T.C.
ATILIM UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE
ENGLISH CULTURE AND LITERATURE MASTER'S PROGRAM

SECONDARY WORLD FANTASIES: A STUDY OF *ALICE'S ADVENTURES IN WONDERLAND* (1865) BY LEWIS CARROLL AND *THE MAGICIAN'S NEPHEW* (1955) BY C.S. LEWIS

Master's Thesis

Elif Yılmaz

Ankara 2021

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Supervisor
Prof. Dr. N. Belgin Elbir

Ankara 2021

ACCEPTION AND APPROVAL

This is to certify that this thesis titled "Secondary World Fantasies: A Study of *Alice's Adventures in Wonderland* (1865) by Lewis Carroll and *The Magician's Nephew* (1955) by C.S. Lewis" and prepared by Elif Yılmaz meets with the committee's approval unanimously as Master's Thesis in the field of English Language and Literature following the successful defence of the thesis conducted on 08.07.2021.

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ETHICS DECLARATION

I hereby declare that;

- I prepared this thesis in accordance with Atılım University Graduate School of Social Sciences Thesis Writing Directive.
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- I prepared all information, documents, evaluations and findings in accordance with scientific ethical and moral principles.
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Elif YILMAZ

ÖZ

Yılmaz, Elif. Lewis Carroll'ın *Alice's Adventures in Wonderland* (1865) ve C.S. Lewis'nin *the Magician's Nephew* Romanlarında İkincil Dünya Fantazilerinin İncelenmesi, Yüksek Lisans Tezi, Ankara, 2021.

Bu tezin amacı Lewis Carroll'ın *Alice's Adventures in Wonderland* ve C.S. Lewis'in *the Magician's* Nephew romanlarını birincil dünya düzenindeki gerçeklik ve olasılık kavramlarıyla ilişkili olarak, "gerçeklik" kavramının metinlerdeki ikincil dünyalarda nasıl biçimlendirildiği ve ifade edildiği ve fantastik ögeler içeren metinlerin, gerçeklik kavramının biçimlendirilmesiyle bağlantılı olarak nasıl sınıflandırıldığı üzerinden incelemektir.

Tezin teori bölümünde, fantastik edebiyat eleştirisinin yirminci yüzyıldaki gelişim süreci, türün karakteristik özelliklerini ve fantastik ile gerçeklik arasındaki ilişkiyi açıklayan, J.R.R. Tolkien, Tzevetan Todorov, Eric S. Rabkin ve Rosemary Jackson tarafından yazılmış başlıca metinler incelenmiştir. Analitik bölümlerde *Alice's Adventures in Wonderland* ve *the Magician's Nephew* romanlarının fantastik ögeler içeren metinler olarak, fantastik edebiyat için önemi, bu metinlerdeki fantastik elementlerin teori bölümünde açıklanan metinlerin ele alınması yoluyla incelenmiştir.

Sonuç olarak fantastik, kişiler ve toplumların bilinçaltı arzularının tersine çevirme ve ortaya koyma yoluyla ifade edilmesidir, ancak içinde fantastik ögeler barındıran her metin, fantastik edebiyat ürünü değildir, çünkü fantastik edebiyat metinler, fantastiği ve doğaüstünü, gerçek olarak kabul etmelidir. Bu durumda, C. S. Lewis'in eseri bir fantastik edebiyat ürünü olarak sınıflandırılabilirken, Lewis Carroll'ın eseri için aynı durum geçerli değildir, zira Carroll'ın eseri içinde fantastik ögeler barından bir rüyanın hikâyesidir.

Anahtar Kelimeler: Fantastik, Bilinçaltı, İkincil, Doğaüstü, Gerçeklik.

ABSTRACT

Yılmaz, Elif. Secondary World Fantasies: A Study of *Alice's Adventures in Wonderland* (1865) by Lewis Caroll and *The Magician's Nephew* (1955) by C.S. Lewis, MA Thesis, Ankara, 2021.

The aim of this thesis is to analyze the fantasy lands in Lewis Carroll's *Alice's Adventures in Wonderland* and C.S. Lewis's *the Magician's Nephew* in relation to concepts of reality and possibility of the primary world order, through and exploration of how the notion of "reality" is formed and manifested in the fantasy lands portrayed in these texts and how categorization of a text with fantasy elements depends on the formation of reality.

The theoretical chapter presents a survey of the development of the criticism on literary fantasy in the twentieth-century through an exploration of some major texts which explains the characteristics of fantasy literature and the relationship of fantasy and reality by J.R.R Tolkien, Tzevetan Todorov, Eric S. Rabkin and Rosemary Jackson. In the analytical chapters the significance of *Alice's Adventure in Wonderland* and *the Magician's Nephew* as texts with fantasy elements to the literary fantasy is explored and the portrayal of fantastic within these texts is analyzed in the lights of the critical views discussed in the analytical chapter.

It is concluded that fantasy is an expression of unconscious desires of individuals and societies which are portrayed through reversal or manifestation, yet not every text with fantasy elements can be categorized as a work of fantasy literature since such works need to portray an acceptance of fantasy and suspension of disbelief, therefore while C.S. Lewis work can be analyzed as a work of fantasy genre, the same cannot be stated for Lewis Carroll's work which is a story of a dream with fantasy elements in it.

Keywords: Fantasy, Unconscious, Secondary, Supernatural, Reality.

ACKNOWLEDGEMENTS

I would like to express my sincere gratitude and special thanks to my supervisor Prof. Dr. N. Belgin Elbir for her assistance and encouragement at every stage of this work. I would not be able to finish this work without her invaluable support.

I would also like to thank the committee members, Prof. Dr. N. Belgin Elbir, Asst. Prof. Dr. Gökşen Aras and Asst. Prof. Dr. Nisa Güzel Köşker for their time and efforts.

I would also like to offer my special thanks to my parents and my sister for their unwavering support and belief in my. I sincerely devote the values of this work to my mother Latife Yılmaz who I owe my success in my education life for working as hard as me for this.

Thank you.

CONTENTS

INTRODUCTION

Although the literature of fantasy is described to be a "literature of unreal" (Jackson 2) it is not independent from reality. Fantasy introduces "unreal" through the rules and laws that are set as being "real." (2) Fantasy depends on what we accept as probable and real, (Landow 9) and is a case of hesitating the dominant order of things. (Todorov 172) It is a play with possibilities and a rearrangement of the order of nature. The source of fantasy lies in the individual unconscious as it functions as a tool to express the truth of the human heart, as well as a manifestation of what is lost from or lack in the dominant order, the society. (Jackson 9) It is a journey down the Rabbit Hole or through a Wardrobe to find what we desire the most.

This study aims to examine the relationship between fantasy and reality and how this form expresses the unconscious desires of individuals whether through reversal or manifestation. Furthermore, this study attempts to analyze the conditions under which the fantasy text is categorized and criticized. In this regard, Lewis Carroll's *Alice's Adventures in Wonderland* (1865) and C. S. Lewis's *The Magician's Nephew* (1955) are analyzed with regard to how these texts portray secondary worlds in contrast to the natural order. The first chapter is devoted to the theoretical framework. First of all J.R.R. Tolkien's "On Fairy-Stories" (1947) which attempts to define the formation of fairy stories and secondary realms is explained. Tolkien's text is based on the construction of Faerie on the expression of unconscious desires and the willing suspension of disbelief, as the Secondary World is a sub-creation of unconscious desires that can only be achieved through suspending one's disbelief when faced with supernatural. Secondly, the text of Tzevetan Todorov *The Fantastic: A Structural Approach to a Literary Genre* (1970) is analyzed. Todorov approaches the literature of fantastic from a structuralist point of view and states that the first condition of fantastic is hesitation. Individuals must hesitate when faced with supernatural and forced to make a final decision: to explain it based on the accepted reality or accept this new form of reality, Thereby, as a result of this final decision, readers can decide whether a text is purely fantastic or not. As a third source, Eric S. Rabkin's *The Fantastic in Literature* (1977) is explained. Rabkin asserts that fantasy is a reversal of the rules of the dominant order of things, and hence opens doors to

escape the accepted reality through fantasy. Finally, Rosemary Jackson's text *Fantasy: The Literature of Subversion* (1981) is explained. Jackson criticizes fantasy as a form that subverts reality to express unconscious desires and manifest what is lacking in or lost from the dominant order. The second chapter is devoted to Lewis Carroll's book *Alice's Adventures in Wonderland.* (1865) In this chapter, Lewis's work is interpreted through an examination of the fantastic elements used in the text and their link to the dominant order as well as the character's reaction to the new form of reality in the fantasy realm of Wonderland. The third chapter is devoted to C.S. Lewis's book *The Magician's Nephew.* (1955) Lewis's work involves a journey through multiple realms, therefore through an examination of this book, how the reality of several different realms including the primary world is illustrated in contrast to each other as well as the characters' reaction towards these multiple realities. In the conclusion chapter, *Alice's Adventures in Wonderland* (1865) and *the Magician's Nephew* (1955) are compared and contrast in the lights of critical views given in the theoretical chapter and the literary analyzes in the chapter two and three in order to understand the approach of these text to fantastic and their position in the fantasy literature.

The roots of Fantasy Literature can be traced back to works of Ancient writers, works that include mythological elements, epics, and legends. (Allen et al. 5) In *Oedipus Rex* by Sophocles, Homer's *Odysseus, Beowulf, Sir Gawain and the Green Knight* we witness the occurrence of fantastic elements. Fantastic instances are included in not only the works of ancient writers and the texts from Old English and Middle English periods but also in later literary periods as well. Some of Shakespeare's famous plays such as *A Midsummer Night's Dream* and *Macbeth* include fantastic elements. Also, in romances as well we can trace fantastic elements. George P. Landow in his article "And the World Became Strange: Realms of Literary Fantasy," compares romance and the fantasy genre. (Landow 8) He defines romance by referring to Richard Chase's description in *The American Novel and Its Tradition*:

> Feels free to render reality in less volume and detail… The romance can flourish without providing much intricacy of relation. The characters, probably rather two-dimensional types, will not be complexly related to each other or to society or to the past. Human beings will on the whole be shown in ideal relation- that is, they will share emotions only after these have become abstract

> or symbolic… Astonishing events may occur, and these are likely to have a symbolic or ideological, rather than a realistic, plausibility. Being less committed to the immediate rendition of reality than the novel, the romance will more freely veer towards mythic, allegorical, and symbolistic forms. (Chase 12-13)

According to George Landow, Chase's description of the romance genre can be applied directly to the fantasy genre. He compares these genres in respect to their attitudes towards reality and claims that fantasy is a "more extreme form" of romance and it "emphasizes its antithetical relation to the real as we normally conceive it." (Landow 8-9) Later in the eighteenth century, Jonathan Swift uses fantastic elements, creates fantastic, secondary lands in his famous satire *Gulliver's Travels.* In the Victorian Period, Lewis Carroll takes a little girl named Alice on a fantastic journey through Wonderland which is full of fantastic elements. In the twentieth century, right before World War I, J. M. Berrie takes his readers to Neverland where children never grow up, then comes two close friends, C.S. Lewis with his *Narnia* series and J. R. R. Tolkien with *The Hobbit* and *The Lord of the Rings.* All these literary instances have something in common and that is the fact that they break our notions of possibility, plausibility, and reality. How can the Green Knight *possibly* be alive after Sir Gawain beheaded him? How could the oracle know Oedipus' future? Can someone be as strong as Beowulf in *reality*? Supernatural elements make us question the kind of reality that is offered in those texts. Are witches in *Macbeth* or sirens in *Odysseus* real? Is it possible to travel to the land of Lilliputs like Gulliver? We as readers question the fictional worlds in these works and hesitate to believe in them because they are unlike our understanding of reality. This leads us to another question then: Why were these literary works were created? What led these authors to portray such fictional worlds?

In the literature of every nation and in each literary period, examples of literary fantasy can be found. However, as Manlove asserts, it was the fantasy fiction of England which has captured our interest first and foremost of all the world's fantasy. (Manlove "The Fantasy Literature" 1) In the eighteenth century, the literature of England brought us Gothic novels and in the nineteenth-century the ghost tale tradition. Additionally, it was the English literature in the twentieth century that presented much of the works of secondary world fantasy. (1) Furthermore, not only

for England but also for all the nations, the nineteenth century was a key phase for the development of fantasy literature. (Stableford) The century begins with an increasing interest in the "imaginary and the supernatural" which can be associated with Romanticism. The respectability of the fantastic was re-evoked by the Romantics and caused discussions about how can fantastic elements be used as artistic material. (Stableford) In England, this interest had to adapt itself to the conventions and laws of Victorian publishing and Victorian morals. This was a stressful task for the British writers. They did not want to work under such stress. The fantasy genre is "subversive of common sense" by nature and “the more rigid the moral attitudes which pass for common sense become, the more anarchic and dangerous fantasy may seem.” (Stableford) Rosemary Jackson in *Fantasy: The Literature of Subversion* also claims that a work of fantasy is the product of its social context and its limits are determined by this. Moreover, although fantastic struggles within these limits, it also uses such struggles as its source. (Jackson 2) Fantasy is the "telling index" of the cultural order and dominant value system. It introduces the "unreal" set against what is "real," therefore, Jackson argues, it is the "literature of unreality." (2) Therefore, the interest in the imaginary and the supernatural, of the literature of fantastic during the Victorian Period can be associated with the delimiter attitude of the Victorianism. Examples of this can be found in Bram Stoker's *Dracula,* Lewis Carroll’s *Alice's Adventures in Wonderland,* and *Through the Looking Glass*.

