. Lo. Lee. Ta. She was Lo, plain Lo, in the morning, standing four feet ten in one sock. She was Lola in slacks. She was Dolly at school. She was Dolores on the dotted line. But in my arms she was always Lolita (Nabokov, 1955, p.11).

While Humbert Humbert sees Lolita as the victim of his fantasy world, he actually searches for his lost childhood love Annabel. Humbert Humbert reveals that his passion to Lolita originates from his childhood experiences with Annabel. He says, "Did she have a precursor? She did, indeed she did. In point of fact, there might be no Lolita at all had I not loved, one summer, a certain initial girl-child. In a pryncedom by the sea. Oh when? About as many years before Lolita was born as my age that summer" (Nabokov, 1955, p.11).

When Lolita and Humbert Humbert first meets, he sees Annabel in Lolita and says, "I am convinced, however, that in a certain magic and fateful way Lolita began with Annabel" (Nabokov, 1955, p.16). Annabel, Humbert Humbert's first love, is always in his mind. He tells his love to Annabel and describes how the loss of Annabel affects him:

We loved each other with a premature love, marked by a fierceness that so often destroys adult lives. I was a strong lad and survived; but the poison was in the wound, and the wound remained ever open, and soon I found myself maturing amid a civilization which allows a man of twenty-five to court a girl of sixteen but not a girl of twelve (Nabokov, 1955, p.19).

When he first sees Lolita, she immediately reminds him of his childhood love Annabel because Annabel's physical appearance resembles to Lolita. He says:

It was the same child-the same frail, honey-hued shoulders, the same silky supple bare back, the same chestnut head of hair. A polka-dotted black kerchief tied around her chest hid from my aging ape eyes, but not from the gaze of young memory, the juvenile breasts I had fondled one immortal day (Nabokov, 1955, pp.38).

From this point of view, it can be said that Humbert Humbert's first interest is the girl's body. It is clearly understood that Annabel and Lolita are connected to each other. He thinks that their appearances are similar. Humbert Humbert and Annabel's love story ends with tragic end, Annabel's death of typhus. He does not accept Annabel's death and says,

I leaf again and again through these miserable memories, and keep asking myself, was it then, in the glitter of that remote summer, that the rift in my life began; or was my excessive desire for that child only the first evidence of an inherent singularity. When I try to analyze my own cravings, motives, actions and so forth, I surrender to a sort of retrospective imagination which feeds the analytic faculty with boundless alternatives and which causes each visualized route to fork and refork without end in the maddeningly complex prospect of my past (Nabokov, 1955, pp.15-16).

Annabel's death shocked him, and he states, "I also know that the shock of Annabel's death consolidated the frustration of that nightmare summer, made of it a permanent obstacle to any further romance throughout the cold years of my youth" (Nabokov, 1955, p.16). After Annabel's death, Humbert Humbert encounters difficulties in continuing his sexual development normally and somehow he becomes fixated.

After losing his first love Annabel, he meets Lolita. Hamrit claims that these two events are connected to each other, "his vision is divided, split between past and present, superimposing in a repeated time the images of the present nymphet and those of the teenager of his past" (2009, p. 142).

Nabokov portrays Humbert Humbert as a pedophile and states, "unhappy, mild, dog-eyed gentlemen, sufficiently well integrated to control our urge in the presence of adults, but ready to give years and years of life for one chance to touch a nymphet" (Nabokov, 1955, p.82). He is obsessed with nymphets and calls Lolita as a "nymphet": a "little deadly demon" with "fantastic power" (Nabokov, 1955, p.19). Humbert Humbert identifies nymphets as prepubescent girls and defines Lolita with fantastic terms:

Now I wish to introduce the following idea. Between the age limits of nine and fourteen there occur maidens who, to certain bewitched travelers, twice or many times older than they, reveal their true nature which is not human, but nymphic (that is, demoniac); and these chosen creatures I propose to designate as “nymphets.” It will be marked that I substitute time terms for spatial ones. In fact, I would have the reader see “nine” and “fourteen” as the boundaries — the mirrory beaches and rosy rocks — of an enchanted island haunted by those nymphets of mine and surrounded by a vast, misty sea (Nabokov, 1955, p.18).

Humbert Humbert frequently fantasizes Lolita and says:

Comfortably robed, I would settle down in the rich post-meridian shade after my own demure dip, and there I would sit, with a dummy book or a bag of bonbons, or both, or nothing but my tingling glands, and watch her gambol, rubbercapped, bepearled, smoothly tanned, as glad as an ad, in her trim-fitted satin pants and shirred bra. Pubescent sweetheart! (Nabokov, 1955, pp.147-148).