After the publication of Tolkien’s *The Hobbit* in 1937, the fantasy literature of the early twentieth century came of age. In the 1950s and 60s the works of C.S. Lewis, Ursula Le Guin along with Tolkien were published under the literary category of Fantasy Genre. "These titles helped forge a clear identity for the fantasy genre and are considered modern epics." As a result of technological and scientific developments, for instance, "quantum physics, new theories regarding the origins of the universe, and experiments with atomic energy," in this period the fantasy genre adopted a more sophisticated attitude. (Allen et al. 6) Tolkien and Lewis were the most influential writers of this genre in the twentieth century. They both attended Oxford and were both medievalists. They shared a "passion for what Lewis called 'Northernness’, characterized by Old Norse and Anglo-Saxon texts.” (Cecire 398) They both wrote for

children and influenced their friends at Oxford including Susan Cooper, Diana Wynne Jones, and Philip Pullman to write works for children. Their works were influenced by medieval texts as they include elements such as knights and other medieval elements. Moreover, the same attitude can also be found in the late twentieth-century fantasy literature works such as J.K. *Rowling's Harry Potter* books. (398) The twentieth-century fantasy works differ from those of the nineteenth as the fantasy literature of the twentieth century is more epic. "Victorian fantasies have individual heroes and concerns, where now we have people who either represent or may ruin whole worlds" such as in the works of Lewis and Tolkien. (Manlove "The Fantasy Literature" 73) In the works of the nineteenth century the evil can be traced within the self in the form of greed or egotism, whereas in the twentieth, it is now outside of self, it is power-lust or megalomania. (73) Colin Manlove in The *Fantasy Literature of England* states that:

> This transfer of spiritual issues to the collective is a peculiarly twentieth-century development: it is also seen in the ecological rather than moral emphasis of modem fantasy, whereby the objective is often to save or restore threatened or blighted worlds rather than the self. (73)

Furthermore, examples of Christian Fantasy can be found in the nineteenth century which can function as some kind of "a response to the intellectual currents of the age. Not so, or less so, in the twentieth." (66) According to Manlove, the Christian Fantasy works in the twentieth-century differ in the portrayal of visions for in the twentieth-century fantasy works, those visions are "individual pictures." They are, "products of particular persons in particular circumstances, rather than of representative minds grappling with a public controversy." Thereby, the context of the debate on Christianity in the wider sense has largely faded away. (66-67) Instead, a more secure environment was established for writers to express their beliefs without being apologetic. (67)

What changed in the twentieth century? Why do the attitudes of twentieth-century fantasy writers differ from those of the nineteenth? First of all, writers of modern literature reject Victorian notions and morals. Thanks to the establishment of the Education Act in 1870 the number of literate people increased, therefore the production of popular literature increased as well. (Greenblatt and Abrams 1827) As

well as the technological, scientific developments, the way people think changed in the twentieth century as a result of the two world wars. (1828) The twentieth-century faced the two of the most destructive wars in history: World War I and World War II. They turned the world upside down. The old systems and thereby the old literary habits were changing. The wars caused the destruction and dislocation of many people. Rapid numbers of migrants caused the mixing of cultures and classes, thus changed the old order. (1828) World War II started two decades after the first one. At this point, the artists were creating works that are only realistic in appearance, works that present "the common and everyday surface of the world" and that portray realism as "a mere raft floating on a supernatural ocean." (Manlove “The Fantasy Literature” 73) For instance, in the works of C. S. Lewis under the category of fantasy literature, we are offered a world, in Manlove’s words:

> Which changes throughout its history, becoming more secular after the great and dangerous supernatural events of its creation, fall, and redemption, and then finally decaying. Lewis further alters the notion of a secondary world by giving us one which does not need to be self-consistent. (177)

Therefore, the modern fantasy alienates itself from its Victorian values and in the light of these changes in the twentieth century, takes a more social form rather than individualistic. (178)

CHAPTER ONE

LITERARY FANTASY

The literature of fantasy had its climax in the nineteenth and twentieth centuries. To better understand the reasons behind this increasing tendency to create works of literary fantasy and secondary worlds in the nineteenth and twentieth centuries, a definition of the genre is needed. According to George Aichele, to understand the many of a story requires an understanding of the genre because it is "the question of the genre" that guides the "narrative meaning." (Aichele 170) Through the description of the genre, relations between different texts can be formed as well as relations between a text and "the reality inhabited by the reader." (170) Therefore, before attempting to build a criticism on a work of fantasy literature, one needs to ask such questions as what is fantasy? What is the relationship between fantasy and reality?

Roger C. Schlobin in *Phantasmagoria: Collected Essays on the Nature of Fantasy and Horror Literature* claims that the birthplace of fantasy is neither literature nor art. He states that fantasy is first created in our "inner reality." (Schlobin 7)

> It was upon an inner reality that humans built themselves and their relationships, societies, civilizations, and their culture. People live in inner awareness […] In this role, they have populated the cosmos with spirits and demons, religions and philosophies, social orders and political systems, rituals and myths, laws and mores, boundaries and belonging, hopes and expectation—all created first in mind. (7)

Therefore, the mind is the source of the fantasy materials. They are both “raw materials and finished products of psyche.” (8) Fantasy is part of our everyday life, a natural activity. It is a tool to form images and then to convert them as “external manifestations.” (8) Schlobin claims that fantasy exists both as a genre and as an element in the text, but what makes an element fantastic? What determines whether a text belongs to the fantasy genre or not? According to Schlobin, "the initial definitive statement of fantasy's pervasive quality" was offered by E.M. Forster:

> There is more in the novel than time or people or logic or any of their derivatives, more even than Fate. And by "more" I do not mean something that excludes these aspects nor something that includes them, embraces them. I mean something that cuts across them like a bar of light, that is intimately connected with them at one place and patiently illumines all their problems, and at another place shoots over or through them as if they did not exist. We shall give that bar of light two names, fantasy, and prophecy. (Forster 74)

An element of fantasy depends on our understanding of what is reality. As George Landow asserts, fantasy is concerned with what we find improbable and probable. Moreover, one's conception of fantastic tends to change depending on the individual and the time period. Landow asserts that developments such as air travel and telecommunication were once fantastic things for people, although they are now part of our daily lives. These things were not part of the reality of a Middle Age man. They were improbable and unexpected back in the seventieth century. (Landow 9) It is a tool for transforming reality, as in the case of C. S. Lewis who claims to be using fantasy as a tool to talk about Christianity and to transform the fear of God, of sufferings of Christ "by casting all these things into an imaginary world, stripping them of their stained-glass and Sunday school associations." (Lewis "Of Other Worlds")

As a genre, fantasy is "fiction involving the supernatural or impossible." (Manlove 3) Fantasy is the feeling of uncertainty, the hesitation in the reader and the character—for Todorov, and the unconscious desires of the society and the writer, subverting the dominant ideology of the society and emphasizing what is lacking in the real world –for Jackson. Lewis Carroll, the creator of the Wonderland at the end of a rabbit hole, states in the "Preface" to *Sylvie and Bruno* that sometimes "the random flashes of thought" and "hopelessly illogical phenomenon" can occur and they are:

> Suggested by the book one was reading, or struck out from the "flint" of one's own mind by the "steel" of a friend's chance remark but they had also a way of their own, of occurring *á propos* of nothing. (Carroll, "Preface" 322-23)

Thereby, what he calls "the random flashes of thought" and "hopelessly illogical phenomenon" might be associated with what Jackson calls "unconscious desires." Furthermore, according to Lewis, it is the story that grows out of incidents, not the incidents that grow out of the story. (323) Thus, we can also assert that Lewis as well links the occurrence of an illogical event, a fantastic occurrence to what is

logical, to an already existing incident. C. S. Lewis also asserts that stories arise from incidents. He uses fantasy elements such as a witch queen, a speaking lion, or rings that will take you to other words to portray Christianity. "Everything begins with images," he states, and the Form in which these images, or incidents in Carroll's words, turns into "stories." Reality turns into fiction, something logical turns into something illogical. (Lewis "Of Other Worlds") For Tolkien, fantasy is "natural human activity." (Tolkien 65) It is not only a literary mode, an artistic form but also a human need, a way of expression. (65) Fantasy is a process of image-making by using materials from the world we live in. (60) It is a spell, an enchantment. However, this enchantment is not always used for good, (65) that is to say it might be a curse as well as a blessing. That is why he describes fantasy as a natural human activity as:

> Men have conceived not only of elves, but they have imagined gods, and worshipped them, even worshipped those most deformed by their authors' own evil. But they have made false gods out of other materials: their notions, their banners, their monies; even their sciences and their social and economic theories have demanded human sacrifice. (66)

Two of the most influential critical works of the twentieth century on the subject of literary fantasy belong to J.R.R Tolkien and Tzevetan Todorov. (Sandner 285) In 1938, at the University of St Andrews, J. R. R. Tolkien delivered a lecture on fairy stories (Flieger and Anderson 126) which was published as an article entitled "On Fairy-Stories" later in 1947. (122) His essay attempts to build a structure of fairy stories and fairylands.

> "On Fairy-stories" is not just an exercise in literary or even theoretical analysis, however, any more than it is merely a personal statement of creative principles. It also engages with and gives an abbreviated history of, one of the great intellectual explorations of the nineteenth and early twentieth centuries, comparative philology and its implications for the development of human perception. (20)

While explaining the structure of fairy stories, "On Fairy-Stories" also attempts to describe fairy stories or fantasy as a genre. However, although it was presented as a genre by Tolkien in 1939, it was in the 1970s that the study of literary fantasy took its place in the academia, rather than fan clubs and fanzines. (Olsen 99) Lance Olsen in his article "Postmodern Narrative and the Limits of Fantasy" claims that "it has become

par for the course to reinvent the wheel by asserting that all narrative is to some extent fantastic in that it points to what is not there." (99) Carmen Martín Santana in her article “The World of the Fantastic as a Literary Genre: The Trace of a Quest in Angela Carter's *The Bloody Chamber”* states that it is thanks to Tzevetan Todorov, the fantasy is now accepted as a literary genre. (Santana 186) In 1970, French structuralist Tzevetan Todorov published his work *The Fantastic: A Structural Approach to a Literary Genre,* and presented fantasy as a literary form. (186) According to Todorivian fantasy, it is a genre which is not autonomous but rather "situated on the frontier of two other genres: the marvelous and the uncanny." (188) Todorov approaches fantasy from a structuralist point of view in his work and emphasizes the importance of the "reader's first reaction," the feeling of uncertainty and hesitation. Furthermore, his criticism takes fantastic into consideration as a literary genre and attempts to build an understanding of how this literary genre is structurally determined. (Nandorfy 102) Therefore, this structuralist criticism of Todorov associates the genre to what is real in a direct manner, that is to say, a work of literary fantasy is associated with "the expectations of both character in the text and reader outside the text toward what is real and what is fantastic.” (Northrup 1) Since Tzevetan Todorov’s text, many of the critics of this genre defines it in direct relation to reality. (iii) However, unlike Tolkien, his approach talks about a "violated reality." Tolkien's approach talks about a newly constructed form of reality in a secondary world. For this reason, although both critics use primary world materials as their sources, Todorivian Fantasy excludes Tolkienian Fantasy, or in Colin Manlove's word's "Secondary World Fantasy." (4) However, it does not mean that contemporary critics and writers of fantasy do not use Tolkien's point of view as a source or ignore it as a subgenre. First of all, to ignore the Secondary World Fantasy is to ignore the fact that it was Tolkien's fantasy which gave them "the necessary framework to build their critical examination." (4) Moreover, to ignore it means also to eliminate works of Secondary World Fantasy such as C.S. Lewis' *Narnia* books or Tolkien’s *Lord of the Rings* books. Finally, there are contemporary critics and writers who follow Tolkien’s approach such as David Eddings, Roger Zelazny, Stephen R. Donaldson, and J. K. Rowling as well as people who follow Todorov’s approach. (iii) Thus, in this regard, it can be stated that it is a matter of interpretation.

J. R. R. Tolkien in his essay “On Fairy-Stories” attempts to define what is a fairy story, while searching for answers to the following questions: What are fairy stories? What is their origin? What are they used for? (Tolkien 27) In his criticism, he borrows terms such as "sub-creation" and "willing suspension of disbelief" from Coleridge. As Clyde Bryan Northrup states, he uses *sub-creation* regarding the author and *willing suspension of disbelief* which he also calls *literary belief* or *secondary belief* concerning the reader. (Northrup iv) Tolkien first turns his attention to *Oxford English Dictionary* to seek a definition of fairy-story but explains that there is not a definition for the combination of the words fairy and story. However, there is a definition for the word fairy-tale, but, he states, this word is not sufficient enough for his purposes. (Tolkien 28) Therefore, he looks for the word *fairies* in the dictionary: "Supernatural beings of diminutive size, in popular belief supposed to possess magical powers and to have great influence for good or evil over affair of man." (28) Then, he looks for the definition of supernatural to further analyze the term, however, asserts that this word cannot be applied to fairies as it is the human-kind that is supernatural in the fairy-land but fairies. (28) Fäerie—the fairy-land or the perilous realm—is in which a fairy story sets.

> The realm of fairy-story is wide and deep and high and filled with many things: all manner of beasts and birds are found there; shoreless seas and stars uncounted; beauty that is an enchantment, and an ever-present peril; both joy and sorrow as sharp as swords. (27)

Tolkien, then, turns his attention to the roots of the word *fairy* and writes that it is the modern equivalent of the word *elf* which can be seen in old German, Scandinavian and Celtic tales. Furthermore, as Tolkien asserts, the word “fairy” or “fay” which comes from French, was not used until the Tudor period. (28-30) Fairies are the inhabitants of the Fäerie and we can only have an encounter with *elves* within the borders of the perilous realm for they cannot exist independent of fairy stories. However, although fairies or elves are inhabitants of Fäerie, a fairy story, according to Tolkien, "does not depend on any definition or historical account of elf or fairy but upon the nature of Fäerie." (32) Hence, Tolkien focuses on to explain the nature of Fäerie in order to offer a definition of the fairy story. Fäerie for Tolkien is not

something we can describe directly as it "cannot be caught in a net of words," and a "fairy story" uses Faerie regardless of its main purpose. (32)

Tolkien distinguishes the lands of human-kind and fairy by calling them Primary World and Secondary World in order to explain on what parameters a Secondary World—the Fäerie—is created. Tolkien's notion of the Secondary World can be analyzed under three characteristics. First of all, a Secondary World is a result of the process of creating visions of fantasy: A running rabbit with a concern of time, or a ring that will take you to *Narnia.* These fantasy visions are created by the story-maker, or the sub-creator through the use of magic which Tolkien calls enchantment. (Tolkien 41) The sub-creator is the author "who creates through writing Secondary Worlds that contain fragments "of the truth"." (Northrup iv) The process of creating fantasy visions start with a desire to have the power of enchanter: the ability to "make heavy things light and able to fly, turn grey lead into yellow gold and the still rock into a swift water." (Tolkien 41)

> When we can take green from grass, blue from heaven, and red from blood, we have already an enchanter's power - upon one plane; and the desire to wield that power in the world external to our minds awakes. It does not follow that we shall use that power well upon any plane. We may put a deadly green upon a man's face and produce a horror; we may make the rare and terrible blue moon to shine; or we may cause woods to spring with silver leaves and rams to wear fleeces of gold, and put hot fire into the belly of the cold worm. But in such 'fantasy', as it is called, new form is made; Faerie begins; Man becomes a sub-creator. (41-42)

The second characteristic of the secondary world is "the willing suspension of disbelief," which Tolkien also states as "literary belief" or "secondary belief." Tolkien asserts that this process of creating fantasy visions is possessed by free will. (52) The sub-creator builds a world which is external to our mind. It is unlike what we are familiar with. In this Secondary World, the sub-creator constructs new rules, conventions, or even as in the case of Tolkien's *Lord of the Rings* books, a new language. Thereby, within this Secondary World, what is accepted as true and possible, what is "true," are those rules, meanings, and conventions, but of the Primary World. Although the Secondary World is external to our minds, we can go into it through "the willing suspension of disbelief." However,

> This suspension of disbelief is a substitute for the genuine thing, subterfuge we use when condescending to games or make-believe, or when trying (more or less willingly) to find what virtue we can in the work of an art that has for us failed. (52)

The story-maker must build these fantasy visions sufficient enough to rise "literary belief." (52) The sub-creator should cast a spell that is impossible to broke or else, the moment you stop believing, the moment the spell is broken, you will find yourself back in the Primary World, watching the Secondary World from afar and it will be quite suffering because it is now intolerable to look and listen to it. (52) Therefore, we cast a spell, choose to believe, and escape to a Secondary World in order to be away from the familiarity of the Primary World.

The third characteristic is that the Secondary World is not an entirely separate entity from the Primary World. The images in the Secondary World are the "rearrangements of the primary material," (60) as in the case of C.S. Lewis who claims to be using fantasy images to portray his ideas on Christianity. His primary material is the doctrines of Christianity and Christian education and in the Secondary World, he portrays these materials in the form of a lion who creates a new world. Thus the function of the Secondary World is to reconstruct reality. This process of reconstructing reality violates "the alethic modalities of possibility, impossibility, and necessity," and gives reality a new form. (Dolozél 115) Alethic modality is a variety of modalities. (von Fintel 21) According to Kai von Fintel, a modality is a class of linguistic meaning associated with the representation of possibility and necessity. (20) von Fintel states that the term "alethic" comes from the Greek word *Aletheia* which means "truth." Furthermore, this type of modality is concerned with what is "possibility or necessity" in the broadest sense. (21) Therefore, on which conditions the Secondary World, or as Dolozél states in *Heterocosmica: Fiction and Possible Worlds*, the supernatural world is built is determined by these alethic modalities, particularly in terms of "causality, time-space parameters, and the action capacity of persons." (Dolozél 115) Therefore, although through imagination, the sub-creator forms images that are not real, "illogical phenomenon," – as Carroll asserts— they emerge from concepts revolving around the idea of being unlike the Primary World, thus it requires to use already existing materials as the source of the Secondary World.

(Tolkien 60) Therefore, the third function of the Secondary World is to deconstruct reality.

The Secondary World then is a result of a sub-creator's fantasy visions that are the products of an unconscious desire to have the power of the enchanter. Furthermore, the story-maker can have the power of the enchanter only through the willing suspension of disbelief. To be able to be a part of this newly formed reality, he or she needs to believe that the laws and meanings of the Secondary World are the dominant ones now. However, we should not forget that those new creations are products of the alethic modalities of the Primary World. We cannot destroy reality entirely nor can we build a nonexistent form of reality. As the Law of Conservation of Mass claims, nothing comes from nothing. “Matter cannot be created or destroyed. It can change forms but is conserved.” (Helmenstine “Law of Conservation”) Hence, the same rule can be applied to the fantasy visions which create the Secondary World; we cannot create images, ideas, or visions out of nothing or destroy them entirely. We can only take what already exists and give it a new shape in the Fäerie.

Tolkien’s essay, then, explains four qualities of the fairy stories: Fantasy, Recovery, Escape, and Consolation. (Northrup v) A fairy story consists of both "enchantment and ordinariness" because, although the enchantment, the magic is an essential part of the fantasy visions, its source is the materials from the Primary World. (v) Tolkien adds that fantasy "arrests strangeness" which is both an advantageous and disadvantageous quality. Fantasy arrests what is strange, what is unlike as its source, and as a tool, reflects what is desired. However, it might be a disadvantage because many people do not want to be "arrested" by the familiarity of the Primary World and therefore, often confuse fantasy with dreams, illusions, or mental disorders. For Tolkien, it is a malice, a fallacy because there is no art in dreams or illusions, unlike fantasy which is an expression of art. (Tolkien 60) Here we need to note that what Tolkien means here by fantasy is not fantasy as a genre but an element in the text. Recovery is also related to the "ordinariness—the things taken for granted as we go about our lives—and these simple things recapture their “magic” by our seeing them within the narrative world." (Northrup v) Furthermore, a fairy story opens ways to an

escape by removing us from the Primary World. Finally, as a *consolation*, it gives the readers a happy ending. (v)

Todorov in his book *The Fantastic: A Structural Approach to a Literary Genre*, defines fantasy as directly related to reality. He talks about the world we live in, the world which we know by its familiar rules and conventions, and asserts that sometimes there may occur an event that we cannot explain with our knowledge about those familiar rules and conventions such as the appearance of devil or a vampire. In such cases, according to Todorov, we can seek an answer through two possibilities:

> The person who experiences the event must opt for one of two possible solutions; either he is the victim of an illusion of the senses, of a product of the imagination – and laws of the world then remain what they are; or else the event has indeed taken place, it is an integral part of reality – but then this reality is controlled by laws unknown to us. Either the devil is an illusion, an imaginary being; or else he really exists, precisely like other living beings – with this reservation, that we encounter him infrequently. (Todorov 25)

As a result, it can be claimed that the fantastic is concerned with this process of uncertainty, as the fantastic is when an individual who is accustomed only to the workings of the universe hesitates to choose between these possibilities while confronting a supernatural occurrence. Furthermore, according to Todorov, as soon as we make our decision whether the devil is real or an illusion, the fantastic is left for an adjacent genre: the uncanny or the marvelous. (25) The existence of these neighboring genres, the uncanny and the marvelous, is related to how the reader or the character chooses to explain the fantastic occurrences. Regardless of the character's decision, the reader opts for a solution at the end of the story concerning his or her hesitation. If it is decided by the reader that the laws of reality remain intact and allows for an explanation about the phenomena, then it can be asserted that the text belongs to a different genre: the uncanny. However, if the decision made is new laws of nature must be entertained to account for the phenomena, then the marvelous genre can be discussed concerning the text. (41) Thereby, the life of fantastic is a dangerous place and it faces the risk of evaporating at any moment. Therefore, the fantastic can be found on the frontier of two genres, instead of being an autonomous genre. These two genres, as explained before, are the uncanny and the marvelous. (41)

If we are to ask how one can differentiate the marvelous and the uncanny, Todorov explains that we should choose between two orders of words: the order of natural world and the order of the supernatural world. Moreover, according to Todorov fantasy has a differential character which creates a line that separates the uncanny and the marvelous (27) The uncanny is “the supernatural explained” (41), and the marvelous is "the supernatural accepted." (42) In addition, in the case of both the uncanny and the marvelous, we can talk about transitory subgenres. One sub-genre occurs between the fantastic and the uncanny and the other occurs between the fantastic and the marvelous. (44) Texts that carry the hesitation characteristic of the true fantastic are included in these sub-genres for a while, however, this comes to an end in the marvelous or the uncanny. (44) To represent these transitory genres, Todorov offers a diagram:

Uncanny | Fantastic-uncanny | Fantastic-marvelous |Marvelous (44)

According to the diagram, the true fantastic is represented by the median line which separates the fantastic-uncanny and the fantastic-marvelous and this median line corresponds to the essence of the fantasy genre and acts as a threshold between two neighboring realms. (44) Todorov explains the fantastic-uncanny as a sub-genre in which things that appear supernatural in a story obtain a logical answer at the end. Furthermore, the character and the reader are led to believe in an intervention of the supernatural by these occurrences in a story which has an unaccustomed character. This type has been described and often condemned as “the supernatural explained” by critics. (44)

In addition, Todorov talks about the “types of explanation that erode the case for supernatural.” (45) The first one, he explains, is coincidence or accident. According to Todorov, in the supernatural realm prevails what might be called "pan-determinism" rather than chance. Other explanations are dreams, the influence of drugs, illusions of the senses, and madness. Thereby, he adds two groups of excuses that can be discussed here. The first one corresponds to "the opposition of real and imaginary" and the other to "the opposition of real and illusory." The first group includes such explanations as dreams, drugs, and madness. That is to say, there has not been a supernatural event. In

fact, Todorov asserts, everything that occurred was a part of imagination and nothing has actually happened. The second group includes coincidences, tricks, and illusions. Here, the events actually occurred, however, they can also be explained logically. (45) Todorov adds that in the definitions which he has cited above, the logical solution was determined as absolutely devoid of internal possibility, but on the contrary, the solutions offered for the supernatural would have been quite probable. Thereby, Todorov argues that "the probable is not necessarily opposed to the fantastic**,"** as what is referred to by the fantastic is the mutual perception of the reader and one of the characters which are ambiguous. (46) The second transitory sub-genre, the fantastic-marvelous, is explained as a class of narratives which is shown as fantastic and which accepts the existence of the supernatural rather than offering a rational explanation because as Tolkien also states confusing fantasy with dreams, mental disorder, or illusions is an error. (Tolkien 61) It is an explanation the reader or the character comes up with when he or she chooses not to believe in the supernatural occurrence and instead of accepting it, finds a reasonable solution. Therefore, we can assert that supernatural-explained is to lose control of the fantasy and holding onto the reality in the world we live in. For this reason, the fantastic-marvelous is the closest narrative to what Todorov describes as "pure fantastic." Therefore, the borderline between the fantastic-uncanny and the fantastic-marvelous will be uncertain, yet the presence or absence of particular features will permit us to make a decision. Therefore for Todorov, if the final solution of the character is to explain the supernatural as dreams or madness, it is not pure fantastic or close to being pure fantastic. (Todorov 52)

Both Todorov and Tolkien exclude certain literary devices from the criticism of the fantasy. According to Todorov "when the reader emerges from the world of the character and returns to his own praxis (that of reader) a new danger threatens fantastic," which is the interpretation of the reader. (32) Tolkien in "On Fairy-Stories" excludes dreams, madness, illusions, satire and travel writing from the characterization of fairy stories. Not only because they have no art in them, but also because a dream that is imagined during the sleeping hours means that as soon as the dream ends we are bound to be back in the Primary World, and thus to be unable to suspend disbelief.

(Tolkien 35) Moreover, Tolkien also excludes satire because enchantment for Tolkien something to be taken seriously. It should not be laughed at. (33)

> I rule it out, because the vehicle of the satire, brilliant invention though it may be, belongs to the class of travelers' tales. Such tales report many marvels, but they are marvels to be seen in this mortal world in some region of our own time and space; distance alone conceals, them. (34)

Thus, Tolkien also excludes travel stories in this regard. While he states *Sir Gawain and The Green Knight* as a good example of the seriousness required by the fairy story, he excludes *Gulliver's Tales* by Jonathan Swift as it is both a travel story and a satire. (33) Therefore, in the light of Tolkien's claims on satire, one might state that satire for him is not categorized as a work of fantasy literature, because satire as well brings an explanation to the enchantment and prevents the reader to suspend disbelief, because as long as we read a work of literature as satire we are bound to see the elements in the text as a part of the Primary World, rather than the Secondary World. Furthermore, he also states his dislike for allegory. When his novel *The Lord of the Rings* was published many people interpreted it as an allegory of the danger of the atomic bomb. However, he asserted that he dislike allegory and its manifestation because he prefers the readers' experience over the historical interpretation. (Barnebé 52-53) Like Tolkien, Todorov also excludes dreams, madness, illusion, and allegory. As mentioned above, if the final decision is to explain the supernatural as a dream, then for Todorov it is not pure fantasy nor is it close to being pure fantasy (fantastic-marvelous.) In the same manner, he asserts that if a text is explained to be an allegory, we would not hesitate the existence of a speaking lion or the fairies and as the first condition of the fantasy is the reader's hesitation, allegory cannot be regarded as fantasy. (Todorov 32)

Following Todorov, in 1977, Eric S. Rabkin published his book *The Fantastic in Literature* in which text and its direct relation to reality is the primary source of the criticism, similar to Todorov. According to Rabkin, fantasy is a reversal of the ground rules of the narrative word and given in the text through different signals. Furthermore, Rabkin writes that fantasy is a form of escape literature and creates an escape way to what one desires.

He starts by asking "what exactly is the fantastic?" (Rabkin 3) Rabkin asserts that "every work of art sets up its own ground rules." This ability to set ground rules is essential in a work of art. He states that this act of setting ground rules is what Tolkien calls "sub-creation." (4) In a work of fantasy, however, these ground rules of the narrative world are contradicted, "reversed." (4-5) In this regard, he talks about the "diametrical reconfiguration" of the narrative world. (5) In his criticism, Rabkin names what Tolkien calls "the Primary World," the armchair world. Furthermore, like Todorov, he states that the narrative world and the armchair world are directly related, and “we enter a narrative world with the preconceptions of our armchair world intact, and these preconceptions only change as the narrative configures them.” (10)

According to Rabkin, for a text to be fantastic, the ground rules offered by the narrative world should be "diametrically contradicted." The meanings in the text must make a total reversal from "up to down, from + to –," (8) because for the fantastic to exist, there needs to be a 180° reversal in the ground rules of the narrative world (12) which he calls diametric reconfiguration. Therefore, by way of diametric reconfiguration, one can "distinguish fantastic from other non-normal occurrences," which Rabkin asserts are the unexpected and the irrelevant. Next, he explains what he means by "unexpected" in the case of the fantastic. First of all, he explains the unexpected in its literal sense which he asserts means *not-expected.* It is when a character that was never mentioned before in the text suddenly appears. It is a *not-expected* occurrence in the text, however, it is an ordinary element. Thus, it is not a fantastic occurrence. (8) Next he explains the unexpected in the sense of *dis-expected.* They are "elements which the text had diverted one from thinking about which, it later turns out, are in perfect keeping with the ground rules of the narrative." (9) That is to say, at first the text leads us in one direction but suddenly, *dis-expectedly* leads us to a different road as in the case of jokes. However, although *dis-expected* occurs in the fantastic, they are not fantastic in themselves. (9) Hence, we can assert that they are to support the fantastic. Finally, he explains the unexpected in the sense of *anti-expected.* He illustrates it with an example: Dead cannot speak either in this world or in the narrative world of Wonderland. However, if such reversal occurs and dead starts to

speak, then it is unexpected in the sense of *anti-expected.* Therefore, when *anti-expected* happens, we find ourselves “in the presence of the fantastic.” (10)

Next, Rabkin explains what he means by "irrelevant" and whether we can take it as the fantastic or not. In every work of art Rabkin asserts, there is an organic wholeness, ground rules. However, irrelevant violates this organic wholeness but reverses them. He explains that two kinds of irrelevant can be found in texts: Apparently Irrelevant and Truly Irrelevant. Apparently Irrelevant seems to be violating the organic wholeness, however, it in fact functions cooperatively and obeys the rules of the organic wholeness. (13) It exists to support something higher level relevant as in the case of *Don* Quixote. It is not unexpected, therefore not fantastic. In the case of the Truly Irrelevant, we are faced with no connection with the ground rules at all. (15) However, the fantastic, is in part formed by the ground rules of the narrative for it is the direct reversal, *diametric reconfiguration* of these rules. Hence, the truly irrelevant is not fantastic as well. (15) According to Rabkin, the fantastic in a text is signaled in three ways:

> One way for a writer to signal us across time and space that he intends the fantastic is to give us examples […] that depend on diametrical reversal of purely structural ground rules. […] Two other surprisingly widespread, though not quite as sure, signals of the fantastic: a character's astonishment and the statements of the narrators. By these three types of signals […] we can identify the fantastic. (17)