Humbert Humbert describes his erotic possession to Lolita and happiness to have Lolita. He writes, “Reader must understand that in the possession and thralldom of a nymphet the enchanted traveller stands, as it were, beyond happiness. For there is no other bliss on earth comparable to that of fondling a nymphet” (Nabokov, 1955, p.152). He fantasizes Lolita in the following quotation, “If I close my eyes, I see but a not immobilized fraction of her, a cinematographic still, a sudden smooth nether loveliness, as with one knee up under her tartan skirt she sits tying her shoe” (Nabokov, 1955, p.43). He is a creative person in manipulating Lolita. He tricks her and gives Lolita to sleeping pills with the intent of raping her. He lies to Lolita that they are good for her health. This situation can be seen in the novel, “When the dessert was plunked down—a huge wedge of cheery pie for the young lady and vanilla ice cream for the protector. Most of which she expeditiously added to her pie—I produced a small vial containing Papa’s Purple Pills” (Nabokov, 1955, p.112).

Humbert Humbert describes himself as a pedophile:

I knew exactly what I wanted to do, and how to do it, without impinging on a child’s chastity; after all, I had some experience in my life of pederosis; had visually possessed dappled nymphets in parks; had wedged my wary and bestial way into the hottest, most crowded corner of a city bus full of strap-hanging school children. (Nabokov, 1955, p.53)

Freud believed that psychosexual development’s five stages are important for the child’s future personality and behavior. The three stages, phallic, latency and genital stages are most relevant with Humbert Humbert’s abnormal sexual behavior and pedophilic character.

According to Freud, in the phallic stage, sexual identity starts to be formed in child and sexual urge toward the opposite gender parent is emerged. During this stage, the child's interest to his/her genitals develops. Humbert Humbert's mother's sudden death at the age of three is the first tragic event in his life and this causes his sexual behavior. He loses his mother's love and tries to find the pure love in nymphets. Moreover, his father leaves him and his relations with parents are very poor in his childhood. Seto also explains that, "poor parent-child attachment is also thought to directly increase the likelihood of sexual offending because poorly attached individuals are more likely to try fulfill their intimacy needs in socially unacceptable relationship" (2008, p.83).

Lolita also grows both without father and the lack of mother's love like Humbert Humbert. This situation can be explained with Electra Complex. Lolita is in serious competition with her mother and covers up her father's deficiency. She unconsciously takes revenge on her mother by taking away her new husband and her mother dies after learning the truth. Humbert Humbert is in the role of a protector father against Lolita. He tries to convince her that their relationship is moral. It can be understood that the protector father figure is the only area that Humbert Humbert can defend himself against Lolita. He mentions about the father's symbolic importance in life by referring to Freud's Oedipus complex. L. R. Hiatt states that, "Nabokov gives Humbert an Oedipus complex and, more precisely, that Nabokov has him trying to recover the 'pristine' relationship with the mother through pedophilia" (1967, p.364).

Humbert Humbert creates his character and describes himself as a "moralist", "child therapist" and "sensualist". He explains the reader this situation and talks about Lolita's latency stage:

[...] the moralist in me by-passed the issue by clinging to conventional notions of what twelve-year-old girls should be. The child therapist in me [...] regurgitated neo-Freudian hash and conjured up a dreaming and exaggerating Dolly in the "latency" period of girlhood. Finally, the sensualist in me (a great and insane monster) had no objection to some depravity in his prey [...] Human beings, attend [...] I should have known [...] that nothing but pain and horror would result from the expected rapture. Oh, winged gentlemen of the jury! (Nabokov, 1955, p.115).

Annabel's death also causes Humbert Humbert's sexual urge to nymphets. The genital stage starts in puberty and sexual impulses of the phallic stage reawake. The child is attracted to opposite sex parents. He first met with Annabel while he was twelve years

old. He is in the genital stage of Freud's psychosexual development and he starts to notice his sexual urge and says:

The only definite sexual events that I can remember as having occurred before my thirteenth birthday (that is, before I first saw my little Annabel) were: a solemn, decorous and purely theoretical talk about pubertal surprises in the rose garden of the school with an American kid, the son of a then celebrated motion-picture actress whom he seldom saw in the three-dimensional world; and some interesting reacting on the part of my organism to certain photographs, pearl and umbra, with infinitely soft partings, in Pinchon's sumptuous *La Beauté Humaine* that I had filched from under a mountain of marblebound Graphics in the hotel library (Nabokov, 1955, p.13).

Humbert Humbert is not sure about his pedophilic character, before he reaches his mid-thirties, "In my twenties and early thirties, I did not understand my throes quite so early. While my body knew what it craved for, my mind rejected my body's every plea" (Nabokov, 1955, p.20).