Rabkin’s criticism claims that "the fantastic is to be used to reveal the truth of the human heart," (27) the desire to have the enchantment of the Faerie. This fairyland, or as what Rabkin names it, the World of Enchantment is where we find what our hearts desire, hence, "the truth of the human heart," (34), and only in the World of Enchantment we might have the enchanter's world. (36) The World of Enchantment produces continuing astonishment and reverses the ground rules of its narrative world. It functions as a medium to illustrate "the truth ıf the human heart." (37) According to Rabkin, Fantasy is a form of escapism. In this regard, he analyzes fantasy in comparison to escape literature which includes genres such as gothic tales and fairy tales. However, he agrees with Tolkien's statements on eliminating fairy-tales from the categorization of works of literary fantasy. (38) For Rabkin the most common

characteristic one can find in a work of fantasy is the vision of Escape. (42) Until this point, he talks about "the diametrical reconfiguration of the narrative world within the fantastic." However, he asserts that we might also have a "diametrical reconfiguration of an extra-textual world within the narrative world." That is to say, he states that sometimes a text might include not only the reversal of the internal ground rules but also external ground rules as well. Furthermore,

> If those external ground rules are seen as a restraint on the human spirit—be they, for instance, the belief that there is no excitement in life, the belief in the decline of man, the belief in the lawlessness of the universe—then a fantastic reversal that offers a narrative world in which these ground rules are diametrically reversed serves as a much- needed psychological escape. (42)

Boredom, he states, is a prison for the mind, and the fantastic functions as a way to escape from this prison. (42) The task of escaping the mind is not an easy one as sometimes the restraints that we desire to break loose from might be grounded in our perception of ourselves on the nature of the world. For this reason "a mere change" is not enough to escape from the prison of our minds. In this case, a diametrical reconfiguration is needed. If what imprisons the mind is boredom, then states Rabkin, what we need to break lose is excitement. (45) That is to say, an escape by way of diametrical reconfiguration of the narrative world is to explore what lies under our conscious world. However, this world of escape is not a world of disorder. Although it is a 180° reversal, fantastic cannot exist independent from the actual world as it is directly related to reality. Such extreme departure, according to Rabkin, would cause a disorder in the system. Even though the system of the fantastic is an impulsive one, it still has an inner consistency that creates the order within the system. By creating an "internal lawful system" within itself, fantasy enables "the intellectual game of the new set of continuous and coherent fact." As mentioned above, the willing suspension of disbelief is essential in the reading of a text of fantasy however, the lack of a lawful system, prevents the credibility of willing suspension of disbelief as it interrupts the intellectual game of the reader. The reader needs to willingly accept the fantasy realm and reject the dominant order or pretend to reject it while reading literary fantasy. That is why the establishment of internal laws that are related to the empirical and causal expectations of the actual world is essential to fantasy. (Schlobin 17)

For Rabkin, a fantasy world depends on our perception. According to him, the notion of fantasy and reality changes every day. In today's "narrative shared reality," we do not have talking flowers but someday in the future, it may change. For now, when we see a talking flower, we perceive it as a supernatural occurrence, as a reversal in the order of nature and we feel astonishment in disbelief. However, Rabkin asserts, in the future, if flowers start to speak, and if one reads a text in which flowers speak in that future, this element can only function as fantasy as long as disbelief is suspended. (Rabkin 4) Like Tolkien, Rabkin also talks about the willing suspension of disbelief and assert that readers who are;

> Willing to suspend their disbelief [will be rewarded by a delightful fantasy. Those who aren't willing to follow the signs in the text will throw down the book in distaste. Unless one participates sympathetically in the ground rules of a narrative world, no occurrence in that narrative world can make sense—or nonsense. (4)

What we see in a fantasy world is an individual reversal of the narrative world in the establishment of the World of Enchantment. Flowers do not talk, neither is death but perhaps they might do so from the perspective of a different speaker. (74) In this regard, Rabkin talks about our "controlling visions." He writes that we adopt them unconsciously, and thus, reflect them to our language. (78) "By close analysis of metaphor, by attention to all language used to create a fantastic world, we can discover the alternative perspectives of a writer, or by extension, his culture." (78) In this regard, he talks about the perspective of High Victorians as an example. He states that the perspective of High Victorians relies on a "tripartite base." The first leg is the perspective of history which leads individuals to fantastic escape. The second leg is the perspective of religion and the third is the perspective of science. Most authors, Rabkin writes, use all three of them but might emphasize especially one perspective. As in the case of Lewis Carroll who is also a logician, it can be asserted that he primarily uses the perspective of science in his *Alice* books. (82)

Later in 1981, Rosemary Jackson published *Fantasy: The Literature of Subversion.* In addition to Tolkien who states that fantasy creates a new form of reality in Fäerie, and Todorov who asserts that fantasy violates reality, Jackson writes that fantasy *subverts reality.* According to her criticism, fantasy is a more "complete" and

“unified” form of reality. Moreover, Jackson as well as Rabkin writes that fantasy has an escapist quality and states that it is a genre which is linked with imagination and desire and thus opens ways to an “escape” from the dominant conventions. Jackson primarily bases her argument on the relationships of the individual—the writer and the reader—and the social context and the dominant order. Literary fantasy as far as Jackson states, rejects the dominant definitions evolving around "real" or "possible.” It is a form which violates the dominant order and thus *subverts* the laws and conventions which are accepted to be “normal.” (Jackson 8) At this point, Jackson warns that:

> This is not in itself a socially subversive activity: it would be naïve to equate fantasy with either anarchic or revolutionary politics. It does, however, disturb “rules” of artistic representation and literature’s reproduction of the “real.” (8)

The real is not effaced from the fantasy, in fact, it is always present.(13) It is also related to "the diverse historical position of the author," of the writer's "real" connection with the social context of the given time period. (2) Fantasy describes "what could not happen," "what cannot happen," "cannot exist" in real, (13) because it is "the literature of desire" and desires what is lacking in reality. It does not only point out to what is absent or lost merely because it desires to have what is lacking, but it also aims to show, manifest the “disorder, illegality and what is outside of laws and dominant value system.” (2) Furthermore, Jackson states that in order to understand the significance of the relationship between the individual and the dominant social order, we should turn our attention to the unconscious as the social structure and norms are products of unconscious and they are sustained within the individuals. (3) Additionally, there is no "ideal form of fantasy" that all types of fantastic should follow, as we cannot talk about an "abstract entity called fantasy," but we can only talk about a variety of texts that resembles unconscious desire. Fantasy inverts the elements of the world we live in, re-combines the constitutive characteristics of it in new relations, in order to create things that are strange, that are no familiar, new, other and different. (4) Therefore, Jackson asserts, it appears to be almost absurd to try to have an understanding of literary fantasy without referring to psychoanalysis and psychoanalytic criticism of a literary work, as literary fantasy takes an interest in unconscious material. (3)

The fantastic, as Jackson explains, exists either in or under realism. It opposes the closed, monological form of the novel with structures that are dialogical and open, and therefore, it opposes "their symbiotic relationship, the axis of one being shade by the praxis of the other. The fantastic gives utterance to precisely those elements which are known only through their absence within a dominant “realistic” order.” (15) At this point Jackson explains the use of the term “praxis” in literary fantasy. It is a technical term that is used in optics. It is an area of paraxial region. In this area, it might seem that the light rays unite after refraction at some point. Furthermore, it may also seem like the image and object collide in here, but it is an illusion as neither “object” nor “reconstituted image” actually exists there. According to Jackson, the term “praxis” can be applied to the fantasy as well in understanding and expressing its process of transforming and deforming real. It is the “telling notion” in regard to the “space of the fantastic” because there exists an implication of a link that is inseparable from the main body as fantastic “shades and threatens” real. (11) Moreover, she writes, it can be claimed that this paraxial area is a representation of the “spectral region of the fantastic” that sets in an imaginary world which is neither completely “real” (object) or “unreal” (image), but in a place indeterminately between “real” and “unreal.” In addition, most of the structural and semantic characteristics of the fantastic genre are determined by this paraxial positioning: At first, it establishes a “reality” that is mimetic, meaning what is accepted to be “realistic” offers an “object” world objectivity.” However, later it appears to be marvelous, hence, something “unrealistic” that “represents apparent impossibility,” but it is only in appearance for it is initially grounded in what is “real.” (12) Through the reading of the fantasy narrative, it can be seen that thematically as well, it constructs itself on the "difficulties of interpreting things as objects or as images," thereby it disorientates the categorization of the "real" by the reader. (12) Moreover, when the etymology of the term "fantastic" is analyzed, it can be seen that it implies an ambiguity which is essential, that is to say, "it is un-real.” Jackson likens fantasy to a ghost and asserts that it is neither dead nor alive. It is a spectral being which is suspended to an area in between “being and nothingness,” hence, fantastic “takes real and breaks it.” Therefore, this is why fantasy does not escape real, but “recombines and inverts it.” (12)

At this point, it can be asserted that Jackson is influenced by both Todorovian and Tolkienian Fantasies. Her criticism is primarily based on the unconscious desires which Todorov's criticism fails to mention and which can be seen in the Secondary World fantasies for they *desire* to “recapture and revivify” the lost morals and social hierarchy. (1) Todorov mainly focuses on the “effects of the text” on the reader but the relationship of the culture and the fantasy. (1) She agrees that a work of fantasy should create hesitation in the reader since the fantastic “problematizes the vision and the language” and creates uncertainty by the use of narrative voice. (18) However, unlike Todorov who talks about transitory genres, she only talks about Marvelous (supernatural,) Fantasy (unnatural,) and Uncanny (natural.)

> It is hardly surprising that the fantastic comes into its own in the nineteenth century, at precisely that juncture when a supernatural "economy" of ideals was slowly giving way to a natural one but had not yet been completely displaces by it. Todorov's diagrammatic representation of the changing forms of fantastic makes this clear: they move from the marvelous (which predominated in a climate of belief in supernaturalism and magic) through the purely fantastic (in which no explanation can be found) to the uncanny (which explains all strangeness as generated by unconscious forces). (Jackson 14)

Fantasy according to Jackson is "an unconscious form of discourse" and it can only be understood through a study of its subversive relation with the "dominant ideology" of the time period that is given in the text. (Nandorfy 106) Moreover, in contrast to Todorov's criticism, Jackson does not insist on a "supernatural basis for fantastic." She does not agree that it inverts "supernatural regions," but rather, offers a "natural world" which is inverted into an unfamiliar world, something other. (106) Nandorfy writes:

> While in Todorov’s approach the fantastic as supernatural is excluded from knowable reality, in Jackson’s view it presents reality as a violent undercurrent which must be continually silenced for the sake of cultural and individual sanity. (107-108)

Therefore, it can be asserted that Jackson neither fully rejects nor agrees with either Tolkien or Todorov but rather she uses both critics’ approaches as her sources and composes her own critical point of view.

In regard to all the criticism and definitions given above evolving around literary fantasy, a definition which sums up all of them can be attempted. First of all, it can be claimed that the definitions which are explained so far refer to the relation of the genre and reality, as well as the desires that lie in the unconscious of an individual. In addition to this, it can be seen that critics searched for links with the dominant order, laws, and conventions on possibility and impossibility. It is a form of escapist literature and opens escape ways which will take the individuals away from the dominant order of the Primary World and closer to the "truth of the human heart." Moreover, it can be stated that definitions of this form emphasize what the reader and narrator perceive as natural and supernatural, on their reaction towards fantastic or supernatural elements, such as the act of hesitation to believe for Todorov and the willing suspension of disbelief for Tolkien. Furthermore, it can be asserted that it is a tool for transforming and subverting reality and it causes a shift in general, dominant beliefs on probability. Therefore, it is not a dream, hallucination, or mental disorder but a different, "other" kind of reality.

CHAPTER TWO

ALICE'S ADVENTURE IN WONDERLAND

Eric S. Rabkin writes "boredom is the prison of the mind" and "fantastic offers an escape" from one's boredom. (Rabkin 42) This is how *Alice's Adventures of Wonderland* came to being. The author of the *Alice* books, Lewis Carroll was born in Daresbury, England in 1832 and he was named Charles Lutwidge Dogson. (Briggs 6) He was the eldest of eleven children. His father was a clergyman. (6) Carroll was born in the early Victorian era, at the year which was the First Reform Bill was established in 1832. (Greenblatt and Abrams 1000) Only five years after his birth, Victoria was crowned as the Queen of England. He as a child witnessed the Time of Troubles in the 1840s, which was a time of hunger and hardship for England. (983-84) He left his home when he was twelve to start his education. (Birggs 6) Mr. Tate's School at Richmond was the first school he attended. In one of the letters Mr. Tate sent to Carrol's father, he wrote about Carroll:

> I do not hesitate to express my opinion that he possesses, along with other and excellent natural endowments, a very uncommon share of genius. Gentle and cheerful in his intercourse with others, playful and ready in conversation, he is capable of acquirements and knowledge far beyond his years, while his reason is so clear and so jealous of error that he will not rest satisfied without a most exact solution of whatever appears to him obscure. He has passed an excellent examination just now in mathematics, exhibiting at times an illustration of that love of precise argument, which seems to him natural. (6)

Carroll played Rugby in his school years. He was against the system of fagging in which the younger boys were abused by not only older boys but also their taskmasters. (6) Later, when he wrote the *Alice* books, Carroll used games by portraying them somehow disordered, chaotic and lawless. In this regard, Carroll's troubled experiences of the Rugby game might be associated with the disorder in the game scenes he wrote for the *Alice* books.

When he was nineteen, he started his position at the Christ Church and worked there until he died in 1898. When he started to work at Oxford as a tutor, England was living in a time of prosperity. There was a growing satisfaction within the British

society. (Greenblatt and Abrams 984) Carroll was a lecturer at Christ College and also a great mathematician. (1529) Before he started to write under the pseudonym of Lewis Carroll, Dogson published mathematical treaties. (1529) Throughout his life, Carroll witnessed many ups and downs of the Victorian era and some of the important historical moments for Great Britain. He witnessed the war against Russia in 1850s which was a "badly bungled" one. (1024) In 1851, he witnessed the opening of the Great Exhibition. It was opened by Prince Albert in Hyde Park in a big glass greenhouse called the Cyrstal Palace. It was:

> Erected to display the exhibits of modern industry and science. The Crystal Palace was one of the first buildings constructed according to modern architectural principles in which materials such as glass and iron are employed for purely functional ends. (985)

Lewis Carroll lived through a period in which England developed in the lights of technological progress and the colonizing power, hence the British Empire was established. England's influence expanded enormously all around the world. It started to export goods from other countries and "nearly trebled in value between 1850 and 1870." The number of people and the capitals also changed. Many people emigrated from the countryside to cities. Furthermore, lots of people immigrated to British colonies as well, such as Australia. (985) In 1857, the government of India was taken over from the private East India Company. (985) In 1963, London Underground was established and started passenger services. (Mitchell x) Middle class has also grown in size in the Victorian period. (19) Middle class shared some sets of ideals and standards.

> The concept of a distinctly middle-class way of life developed early in the Victorian period. In addition to maintaining a certain kind of house, the middle class despised aristocratic idleness; the majority valued hard work, sexual morality, and individual responsibility. Education was important; sons who were not sent to the elite boarding schools went to local grammar schools or private schools with a practical curriculum. (20)

Additionally, the novel form in the Victorian period was dominant. Novelists were trying to represent the “dominant reality” of the Victorian social life, politics and economics. Furthermore, they also included themes related to scientific and technological developments of the age as well as the religious challenges. (Greenblatt

and Abrams 985) There were some debates on the issue of religion during the Victorian Period. “By the mid-Victorian/period the Church of England had evolved into three major divisions: Evangelical, or Low Church; Broad Church; and High Church.” (985) However, in the mid-Victorian era, there was a shift in religious beliefs from Utilitarianism to science (986) as many people were highly influenced by Charles Darwin’s work *The Origin of Species* which was published in 1859. (987) Lewis Carroll too, as a scientist of mathematics, uses his knowledge of mathematics and logic in his *Alice* books.

In Oxford, Lewis Carroll lived in the corner of the Great Quadrangle which is also called “Tom Quad.” Here he became acquainted with Liddels and spent his time with the daughter of Liddel family, Alice Liddel. (Briggs 6) It was first written as a Christmas gift to little Alice by Carroll. It was later by the suggestion of George Macdonald, Carroll’s story was published. Three years after he wrote the original manuscript of Alice’s adventures to a world underground, the first copy which was title *Alice’s Adventures Underground* was published in 1865. (Briggs) Years later, Alice Liddell, who was the inspiration of the *Alice* books, has told the story of how the *Alice’s Adventures in Wonderland* came to being. (7) Elizabeth D. Briggs writes:

> On July 4, 1862 […] there occurred in England an event of signal importance, although at it seemed merely an episode in the lives of three small girls and their friend and neighbor, Charles Lutwidge Dogson, an Oxford clergyman and teacher of mathematics in Christ Church College. The day was warm and sunny and as on many bright days, this young Oxford don went picking with the little daughters of Dr. Liddell, Dean of Christ Church College. They went in a rowboat up the river, the little girls pulling at the oars, with the occasional help of a stronger arm. After a time they moored the boat and found shelter from the burning sun in the shadow of a newly made hayrack in a meadow. Then came the request, "Tell us a story." It was such a day as dreams are made of and there was nothing to disturb the peace of this meadow by the river except perhaps the swift passage of a rabbit as it disappeared into its home beneath the hedge. In the verses which describe the setting for the story, Mr. Dogson tells us that it was the "imperious Prima," the oldest, whose real name was Lorina, who gave the command "to begin it." And so the story of *Alice’s Adventures Underground* was commenced. (5)

Thereby, it can be asserted that *Alice’s Adventures in Wonderland* was born as a way to escape the prison of the mind, the boredom which Dogson and Alice Liddell experienced on that particular day.

Just like Carroll's journey to writing *Alice's Adventures in Wonderland*, Alice's journey as well starts as an escape on a boring day out with her sister.

> Alice was beginning to get very tired of sitting by her sister on the bank, and of having nothing to do: once or twice she had peeped into the book her sister was reading, but it had no pictures or conversations in it." (Carroll "Alice" 1)

She is bored to be sitting outside and tired of doing nothing. She tries to entertain herself by trying to take an interest in her sister's book but fails to do so. Therefore, she finds herself "considering in her own mind" and suddenly she sees "a White Rabbit with pink eyes." The appearance of the White Rabbit is the first supernatural occurrence in the text. At first, it is unexpected in the sense of *not-expected* because Alice was not expecting to see a rabbit. However, seeing a rabbit in nature is not unexpected in general, but later when she realizes this rabbit who wears a waistcoat and looking at his watch is speaking and has a concern about time, it becomes an *anti-expected* event. Alice in a state of *astonishment* thinks about how she has never seen a rabbit speaking or wearing a waistcoat on. Here what Alice finds interesting is not the fact that the Rabbit speaks but that he has a watch and he knows how to read it. Gillian Beer in "Alice in Time" states that watches were already established by the time *Alice* books were written and they were symbols of respectability and responsibility. (Beer xxviii-xxix) The White Rabbit in *Alice's Adventure in Wonderland* "occupies a point between animal and human." (Lovell-Smith "Animals of Wonderland" 384) He is adorned with human characteristics, such as the respectability that a watch creates for a human being, or taking the responsibility of being on time. (384) Seeing that a rabbit carries these human qualities gets the best of Alice and out of curiosity, she follows him down the rabbit hole, thereby, she escapes from the boredom of her world, and rather than wondering within her mind, she takes a journey to wander the world down the Rabbit hole. In regard to the events in this scene, it can be observed that the speaking White Rabbit with a concern of time appears at the moment Alice starts to desire an escape from her boredom. Therefore, it can be claimed that the White Rabbit is a *fantasy-vision*, a result of the sub-creation process and hence, the sub-creation process is a result of Alice's desires.

The moment Alice jumps down the rabbit hole, she finds herself on a journey going down as if she is going down a slide. It can be asserted that this long tunnel functions as a tool of transformation for Alice. It is the road that takes her away from her world—the primary, natural or armchair world. In the world she knows, suddenly something supernatural or unexpected occurs, and as Todorov states, she hesitates to believe whether the supernatural exists or not. At first, she tries to explain things by using the knowledge she obtained in the world above. She says, “but I shall have to ask them what the name of the country is, you know. Please, Ma’am, is this New Zealand or Australia?” (Carroll “Alice” 3) During the mid-Victorian period, a lot of people left the island to go to British colonies such as Australia and New Zealand. (Greenblatt and Abrams 984) In regard to the knowledge she obtained in the primary world, she believes that this journey might take her to Australia or New Zealand. Furthermore, she tries to measure how far she has fallen by using the measurement system of the world above. "I wonder if I shall fall through the earth," she thinks. Here it can be said that Alice seems to be associating her downward movement with her knowledge of gravity and the density of the Earth. Sir Isaac Newton in the 17th century “discovered the relationship between the motion of the Moon and the motion of a body falling freely on Earth” and therefore established the law of gravity. (“Newton’s Law”) Moreover, by using his theory of gravity, he calculated that “the average density of the Earth is twice that of surface rocks and therefore that the Earth's interior must be composed of much denser material," and offers that there are three layers of the earth: the crust, the mantle, and the core. (E. Robertson) In this regard, Alice whose body is *falling freely on Earth* believes that she might fall through the earth, to the core. However, what actually is happening now is a *fantastic transformation* from one word to another in which the laws and knowledge of the world above do not function. During her journey down the rabbit hole, Alice finds herself bored and she is *again* trapped within her mind.

> Dinah'll miss me very much tonight, I should think […] I hope they'll remember her saucer of milk at the teatime. Dinah, my dear! I wish you were down here with me! There are no mice in the air, I'm afraid, but you might catch a bat, and that's very like a mouse, you know. But do cats eat bats, I wonder? (Carroll "Alice" 4)

Her mind works randomly, shifting between thoughts. She wishes her cat to be with her, probably because she is *bored* by herself. From there the direction of her thoughts change and she starts to think about possible food options for her cat Dinnah, but then mice cannot be found in the air because they cannot fly unlike bats, then she starts to think about if cats eat bats or not and therefore, she is trapped between her own thoughts. Right at that moment, her free-falling comes to an end, and she finds herself at the end of the tunnel, hence, out of her prison of boredom. Now she is in a room full of doors which are locked. A second ago she was a prisoner of her mind, but now, within these locked doors, she is a literal prisoner, *arrested.*

> There were doors all round the hall, but they were all locked. Alice had been all the way down one side and up the other, trying every door, she walked sadly down the middle, wondering how she was ever to get out again. (4-5)

According to Eric S. Rabkin "escape may be defined as emerge from restraint, break loose from confinement," (Rabkin 45) hence, to break free from this prison, in regard to Rabkin's criticism, she needs to reverse the ground rules, or as Rosemary Jackson claims, subvert the dominant order of things. Therefore, Alice is now in a state where she needs to take reality and *play* with its form by reflecting her unconscious desires, the truth of her heart to this external, secondary world. The moment she desires an escape, we see that fantasy-visions which are supernatural, unexpected occurrences, start to appear once again.

> She came upon a low curtain she had not noticed before, and behind it was a little door about fifteen inches high: she tried the little golden key in the lock, and to her great delight it fitted! (Carrol "Alice" 5)

Behind this door, there is a beautiful garden. Alice desires to be in that garden, however, there is a problem; she is too big to fit in this door and to *escape* to that beautiful garden. It can be claimed that this garden represents freedom, getting rid of her restraints for Alice. She desires to be surrounded by the beauty of it and to do so, she longs to have the impossible, the enchantment. This is the most beautiful garden Alice has ever seen, however, its beauty lies in the ideals of the world above. (Ren 127) For Alice this garden promises her pleasure and the order she seems to have lost

and “and it seems to be the entrance to a wonderful world that holds the knowledge Alice seeks,” just like the Garden of Eden. (127)

> "Oh, how I wished I could shut up like a telescope! I think I could If only knew how to begin." For, you see, so many out-of-the-way things had happened lately, that Alice had begun to think that very few things indeed were really impossible. (Carroll “Alice” 6)

Alice is right indeed. In this world down the primary one, things that are impossible above are in fact, possible, because here the understanding of what is possible and impossible is *diametrically reconfigured.*

The first time Alice truly understands this fact is when she finds a bottle that is labeled "DRINK ME." It should also be noted that this appeared at the moment she desired to "shut down like a telescope." (6) At first, before she drinks the potion in the bottle, she looks for other labels or warnings. She asserts that she has read before about "children who had got burnt […] all because they would not remember the simple rules […] such as […] if you drink much from a bottle marked "poison," it is almost certain to disagree with you sooner or later." (7) Here again she tries to use her logic, the logic of the armchair world and believes that if there is not a label that warns her to not to drink what is inside, then she is safe to do so. Her body size starts to change as soon as she drinks from the bottle and gets smaller, just like she *desired* and when facing this unexpected, supernatural occurrence, Alice expresses her astonishment: “What a curious feeling,” she thinks, “I must be shutting like a telescope.” (7) Now she is only ten inches high and short enough to pass through the small door, yet again there is a problem. She does not have the golden key. It is on the glass table and unfortunately, she is too small to reach it. She desires, or perhaps we might assert, needs to pass from this door and escape from her prison. Hence, she needs another fantasy-vision. This time she finds a cake that is labeled “EAT ME.”

> Well, I’ll eat it […] and if it makes me grow larger, I can reach the key; and if it makes me grow smaller, I can creep under the door; so either way I’ll get into the garden, and I don’t care which happens! (8)

She is uncertain whether she will grow up or get even smaller. She has no knowledge of this world and struggles to guess what will happen to her, but on the

other hand, she does not look for warnings this time, because she is so desperate to pass from the door, thus does not care what will happen. The next minute, she starts to "open up like a telescope," this time. Shutting up and opening up suddenly are characteristics attributed to a telescope for Alice. However now, the characteristics of a telescope belong to Alice. "Curiouser and curiouser," she cries and thinks she forgot how to speak good English. Thereby, it can be stated that as she loses her characteristics as a human being, she believes that she also loses her language abilities. After all, everything is upside down, reversed, why not her language? Michael Parrish Lee in “Eating Thins: Food, Animals, and Other Life Forms in Lewis Carroll’s *Alice* books," presents the act of eating as an invitation "to the world of nonhuman animals. (Lee 485) According to Lee, foods in this secondary world functions both as objects and subjects. For Alice can pick up and consume them, they are objects but because they require to be eaten, they also function as subjects. (491) In the primary world, foods are mere objects, which one eats out of hunger or because one desires to eat. It is the living beings that demand to eat but here, the foods demand to be eaten. Therefore, Lee writes they are "the partial agents of their consumption." (491) He notes that they are only partial agents because Alice is also involved in the consumption process as she is the one who consumes them. For this reason, she feels like an object, like a telescope, since her body changes because she consumed an object that required to be eaten. (491)

She is now tall enough to reach the key but how will she be able to pass the door? She falls into a hopeless state and feels trapped.

> Poor Alice! It was much as she could do, lying down on one side, to look through into the garden with one eye: but to get through was more hopeless than ever: she sat down and began to cry again. (11)

This lack of control causes her to feel frustrated. She needs to be the holder of her destiny and desires to be able to hold the key and pass the door without enduring all these struggles. (Lešković 6) At first, she was frustrated because she was not able to reach and take the golden key. Additionally, it was on a glass door which she can clearly see under the table, thus it increased her frustration. Now she is disturbed because once again she lost her chance to pass the small door, thereby she is frustrated

because of the loss of stability. (6-7) She sheds “gallons of tears” and creates “a large pool around her, about four inches deep and reaching half down the hall.” (Carroll “Alice” 11) This is when the White Rabbit appears again. They do not communicate with one another this time as well, but Alice sees and hears him. He wears "a pair of white kid gloves in one hand" (11) and running in a rush. "Oh! The Duchess, the Duchess! Oh! Won't she be savage if I've kept her waiting!" (12) The White Rabbit always seems to be in a rush, always trying to go somewhere, and perhaps we might assert, he resembles Alice somehow in this regard as she too always tries to go somewhere desperately. Thus, as she shared the characteristic of shutting up and opening up with a telescope, she shares the concern of time, which is normally a human characteristic, with a rabbit. The White Rabbit drops his gloves and fan on his way and keeps going. It is as if someone heard Alice's cries, "the truth of her heart," thus sent the White Rabbit to her and he accidentally dropped his gloves, because when Alice takes his gloves and fan, she finds herself shutting up again.

> How queer everything is today! And yesterday things went on just as usual. I wonder if I've been 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 am not the same, the next question is, who in the world am I? Ah, *that’s* the great puzzle! (12-13)

She *hesitates* to believe the reality of the situation questions the world around her and even herself, her identity. She sees this situation as a big puzzle to solve. When she solves the puzzle, she will opt for a final solution: to explain logically or to accept the illogical: the uncanny or the marvelous. Can a world which somehow answers her unconscious desires exist? She is bored in the real world, and a speaking rabbit appears. When she is locked in a room, she finds a beautiful garden behind a small door and when she wants to pass this small door, her body shuts up and opens up like a telescope, and all these appearances occur whenever she desires an escape as if an answer to the call of her desires. Is it possible though, Alice questions?