He suffers from the mental disease and hallucinations that causes pedophilia. After Humbert Humbert's sudden divorce with Valeria, his first wife, he is sent to the sanatorium. He says:

The passion I had developed for that nymphet—for the first nymphet in my life that could be reached at last by my awkward, aching, timid claws—would have certainly landed me again in a sanatorium, had not the devil realized that I was to be granted some relief if he wanted to have me as a plaything for some time longer (Nabokov, 1955, p.53).

In addition to Freud's psychosexual development Humbert Humbert's personality can be easily understood by analyzing Freud's human mind structure. His attractions of tiny girls clarify that his pleasure principle, id is dominant. He sees Lolita as a pleasure and sexual object. He says, "At other times I would tell myself that it was all a question of attitude, that there was really nothing wrong in being moved to distraction by girl-children" (Nabokov, 1955, p.20).

Marcus supports that Lolita is an object for Humbert Humbert and concludes that, "object of desire, not as a subject with feelings, thoughts, and wishes of her own but as a work of art," (2005, p. 189). Humbert Humbert's possession of Lolita is apparent, and he states "At the hotel we had separate rooms, but in the middle of the night she came sobbing into mine, and we made it up very gently. You see, she had absolutely nowhere else to go" (Nabokov, 1955, p.130).

Ego is the real and rational part of the personality. Ego always tries to balance the pleasure-seeking urges of id. Humbert Humbert's ego and superego are in conflict

throughout the novel. He is actually a pedophile, but he tries to seem a normal person on society and states, “I had so-called normal relationships with a number of terrestrial women having pumpkins or pears for breasts; inly, I was consumed by hell furnace of localized lust for every passing nymphet whom as a law-abiding poltroon I never dared approach” (Nabokov, 1955, p.19).

Humbert’s superego is dominant over his ego. He attempts to hide his real emotions and attraction to nymphets and marries Charlotte Haze. This marriage for him is the only way to be closer to Lolita. He even accepts this idea in the novel “I had brought up for detached inspection the idea of marrying a mature widow (say, Charlotte Haze)... merely in order to have my way with her child (Lo, Lola, Lolita)” (Nabokov, 1955, p.66). By saying this, he seems to follow the social and moral values.

Brand portrays Lolita as “a little girl as vulgar, energetic, flirtatious, seemingly innocent and yet manipulative as the American commercial environment” (1987, p.19). From Humbert Humbert’s point of view, Lolita is not innocent and states: “I am going to tell you something very strange: it was she who seduced me” (Nabokov, 1955, p.122). Lolita unveils Humbert Humbert that she had sexual relationship with a boy and lost her virginity at summer camp. He sees his sexual feelings to Lolita as a normal and explains that “I have but followed nature. I am nature’s faithful hound. Why then this horror that I cannot shake off? Did I deprive her of her flower? Sensitive gentlewomen of the jury, I was not even her first lover” (Nabokov, 1955, p.125). In spite of everything, Humbert Humbert really loves Lolita and says, “I loved you. I was a pentapod monster, but I loved you. I was despicable and brutal, and turpid, and everything, mais je t’aimais, je t’aimais!” (Nabokov, 1955, p.259).

Wood writes that Nabokov uses autobiography as a tool to hide his secrecy and states that, “autobiography is a device, and to speak in his own voice is a matter of having a model and being a mimic. With Nabokov there is always a mask, and of a self-proclaiming kind. Sincerity is something he achieves not by laying all masks aside but by manipulating them” (1995, p.23).

Appel notes that “There are...at least two plots in all of Nabokov’s fiction: the characters in the book, and the consciousness of the creator above it” (1991, p.xxvi). The fictional character Humbert Humbert shares some similarities with author Vladimir Vladimirovich Nabokov in terms of their personalities. Humbert Humbert can also speak

English, German and French like Nabokov. Besides, Humbert Humbert is a specialist in literature and teaches English in one of American Universities like Nabokov. Nabokov emphasizes the significance of a good reader “The good reader is my brother, my double” (2002, p.385). Like Nabokov, Humbert Humbert calls his reader brother (“Reader! Bruder!” (Nabokov, 1955, p.239). Humbert Humbert also portrays himself as a poet and an artist. By doing so, he tries to attract the reader’s attention and sympathy.

At the end of the novel, Humbert Humbert sentences himself and says, “Had I come before myself, I would have given Humbert at least thirty-five years for rape and dismissed the rest of the charges” (Nabokov, 1955, p.281).

5. CHAPTER FIVE

CONCLUSION

Psychology which tries to clarify human psyche, emotions, and feelings is closely connected with literature. The close relationship between psychoanalysis and literature has a guiding feature in understanding and interpreting the work. In this thesis, the close relationship between psychology and literature is established with the application of Freud’s psychoanalysis to both *Alice’s Adventures in Wonderland* and *Lolita*.