The White Rabbit and the garden keep appearing in the story. She constantly desires to reach the garden, and somehow always finds herself chasing the White Rabbit, meanwhile, her body keeps shifting between being too small and too big when in need of an escape. As it was mentioned before, the garden holds the knowledge

Alice desired the most, just like the Garden of Eden. In order to reach this garden she needs to manage to control her body size and shape can have this control through the act of eating. (Ren 127) In addition, this garden seems to be a place of lightness for Alice. On several occasions, Alice expresses that she fears the darkness, for instances when the narrator writes "How she longed to get out of that dark hall, and wander about among those beds of bright flowers and those cool fountains." (Carroll "Alice" 6) Alice desires to escape the darkness and reach the bright garden. (Ren 127) Aihong Ren claims that:

> It seems that human beings have the intrinsic fear of darkness. This fear that the invisible darkness brings can be explained with the importance of light for humans at literal and metaphorical levels. At a literal level, light brings the sense of security; and light at a metaphorical level is tantamount to knowledge with which we make sense of the irrational world that once was dark to us. (130)

By entering this garden, Alice not only aims to satisfy her need to have the knowledge she desires but also to have a sense of security. (130) Therefore, in this regard it can be said that the reason why Alice repeats her desire to find the garden each time she encounters disorder can be associated with her search for security and order.

When Alice and the White Rabbit come across each other for a third time, this time they have a small conversation. The White Rabbit thinks that Alice is his maid Mary Ann. He asks her to go fetch him a new pair of gloves. Alice obeys his orders even though she is not his maid. She finds herself in front of the White Rabbit's house and gets inside the house without knocking and looks for the White Rabbit's fan and gloves. "How queer it seems," she thinks "to be going messages for a rabbit!" (Carroll “Alice” 28) It is another out-of-the-way, anti-expected event for her. “I suppose Dinah’ll be sending me on messages next!” (28) But then she thinks “I don’t think […] that they’d let Dinah stop in the house if it began ordering people about like that,” (28) because an animal does not order a human about in the world above but only in Wonderland. The Great Chain of Being illustrates the Universe "as ordered in a linear sequence." At the end of this linear sequence comes the inanimate world of rocks, then plants, animals, men, angels, and God. (Nee) Animals are below humankind according to the hierarchy of the Great Chain of Being. However, in Wonderland this rule does

not function as Rabbits and mice order humans about. "Fallen down the rabbit hole from her lordly position at the top of the Great Chain of Being, Alice instead finds herself, through a series of size changes, continually being repositioned in the food chain." (Lovell-Smith "Animals of Wonderland" 387)

In the White Rabbit's house, she finds another bottle. This time, there is no label on it but she knows "something interesting is sure to happen" as whenever she eats or drinks anything her body form changes. So she drinks from the bottle hoping that it will help her to grow up again because she is "quite tired of being such a tiny little thing!" (28) By drinking the potion, not only she wishes to have her *normal* body size again, but also it seems that she is curious to see what will happen next. Thus, she drinks the potion, and her body form changes once more.

> Before she had drunk half the bottle, she found her head pressing against the ceiling, and had to stop to save her neck from being broken. […] She went on growing and growing, and very soon had to kneel down on the floor: in another minute there was not even room for this, and she tried the effect of lying down with one elbow against the door, and the other arm curled round her head. Still she went on growing, and as a last resource, she put one arm out of the window, and one foot up the chimney. (28-29)

She is trapped in the house. *Arrested,* once again. She can hardly move because her body fills the whole house, so there is no room to move. She feels very unhappy and thinks "it was much pleasanter at home […] when one wasn't always growing larger and smaller, and being ordered about by mice and rabbits." (30) She feels uncomfortable, yet still curious, still desires to wander the wonder of this world. Then comes the White Rabbit again, and calls out for Mary Ann. He looks for a way to get in the house, in contrast to Alice who is looking for a way out. At first, the White Rabbit tries to get in by using the window but gets stuck in there. He calls out for someone named Pat to come and help him. Pat refers to him as *your honour*. "Curiouser, curiouser," it seems the White Rabbit is an aristocrat, something that is impossible in the armchair world since a rabbit can only be the pet of an aristocrat. The White Rabbit orders around. He wants the giant arm out of his house, so he can get in. Next, he sends Bill down the chimney to the house. Later we learn that Bill is a lizard who serves the White Rabbit. Alice is frightened by these animals and although she wants to be free, she does not *wish* them to get in the house. Out of the house, Bill

is in a bad shape after he tried to go down the chimney. He is quite shaken and cannot explain either why he could not get in the house or what happened to him, but something he cannot quite describe kicked him out of the house. Here we see that as the occurrences in Wonderland is queer to Alice, Alice is queer to the Wonderlanders. In regard to Tolkien's description of fairyland, she is a stranger, a *supernatural being* for the inhabitants of this world. Her traditions, conventions, the stereotypes in her mind, and her sense of judgement is inferior in this world. For this reason "she disrupts the course of action in Wonderland," and hence perceived as an outlander, as other. (Bălinişteanu 73)

"We must burn the house," the White Rabbit finally states. Alice is in a desperate situation again. She needs to escape immediately. Then, she sees little cakes, just when she is looking, desiring for a way out.

> Alice noticed with some surprise that the pebbles were all turning into little cakes as they lay on the floor, and a bright idea came into her head. "If I eat one of these cakes," she thought "it's sure to make *some* change in my size: and as it can't possibly make me larger, it must make me smaller, I suppose." (34)

On command of her unconscious desires, the pebbles turn into cakes, into another food that might change Alice's body form. She eats one of the cakes and in fact gets smaller again. As soon as she is small again, she *escapes,* to a thick wood but still thinks "the first thing I've got to do […] is to grow to my right size again: and the second thing is to find my way into that lovely garden." (35) Her body size is still a problem which she still looks for a solution but she also does not stop wanting to be in that garden. Her journey to that garden is like a puzzle indeed. On her way, she keeps encountering knots that she needs to untangle. The garden is like a reward for her which she desires the most. Furthermore, fantasy-visions of Wonderland, each and every unexpected event, helps her to overcome another challenge and seem to take her one step closer to the garden.

Additionally, Cătălina Bălinişteanu associates Alice's escape to Wonderland with women's hidden desire to escape their restraints in the patriarchal society. In the nineteenth century, it was not proper for a decent woman to travel by herself without

the companionship of a male or else it might ruin her reputation. (Bălinişteanu 74) By referring to Gilles Deleuze and Syed Manzurul Islam's criticism, she describes the Victorian woman as a "sedentary traveler." Sedentary travel means to take a journey to a place which is "restraint by rigid borders over a limited period of time." However, Alice takes on her journey to Wonderland all by herself without the companionship of a male. Hence, Bălinişteanu asserts her journey is not a sedentary but a nomadic one which is a journey one takes to free, wild spaces without rules and restraints. It is an act of trying to escape the present. (75) For this reason, Bălinişteanu claims Alice is a nomadic traveler who escapes the *prison* of the patriarchal society.

Some of the inhabitants of this fairyland are animals such as the Mouse, the Caterpillar, and The Pigeon. These animals in Carroll's story carries the characteristics of a human. After Alice wears the White Rabbit's gloves and gets smaller again, she finds herself in a pool of her tears. When she is trying to find a way out of the pool, she sees a mouse swimming to save itself. At first, in her small size, she thinks it's not a mouse but rather a walrus or a hippopotamus. *Unexpectedly,* she is in a state which she is smaller than a mouse. Although she forgets her size at first, she soon remembers that she is in the presence of a supernatural occurrence. She thinks, "Would it be of any use […] to speak to this mouse? Everything is so out-of-the-way down here, that I should think very likely it can talk." (Carroll "Alice" 16) It can be seen here that for Alice a speaking animal slowly becomes something likely to exist. Based on the dominant order of the world above, it is an anti-expected occurrence however, we might assert that as Alice gets used to this situation, the Mouse's appearance in this scene can be discussed as a *not-expected,* occurrence. Alice speaks with this mouse in a very polite tone. She “addresses him with respect that her Victorian breeding has taught her to have.” (Gabriele 373) At first, when Alice tries to speak with the Mouse, it looks at her "rather inquisitively, and seemed to her to wink with one of its little eyes." (Carroll "Alice" 16) Hence, she thinks that the Mouse does not understand English, so the next time she tries French since for Alice only the language of the world above exists, and the only meanings that function are of that armchair world. She speaks the first sentence she remembers from her French school book (Gabriele 374) which is “Qù est ma chatte?” (Carroll “Alice” 16) *Where is my cat?* These words

frightened the Mouse. His face turns very pale because he is afraid to hear cats are mentioned. Becoming pale because of shock and fear are human characteristics and here it is given to a mouse. Then, she realizes a mouse might not like a cat. "Would *you*?" asks the Mouse. "Perhaps not," (16) Alice answers yet still tries to talk about her cat Dinnah, defining her as a nice little kitten. She stops herself from talking about her cat. She has no control over this situation or herself. (Gabriele 374) Clearly, it is something quite *natural* for her, an everyday activity and almost like an instinct. From her perspective, a cat is a sweet little pet but from the mouse's perspective cats are enemies, thereby, the Mouse is quite offended. "Our family always *hated* cats: nasty, low, vulgar things! Don't let me hear the name again!" (17) Cats might be mere pets in Alice's word but in the world of the Mouse, the situation is different, the ground rules are reversed and the dominant order is subverted. Cats are not pets here. Such as the Cheshire Cat whom Alice meets later, they are the inhabitants of Wonderland, and it seems they have a feud going on with the family of mice. When in Shakespeare's *Romeo and Juliet,* Capulets and Montagues are enemies, we accept such a thing because it is not out of the order of the natural world. Two families of humankind might hate each other, and that is possible but when in the case of two animal families, that does not sound natural but supernatural, unexpected. It is normal for a mouse to be afraid of cats but never in her life had Alice thought of them as vulgar creatures. Many people have cats as pets to catch and kill mice and mostly they are rewarded for it. However, if a citizen chases down another individual and kills that person, it is a crime. Even though Alice is having a hard time thinking of cats as vulgar creatures, from the perspective of the Mouse, they are criminals.

The Mouse and Alice swim to the shore together and Alice realizes there are other animals in the pool. "A Duck, and A Dodo, A Lory and an Eaglet and several other curious creatures." (18) By the time they reach the shore, they are all wet and need to get dry as soon as possible. The Mouse has a solution: to tell them the driest story he knows. Alice again cannot understand the logic of it: How can someone get dry by listening to a story? It seems that the meanings of this world are different from the Primary World. Language does not function in the common way and therefore, metaphors of the world above fail here. According to Dorothea Olkowski's criticism

in "After Alice: Alice and the Dry Tail," the reason behind the disorder in the communication process here seems to have a link with the "question of distinguishing sense and reference." Olkowski refers to Gottlob Frege's definition of sense and reference and writes that "a sign or a name represents a proper name which must have a definite object as its reference." Furthermore, on some occasions, certain signs might have sense but no reference, despite the fact that a definite sense and a sign correlates to one another. A sign's reference is an entity that can be processed by the senses, hence, based on this reference, the individual forms a mental image which is a product of one's "memories of sense impression" What *this* means, Olkowski further explains, is sense does not always know whether there is a reference or not, as a result, "the same sense is not always connected with the same idea." Here what "a dry story" means in the Primary World and what it means from the Mouse's perspective is an object designated by the participants of this communication process, yet the idea formed here subjective to each of them. (Olkowski 111-12)

When the story does not help them to get dry, they opt for a second solution: a Caucus-race. According to Dodo, the best way to *explain* what a caucus-race is to *do it.* Thus the race begins.

> First it marked out a race-course, in a sort of circle, […] and then all the party were placed along the course, here and there. There was no "One, two, three, and away," but they began running when they liked, and left off when they liked, so that it was not easy to know when the race was over. However, when they had been running half an hour or so, and were quite dry again, the Dodo suddenly called out "The race is over!" and they all crowded round it, panting. (Carroll "Alice" 21)

At the end of the race, it is understood that the rules of a race are also reversed in this world. "But who has won?" Alice asks (21) "*Everybody* has won" Dodo answers "and all must have prizes." How could this be possible? How can every participant win the race? Is not a race is in which there is one single winner? Alice struggles to understand the logic of this game because it seems there is no sense in their racing. Daniel Bivona explains in "Alice the Child-Imperialist and the Games of Wonderland" that the fact that the caucus-race is not a race at all is justified by the word "caucus." He writes that this word was recently imported from the United States to England during the Victorian era. This word implies a unity to exert political pressure by

eliminating differences, and "a local game of political accommodation within a larger adversarial context rather than a contest with winners and losers." (Bivona 147) Therefore, it implies a union of forces in which no one is a loser. Additionally, Bivona writes that in the interest of the prize-giving ritual, the race aspect is "de-emphasized" from the caucus-race. Moreover, despite her initial desire to "observe with a show of outward solemnity," even Alice is compelled to partake in this ceremony. (148) She has to give prizes to other participants and late she is given a prize by the others at the end. Bivona explains that as this scene raises a question on how Alice struggles with interpreting the supernatural occurrences she encounters throughout her journey, it is significant for the book. (148) Rituals and games, according to Bivona, are both social gatherings that are "rule-governed." However, rituals are not held to sort the winners from losers, yet in this secondary realm, Alice "Alice fails miserably at this central hermeneutic task of sorting out rituals from games in Wonderland," since the differences between the games of Wonderland and the events in the Primary World with the same name are obscure. (148)

Later, instead of trying to make sense of this race, Alice changes the subject and tell that she was promised a tale on why the Mouse hates cats and dogs.

> “You promised to tell me your history.”
> “Mine is a long and sad tale!” said the Mouse, turning to Alice and sighing.
> “It is a long tail, certainly,” said Alice, looking down with wonder at the Mouse’s tail: “but why do you call it sad?” (Carroll “Alice” 23)

The play with the words *tale* and *tail* is unexpected in the sense of *dis-expected* here as it is not expected to see such reversal of the word tail yet still it has some kind of logic because we expect a mouse to have a *tail* but a *tale.* Again, here the same sense does not correspond to the same idea (Olkowski 112) Furthermore, regarding Rabkin's criticism on dis-expected occurrences, this joke here exists to support the anti-expected. John Skinner relates this use of wordplays to Freud's theory of humor. Jokes and puns are mental activities and products of "higher plane of consciousness." These wordplays notice and captures unconscious impulses. (Skinner 4) According to Freud, through wordplay, suppressed desires are reflected such as hostility, disparage or in Alice’s case, her desire to make sense, find some kind of logic to this supernatural

world, (Morreall) hence, through the use of a pun, she releases the tension caused by her suppressed desires. In this regard, it can be stated that these dis-expected wordplays are *sub-creations* of Alice's unconscious desires as well. Wordplays are also central to the communication process between the inhabitants of Wonderland. Puns are literary devices which create ambiguity by the use of similar words and noticing these wordplays requires a higher degree of awareness. (Bulut and Almabrouk 172-73) However, it seems that although the wordplay is central to the communication process between the creatures of Wonderland, they are not aware of it. Only Alice has that awareness, (Kullman 59) perhaps because she is trying to interpret them with the knowledge of the Primary World. This ambiguity of meaning caused by the use of wordplays and problem of preferentiality between the object and the idea can be claimed to be one of the reasons behind Alice's frustration. From Alice's perspective, everything is out-of-the-way, animals speak, meanings are lost, her logic does not work and thereby, she feels frustrated to even exist at this moment. Right at that moment she once more hears the footsteps of the White Rabbit and this is how she finds her way to the White Rabbit's house, by wishing to escape that moment of frustration.

Another animal inhabitant of Wonderland is the Caterpillar. Alice finds the Caterpillar on top of a mushroom: "A large blue caterpillar, that was sitting on the top with its arms folded, quietly smoking a long hookah." (Carroll "Alie" 37) It is possible to find a caterpillar on a mushroom but to see one smoking a hookah is quite impossible in the Primary World. Hookah image is here related to Victorian Orientalism. The desire for the Orient was a Victorian characteristic due to the imperial politics of Britain. For the Victorians, what is Orient was exotic and thus desires like the hookah. Such exotic objects were mostly used in the texts of Victorian literature. (Kennedy 2) However, here a hookah is smoked by humans but animals. The act of smoking hookah is portrayed as an animal characteristic once more. "Who are *you*?" the Caterpillar asks. That is another thing Alice does not know anymore. "I hardly know, sir, just at present," Alice tells the Caterpillar "at least I know who I *was* when I got up this morning, but I think I must have been changed several times since then. (Carroll "Alice" 38-39) The Caterpillar asks her to explain herself but she does not feel like

herself anymore. She does not have an explanation that will fit her current state. "I can't understand it myself to begin with; and being so many different sizes in a day is very confusing." (39) She questions her own existence. Now, she is out of the natural order of things. She feels like a butterfly that shifts its body form after getting out of its chrysalis. "Someday you'll understand me," she tells the Caterpillar. She wants the Caterpillar to accept, to understand her logic which believes this situation is very queer but in fact, from the perspective of the Caterpillar, it is quite normal to have changes in your body form within a day or to be three inches long. Alice wants to be in her normal size, but what is normal? In Wonderland, three inches is considered normal, in fact, for the Caterpillar, it is "a very good height." (44) Alice's identity crisis is, therefore, related to her body size. Her "sense of selfhood is thus reliant on things: the edible that change her size and the "things" that she cannot quite remember." (Lee 500) "I'm not used to it," Alice tells concerning her size. "You'll get used to it in time," (Carroll "Alice" 44) replies the Caterpillar. She will either get used to her size, accept this fantastic state of being, or else she will reject it and will be kicked out of Wonderland.

Rose Lovell-Smith in “Eggs and Serpents: Natural History Reference in Lewis Carroll’s Scene of Alice and the Pigeon,” associates the changes in Alice’s body form with Darwin’s theory on natural selection. Animals have bodily evolutions in time, according to the theory of natural selection to survive in nature. Here in this world animals, Alice is forced to have transformations in her body size as well in order to survive. (Lovell-Smith "Eggs and Serpents" 36) Furthermore, by losing her position as a human within this land of animals, she loses her superiority over animals, because now she seems to be one of them. It is better understood in the scene which Alice encounters the Pigeon. The Caterpillar shows her a mushroom that will help her to get the *normal* body form she desires.

> In a minute or two, the Caterpillar took the hookah out of its mouth and yawned once or twice, and shook itself. Then it got down off the mushroom and crawled away into the grass, merely remarking as it went, "One side will make you grow taller, and the other side will make you grow shorter." (Carroll "Alice" 44)

She does not know which side will make her longer and which side will make her shorter. There is no *logic,* at least one she can use to take a risk to *escape* from her current state. She eats from the mushroom and her body form changes again:

> Her shoulders were nowhere to be found: all she could see, when she looked down, was an immense length of neck, which seemed to rise like a stalk out of a sea of green leaves that lay far below her. […] "Where *have* my shoulders got to? […] my poor hands, how is it I can't see you?" She was moving them about as she spoke, but no result seemed to follow, except a little shaking among the distant green leaves. As there seemed to be no chance of getting her hands up to her head, she tried to get her head down to them, and was delighted to find that her neck would bend about easily in any direction, like a serpent. (45)

Her body shape now resembles a *serpent.* In the Primary World, we might *metaphorically* resemble someone's body to a serpent but when the resemblance is on the *literal* level, then we are in the presence of supernatural. In her current body shape, Alice meets another animal inhabitant all of a sudden: The Pigeon. The pigeon flies to her face and starts to beat Alice with her wings violently. She cries, "Serpent!" It seems that the pigeon likens her to a serpent as well. Here Alice is no longer a human since she takes the body form of an animal, a serpent, in order to survive and find her way into Wonderland. "I am *not* a serpent," (46) Alice cries but the Pigeon does not believe her. Alice is a stranger to this world. For the Pigeon, she is more likely to be a serpent because as the animals in Wonderland do not match the images in Alice's mind, Alice's body form does not match with the image of "a little girl," in the mind of the Pigeon as well. From her perspective, Alice is *anti-expected.* It seems that the pigeon has suffered in the past because of serpents. "As if it wasn't trouble enough hatching the eggs […] but I must be on the lookout for serpents night and day! Why, I haven't had a wink of sleep these three weeks!" (46) Serpents clearly attack her nest and eat her eggs, hence, her children. For this reason, she is violent against Alice. Alice cries again and again that she is not a serpent but a "little girl," not a serpent that eats the Pigeon's children, but a human that eats eggs. From Alice's perspective, eggs are foods to eat and there is nothing wrong with it. However, in this world where the Pigeon is an inhabitant who tries to protect her children, this act of eating eggs can be claimed to be another form of murder as the birds in those eggs are also inhabitants. This scene can be compared to the situation of mice and cats in this regard. Cats are cute pets and

eggs are food for Alice in the armchair world, however, when the ground rules are reversed, loving cats and eating eggs mean supporting murderous tendencies. “I *have* tasted eggs, certainly," (47) tells Alice. Thereby, in this world, Alice resembles a serpent not just with her current body shape but also with her lifestyle and eating habits. After the Pigeon leaves, she realizes that she still holds another piece of the mushroom in her hands.

> She still held the pieces of mushroom in her hands, and she set to work very carefully, nibbling first at one and then at the other, and growing sometimes, taller and sometimes shorter, until she had succeeded in bringing herself down to her usual height. (47)

Alice still desires to have her normal body size and trying to find a solution. This time we see that Alice somehow accepts the order of this world and to get back to her *normal* body size, she forms a logic that fits for Wonderland, but the world above, and as if it is a reward of her acceptance, Alice gets her normal body size back. Here she realizes that she can only have the enchanter’s power through the digestive system. She first eats the food and the digestion process starts in her mouth. Through her throat the magical food goes to her stomach, then to the small intestine and to large intestine and finally to the urinary system. In the small intestine nutrients of the food, hence its magic, absorbed. (Higtower) As a result, it becomes a part of Alice as now her body uses the content of these magical foods. She had two goals until this point: Getting her normal size back, and finding the garden. Now as she has obtained her physical normality, she can finally search for the garden.

At this point, it can be seen that the animals of Wonderland do not act like the animals of a fairy tale or a fable. "They are neither helpers nor donors nor monsters nor prophetic truth-tellers." They do not aim to teach anything to Alice, but rather subvert logic (of the Primary World,) compete with everyone including Alice and have conversations on things "natural animals might be imagined to talk about," such as the fear of being eaten. (Lovell-Smith "Animals of Wonderland” 386) Furthermore, in the story of Alice, there is a hierarchy between the animals of Wonderland. The class distinction of the society of the world above can also be seen in the society of

Wonderland. Hence, unlike what Alice believes, there is an order, an *internal law.* Gentlemen are the White Rabbit and the Caterpillar; Bill the lizard is the servant. (386)

The rest of the inhabitants of Wonderland and its fantastic elements can be analyzed under three sections: The Duchess' House, the Mad Tea Party, and the Queen's Garden. The house of the Duchess is a structure "about four feet high." (Carroll "Alice" 48) This house has a Frog-Footman and in it, she meets the Duchess, her cook, her baby, and the Cheshire Cat. When Alice first sees the house, she also sees another footman—a Fish-Footman—knocking on the door of this house, and the Fish-Footman as far as Alice sees, holds a "great letter, nearly as large as himself," and hands it over to the other footman. The Fish-Footman and the Frog-Footman are other servants in the Wonderland hierarchy. The letter which the Frog-Footman hands over is an invitation for the Duchess from the Queen. So, what are the fantastic elements in this scene? What is unexpected for Alice and what causes an astonishment? First of all; the footmen. A man has the body form of a human in the Primary World. However, here we have a Fish-Footman and a Frog-Footman. Moreover, they both wear "powdered hair that curled all over their heads." (49) Second, the size of the letter is as big as the Frog-Footman. At this point, it can be claimed that in Wonderland size of living beings or an object is not constant. A letter is a small piece of paper in the natural world order but it seems that in Wonderland, it is a matter of perspective. There is no understanding of *the normal size* of things and beings. The letter is too big for the footman but maybe it is not for the Queen who sent it? In this, we also get to see the social etiquette of how a footman receives a letter from another footman.

> The Fish-Footman[…] handed over to the other, saying, in a solemn tone, “For the Duchess. An invitation from the Queen to play croquet.” The Frog-Footman repeated, in the same solemn tone […] From the Queen. An invitation for the Duchess to play croquet. Then they both bowed low, and their curls got entangled together. (49)

This ritual of receiving something is quite serious for the footmen as it is part of their jobs and also a moral code. However, for Alice, it is quite funny. In this regard, we can compare this to all the other inhabitants who are offended by Alice. She acts upon the moral code of the Primary World and perhaps she really is polite according to the rules of the world above, but for this world, she is rude. This is what happens in

this scene as well. Based on the moral code of this world what happens between the two footmen is something serious, but for Alice who only knows the social etiquette of her own world, it is funny. Here again, the reversal of meanings can be seen. What is polite for the world above is rude here, and what is serious here is funny for Alice.

Later, Alice has a conversation with the Fish-Footman. Alice knocks on the door of the house and the Fish-Footman who is out of the house tells: "There is no sort of use in knocking […] I'm on the same side of the door as you are […] There might be some sense in your knocking." (51) This is another example of the logic of Wonderland. We knock on a door, hoping that someone will answer but it does not matter if someone is behind that door or not because most of the time we do not know whether there is someone at the house or not. We do not require some kind of sense in this act. However, in this world, "there might be some sense in your knocking," and there is no sense of knocking on the door for Alice as the footman is not behind the door. "How am I to get in?" Alice asks and the Fish-Footman answers "*Are* you to get in at all? […] That's the first question." (51) Alice finds it very dreadful that all the creatures of Wonderland keep arguing with her. In all her encounters with the inhabitants of Wonderland, she finds herself questioning everything she does and everything she is. They seem to force her to look for meanings in the things she never before search sense for, and do the opposite for the things she required them to make sense. These are basic everyday routines. What kind of a sense one could look for in them or for them? Her knocking needs to make sense, however, when she is racing with the animals it is the opposite. The race was illogical for her. It does not make any sense, because everyone wins in a caucus race. Thereby, it can be said that, again, the meanings are upside down. What is logical becomes illogical and what is illogical becomes logical. When she realizes that she cannot understand *his logic*, she decides that he is “perfectly idiotic” thus she opens the door without knocking and gets in. George J. Lough in “*Alice in Wonderland* and Cognitive Development: Teaching with Examples," asserts that Frog-Footman's demand to search for a sense in knocking is an obstacle between Alice and her goal and for this reason, she finds it irrelevant to try to understand him. However, as Lough states, trying to listen and understand the Frog-Footman might not be as irrelevant as she believes, in fact, it might help her, "because

understanding it requires that she use sequential reasoning, thus understanding it might help her cognitive development," (Lough 308) therefore, it might help her to solve the puzzle that is Wonderland logic.

Next, she finds herself in a kitchen. The kitchen heavily smells of pepper. In it she sees a woman—the Duchess—holding a crying baby, her cook cooking a soup, and a cat. There is a lot of pepper in the soup, Alice observes, thus, except the cat and the cook, everyone is sneezing. But on what parameter one can decide whether there is a lot of pepper on the soup or not? As it was stated before through previous examples, the rules of the world above are subverted in this world, so maybe, Wonderlanders believe that sneezing is healthy and this is *the way of things.* Another thing Alice observes is the violent behaviors of the Duchess towards her baby. She shakes her baby violently and the baby cries constantly. Babies are fragile beings who need protecting and loving. For this reason, Alice is stunned to see how she *abuses* her baby. Moreover, she also sings vulgar lullabies to her baby but should not a lullaby be sweet and perhaps funny?

> I speak severely to my boy,
> I beat him when he sneezes;
> For he can thoroughly enjoy
> The pepper when he pleases! (54)

Not only the Duchess but also the Cook acts violently. The narrator explains that the cook throws everything she can reach to the Duchess. Furthermore, when the items hit her, the Duchess does not notice it but the baby cries even more. How can a cook possibly throw things at her master? Especially when she is holding a little baby? Alice is horrified and cannot understand why the Duchess does not stop her? Sara Bermejo Romera claims in "Revising Alice in Wonderland: An Analysis of Alice's Female Subjectivity in *Alice's Adventures in Wonderland,*" that the portrayal of violent women figures in this household is a subversion of the ideal Victorian woman. In the Victorian era, it was believed that a woman needed first to be married and then to have a child in order to be accepted by society. (Romera 17) Queen Victoria and her husband Prince Albert successfully set this ideal in Victorian society being an ideal model of domesticity (Greenblattt and Abrams 1024) Having a child for a married Victorian

woman was an obligation, a duty. However, the Duchess seems to be rejecting this role that she was forced to take. She is far from being a loving mother. She is aggressive and rude and careless about her baby. According to Romera, the Duchess is a *subversion* of "the image of ideal mother that the Victorian society valued." (Romera 17) Furthermore, according to Romera, the cook is the subversion of the ideal working-class woman who is obedient and respectful to her master. However, she neither respects her master nor is she afraid of her. She puts too much pepper in the soup and throws things at her. Therefore, by embodying the lower class woman figure and rejecting the ideals that she was forced to take, the Cook portrays a criticism for the treatment of the lower classes in Victorian society. (17) Another interpretation might be related to the reversal of meanings. As the meanings are upside down in this world, it can be stated that maybe violence is something positive. In the Primary World, we associate violence and disrespect, hence, in Wonderland it might be associated with the opposites of hate and disrespect; love and respect. In this regard, the Duchess is violent to her boy because she loves him. In the lullaby, she sings that she beats him each time he sneezes so he can enjoy the smell of pepper, so the smell of pepper is beautiful for them, sneezing is healthy and violence is loving and respecting. However, these meanings clash with Alice's understanding of what is healthy and affectionate.