Sigmund Freud is one of the most well-known neurologists and philosophers in the history of psychology. Despite being a neurologist and psychiatrist, Freud has influenced not only in medicine or psychology, but also in literature and cinema. The psychoanalytic approach, which Freud laid the foundations, continues to be considered one of the most basic approaches in psychology. Psychoanalysis has an essential place in analyzing the character’s behaviors, thoughts and problems in depth. Psychoanalysis shed light on both the work and the inner world of the author. Thanks to Psychoanalysis, this study attempts to reach the unconscious of the results and reveal the hidden meanings in depth. Freud’s theory of psychoanalysis is a useful guide for underlying reasons of character’s problem causing pedophilia. Many Freudian techniques such as human mind theory and psychosexual theory can be applied to both novels to understand the meaning in depth. The hidden meanings related to pedophilia can be understood in both novels by applying Freud's psychoanalytic theory.

According to Freud's human mind model, personality consists of three main systems: id, ego and superego. In *Alice's Adventures in Wonderland*, Alice's id is dominant first. Her ego and superego develop and strengthen to solve the issues she faces in Wonderland as she journeys. In *Lolita*, the tragic events in Humbert Humbert's life shape his personality and causes his abnormal sexual behaviors. He tries to find true love in young girls. His Id is dominant throughout the novel because Lolita is a sexual object for him.

According to the psychosexual development theory, human sexual development is completed in five stages: oral, anal, phallic, latency and genital. In *Alice's Adventures in Wonderland*, the four stages of psychosexual development; oral, phallic, latency and genital are clearly seen through the main character Alice. Her eating and drinking bizarre things in Wonderland show that she is in the oral stage. Carroll reflects his fixation with food in the phallic stage through Alice. In the latency stage, Alice's social and intellectual skills develops. In the genital stage, Alice's body changes.

In *Lolita*, it is evident that Humbert Humbert reflects the characteristics of the three stages: phallic, latency and genital. In the phallic stage, Humbert Humbert's sexual interest to tiny girls develops. In the latency stage, he creates his character and describes himself as a "child therapist" and "sensualist". Besides, he mentions Lolita's latency stage in the novel. In the genital stage, he starts to notice his sexual feelings to tiny girls. In this stage, his sexual impulses gained in the phallic stage reawake.

Pedophilia in literature has been discussed from ancient times to nowadays. Pedophilia and child sexual abuse, associated with taboo topics in many societies, addresses it in *Alice's Adventures in Wonderland* and *Lolita*. Both novels secretly reflect pedophilia with deep meanings.

Alice's Adventures in Wonderland is one of the unique works in both children and adult literature that show a magical world with its richness of imagination and the depth of meaning. Carroll's photography and psychoanalytic reading of its work reveals the Carroll's mind and unconscious thoughts while writing this work. Carroll's taking photography of little girls and obsession with them could be interpreted that he wrote his work by inspiring his attitudes. Although there is no clear evidence that Carroll has a relationship with little girls, it is an inconvenient situation that an adult takes photos of little girls.

Since *Lolita*'s first publication, it has been criticized because of its sexual subject matter. The main character Humbert Humbert in *Lolita* tends to love prepubescent girls. Humbert Humbert's traumatic events in his childhood affect his personality and pedophilic behavior derived from his childhood traumas in his teenage life. His mother's death and the absent of his father affects his future life deeply. All these events lead to him a pedophile character in his adult life.

Traumas in the subconscious can cause the personality disorders. Both Carroll and Humbert Humbert suffer from tragic traumas experienced in their childhood. Moreover, Humbert Humbert and Carroll's unresolved Oedipus Complex could lead to their pedophilic behaviors. Psychoanalytic readings of *Alice's Adventures in Wonderland* and *Lolita* try to uncover Carroll and Nabokov's unconscious mind. The characters within both novels reflect the author's psyche. In *Alice's Adventures in Wonderland*, Carroll inspired from his real life and his friend Alice Liddell. In *Lolita*, Nabokov and Humbert Humbert's personalities resemble each other.

As seen in both works which are considered within the frame of Freud's theories, psychoanalysis is a method that enables to analyze the literary works in terms of characters events and authors from a wider scope.

While both novels deal with pedophilia, what is apparent is the way pedophilia is represented in different shapes. While *Lolita* clearly shows with the main character Humbert Humbert, *Alice's Adventures in Wonderland* includes hidden meanings and reflects pedophilia with Carroll's own experiences. In conclusion, topics such as pedophilia and child sexual abuse remain controversial in every society. Freud's psychoanalytic theory has contributed to many literary texts. *Alice's Adventures in Wonderland* and *Lolita* opens doors to other critics and researchers to explore literary works, from many points of view, especially from a psychoanalytic perspective.

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