Alice tries to warn the cook but for the Duchess, it is Alice who should be warned. After all, the cook is not doing anything wrong. "If everybody minded their own business," she asserts "the world would go round a deal faster than it does." (53) How can this be an advantage? Alice once again finds herself questioning the meanings of the Wonderlanders. The world completes its rotation on its axis in twenty-four hours and if the world goes "round a deal faster," then we would have shorter days. Hence, if everybody minds their own business, according to the logic of the Duchess' sentence, wouldn't it be a negative thing? Moreover, shouldn't the second part of the sentence be positive? For this reason, she tries to explain it to the Duchess: "Just think of what it would make with the day and night! You see the earth takes twenty-four hours to turn round on its axis." (53) Here again we have another *dis-expected* occurrence. When Alice talks about the *axis,* the Duchess then says, “Talking

of *axes* […] chop off her head!" (54) Alice talks about *the axis* but the Duchess hears it *axes* because the law Alice describes and the function of the axis is not a law of Wonderland. Thereby, the Duchess does not hear the word axis because she does not have such knowledge, but she knows about *axes*. Therefore, the *dis-expected* play of words here supports the *anti-expected* subversion of meanings.

Finally, Alice decides to put an end to the violent treatment the baby receives and takes it away from the Duchess. She catches the baby

> With some difficulty, as it was queer-shaped little creature, and held out its arms and held out its arms and legs in all directions, "just like a starfish," thought Alice. The poor little thing was snorting like a stem engine when she caught it, and kept doubling itself up and straightening itself out again, so that altogether, for the first minute or two, it was as much as she could do to hold it. (55)

Alice holds the baby and tries to treat it with kindness for a while but when *anti-expectedly* the baby turns into a pig, she stops treating it with kindness. "If you're going to turn into a pig," she asserts "I'll have nothing more to do with you." (56) Alice was worried when it was sobbing as a baby but when it is still sobbing as a pig, she does not worry at all. All she wants to do is to get rid of it. Romera suggests that here Alice too rejects the Victorian ideals on womanhood and motherhood. The baby was a burden which the Duchess rejected and Alice as well rejects, thus, by turning into a pig, both the Duchess and Alice are free from this burden, the restraints of the society. (Romera 17) "What am I to do with this creature when I get it home?" (56) She thinks. When the pig-baby runs to the woods, she feels relieved. A pig-baby does not fit into her *own world*, therefore, Alice does not want to keep the baby anymore. Alice wishes to discover this land, desires to see it, yet she does not want to own anything that belongs here, she does not want to own anything that belongs to this queer land, (Kérchy 109) therefore she is relieved that the baby turned into a pig and ran away because she does not want to take him back to her own world.

Another being that lives in the Duchess' household is the Cheshire Cat. This cat always grins and out of curiosity, Alice asks "Why your cat grins like that?" (52) the Duchess. She explains that it is a Cheshire Cat and that's why he grins. Alice is

astonished. She never knew that cats can grin at all. "They all can," tells the Duchess "You don't know much […] and that's a fact." (53) She indeed does not know much. Her knowledge is out of use in Wonderland because that knowledge is not a production of Wonderland, its society, and culture. Later when Alice leaves the Duchess' house, the Cheshire Cat and Alice come across each other once more. This time they have a conversation. The Cheshire Cat not only grins but appears and disappears all of a sudden. According to Alice's logic, neither objects nor living beings can appear and disappear like ghosts. It's against the order of the natural world, just like everything else in Wonderland. "Cheshire puss," Alice says, "Which way I ought to go from here?" (57) The Cheshire Cat tells her the answer to this question depends on which way she wants to go, however, Alice asserts she does not care which way she goes as long as she goes *somewhere.* (57) She desires a way out of her current location desperately therefore she tells the Cheshire Cat she does not care where at first. However, later it is understood that she also wants it to be somewhere safe. "You're sure to do that […] if you only walk enough," the Chesire Cat tells her, yet, his answer does not satisfy her. It seems that she needs someone to lead her in the *right* direction, instead of taking a journey to a total unknown, hence she asks what kind of people lives here.

> “In *that* direction […] lives a Hatter: and in *that* direction […] lives a March Hare. Visit either you like: they’re both mad.”
> "But I don't want to go among mad people." (57)

As it was stated before, she is searching for a safe place and madness does not equal safety for Alice. However, she does not know what madness means here. Madness might be described as a mental disorder in the Primary World. "We're all mad here," tells the Cheshire Cat "I'm mad. You're mad," but Alice does not accept it. From her perspective, she is not mad. "How do you know I'm mad?" she asks. For the Cheshire Cat, she must be, or else she would not be here. The Cheshire Cat explains:

> To begin with […] a dog’s not mad. You grant that? […] You see, a dog growls when it’s angry and wags its tail when it’s pleased. Now *I* growl when I’m pleased, and wag my tail when I’m angry. Therefore, I’m mad. (58)

It is normal for a dog to growl when it is angry and to wag his tail when it is happy, but if a dog, or a cat, or any other animal inhabitant of Wonderland in that matter, growls when it is happy and wags its tail when it is angry, it is a reversal of the dominant order. The Cheshire Cat explains it as madness. Everything is out of the natural order, *disordered* as things are upside down, thus, they are all mad here. At the end of their conversation, the Cheshire Cat disappears. His body slowly vanishes starting from his tail to his head and his grin remains for a while after his body disappears. "I've often seen a cat without a grin […] but a grin without a cat!" (59) Alice asserts. Here we see a reversal in the relationship of the body and content, according to D. E. Richmond. He takes the body of the Cheshire Cat as its content and his grin as the form. When the body vanishes and what is left behind is only a grin, the Cheshire Cat loses its content, remains only as form, as "a structure without appreciable body." (Richmond 361-62) In literature, a form is "a matter of words," and content is the "matter of concepts represented by the words." (D. Robertson 273) A content may have different forms and is independent of the form in this sense, however, it cannot be without any form. (273) Therefore, here the vanishing of the body of the Cheshire Cat is against this rule and reverses it in Wonderland.

The next stop in Alice's journey is the "Mad Tea Party." Here she meets with the Mad Hatter, the March Hare, and the Dormouse. All three of them sit at a large table under a tree. However, even though there are a lot of seats around the table, when Alice tries to sit on one, they all claim that there is no room for Alice. She finds herself in a state of astonishment once more. "There's plenty of room," (61) she says. Here the reader and Alice question the dominant meanings of the armchair world once more. How many is plenty? What is the sense of having a long table for only three people that is full of tableware? Here in this scene, once again it can be observed that the dominant order is upside down, not only the social etiquette of the Victorians is violated but also the story plays with the notion of time and reverses the function of a watch and what it symbolizes. First of all, this tea part is nothing like Alice knows from her experiences in the Primary World. The tea-parties are an important part of the Victorian everyday routine for the higher classes. During the tea party of the Mad Hatter, the etiquettes of these Victorian tea parties are violated. For instance, a tea-

party should not take place in an outside setting but rather in the drawing room. However, when Alice arrives at the party, she sees that Mad Hatter hosts this party outside, under a tree. (Mouton 5) Furthermore, according to Victorian rituals, a tea-party should involve conversation, music, and games, yet in this party only thing that is involved is the conversation. In a Victorian tea party which usually involves ten to thirty people, it is immensely impolite to be offensive to other guests, yet March Hare is rude and offensive towards Alice. For instance, he makes personal remarks about her hair and tells her that she needs to cut it. Moreover, Alice also behaves quite rudely as she attended the party uninvited. (5) All these indicate a reversal in the dominant order of a tea party. The March Hare has a watch. As it was discussed before, for the Victorians a watch was a symbol of respectability, however, although he carries the symbol of being respectable, he does not behave respectably, of course in the dominant sense of being respectable and respecting others. In addition to the reversal of social etiquette, the meaning of time and the function of a watch is subverted in this mad tea party. The March Hare watch which Alice finds quite funny shows the day of the month, but what o'clock it is. A watch is also a symbol for being responsible as it helps individuals to be on time as in the case of the White Rabbit. The White Rabbit is always in a rush, in contrast to the guests of the tea-party. He always checks his time, thus his watch must be showing what o'clock it is. (Brown) However, later we learn that the Mad Hatter, the March Hare, and the Dormouse do not share the White Rabbit's concern of time. The rush in his life contradicts the stillness of the lives of these three creatures. (Brown) When Alice asks why his watch does not show what o'clock it is, the March Hare does not understand what she means: "why should it?" (Carroll “Alice” 64) A watch that shows the year and the day of the month is not something unexpected from the perspective of today’s reader. However, a watch that does not show “what o’clock it is” is quite unexpected. After all, telling the time is the primary function of a watch. Furthermore, it is understood in this scene that what part of speech “time” belongs to is reversed in Wonderland. “Have you guessed the riddle yet?” the Hatter said, turning to Alice again.

> “No, I give it up,” Alice replied: “what’s the answer?”
> “I haven’t the slightest idea,” said the Hatter.
> “Nor I,” said the March Hare.

> Alice sighed wearily. "I think you might do something better with your time," she said, "than waste it in asking riddles that have no answers." (64)

Time is a noun, in the dominant order of meanings. However, here we see that the word time is used as a proper noun. It is an individual, another inhabitant of Wonderland. “If you knew Time as well as I do […] you wouldn’t talk about wasting *it.* It’s *him,*" (64) the Hatter tells. Here we see the clash of the time referred to as "it" and Time that is referred to as "him." Alice asserts, when she is trying to learn music, she has to beat *time,* the Hatter replies, “He won’t stand for beating.” (65) Beating time is an idiom, however, it does not function in wonderland because the time in this idiom is a concept, something *abstract.* The Time who does not stand for beating is not a concept, it is a concrete living being. Therefore, because the parts of speech that "time" belongs to in the idiom have changed, the metaphor does not work anymore, and thus, the Hatter interprets it in a literal sense. Just like any other individual, Time does not stand for beating. Here again, there is the problem of reference between the object and the sense. The object in this matter refers to different senses for the participants of this conversation: The Mad Hatter and Alice. (Olkowski 114) Furthermore, The Hatter asserts, he and Time had a quarrel last March and therefore he does not do anything the Hatter asks anymore and as a result, it is always six o'clock—always tea time, and because it is always tea time, they do not have time to wash the things on the table. That is why they have a larger table and a lot of tableware. When the tableware they are using at that moment gets dirty, they change seats, thereby, they have no room. Moreover, this quarrel of Mad Hatter and Time can be associated with the March Hare's watch that does not show what o'clock it is but the day of the month. It is always six o'clock since last March, so it can be asserted that before this quarrel, perhaps they had watches which told them what o'clock it is but the date, however, as it is always six o'clock now, it is not a necessity for them to carry a watch that shows the time. Therefore, the function of a watch is *subverted,* because the necessities are subverted. They do not need to know what o'clock it is anymore, they only need to know about the date. Furthermore, as now they are stuck in this eternal time, never-ending tea time, they do not need to rush for anything. They cannot be on time under these circumstances because Time does not work for them, thereby, although a watch symbols responsibility, this meaning does not function in regard to these creatures.

Another contradiction about time in this can be explained through the theories on time. In this regard, two contradictive approaches to the philosophy of time during the time period in which *Alice's Adventures in Wonderland* was written can be discussed. Philosophers like Aristotle and Leibnez claimed that time is not an independent entity from the events that occur in time. This belief is called "reductionism with respect to time." According to reductionism, time cannot be without change and there is no such thing as absolute time. However, in contrast to reductionism, philosophers such Plato and Newton claimed that time in fact is absolute and independent from the events that occurred. This belief is called "Platonism with respect to time," and for Platonism, time can be without change. According to Aristotle, time does not have a beginning because for this to happen "there must be a first moment of time, but that in order to count as a moment of time, that allegedly first moment would have to come between an earlier period of time and a later period of time, which is inconsistent with its being the first moment of time." In contrast to Aristotle's statement, Platonism argues that time can have a beginning. (Emery at al.) In this regard, it can be asserted that Alice symbolizes Reductionism and the guests of the tea party symbolize Platonism. For the Mad Hatter, the March Hare, and the Doormouse, the time is without change. It is always six o'clock for them and never moves forward or backward. Thus, it has a beginning and the first moment of time for them is when Time has decided to stop working for them back in March. Furthermore, it is a moment which comes between an earlier period, the period before the quarrel of the Mat Hatter and Time, and a later time period which is what comes after that first moment. Therefore, it can be said that the philosophy of time for these three creatures is a reversal of Alice's philosophy of time.

During the tea party, the Dormouse starts to tell a story. This is the second time the act of storytelling appears in the book. Thereby, we might assert that it is part of the social etiquette of Wonderland: telling stories during social gatherings, just like the Mouse did at the early stages of Alice's journey. The Dormouse tells the story of three sisters: Elsie, Lucie, and Tillie who "lived at the bottom of a well." (Carroll "Alice" 67) From the beginning of the story, Alice questions everything, again by using the logic of the world above. What would they eat at the bottom of a well? Treacle, the

Dormouse explains. But they cannot eat treacle all the time, so Alice objects, because that would make them ill. "They were," the Dormouse tells, but still it does not satisfy Alice. Then why they keep living at the bottom of a well? "Alice tried to fancy herself what such an extra-ordinary way of living would be like, but it puzzled her too much." (67) A well is "an artificial hole in the land of the surface to access a liquid." ("Wells and Well") In this regard, it can be asserted that Wonderland resembles a well. It is also a hole under the surface. Additionally, perhaps, for this reason, it is only Alice who questions why the sisters live at the bottom of a well but others. Living under the surface is not strange for them but Alice.

Finally, Alice is where she desired to be from the beginning, at the beautiful garden. This garden belongs to the King and Queen of Hearts. The first thing she sees in this garden is a large rose-tree with white roses. However, next, she sees three gardeners trying to paint them red. "Why you are painting those roses?" Alice asks. One of the gardeners tells her that this tree should have been a red rose tree but they accidentally planted a white rose tree and therefore if the Queen finds out she has a white rose tree in her garden, she would get so angry and even have their heads cut off, thus, they are painting the roses. Naturally, flowers "produce colors by synthesizing pigment, which absorbs subset of visible spectrum, reflecting back only what they do not absorb and causing the tissue to be perceived as the reflected colours." (Glover 33) However, the gardeners of Queen here violate the rule of nature and try to give roses a color which they do not produce themselves. However, although for the Victorian reader, having artificially colored flowers is out of the dominant order of nature, from the perspective of today's reader, it is not really impossible. Now it is possible to have artificially colored flowers by using such materials as food colors and waters, (Helmenstine "How to Make") but as today's readers, for this scene to function as a fantasy element in the story, we need to accept that it is, in fact, a fantastic occurrence. Furthermore, these gardeners do not have the body of a human, but of a card. The three gardeners are in fact Seven, Five, and Two of Hearts. The Queen and the King are as well cards. She meets with the Queen for the first time at that moment. While she is talking with the gardeners, the Queen comes.

> First came ten soldiers carrying clubs; these were all shaped like the three gardeners, oblong and flat, with their hands and feet at the corners: next the ten courtiers; these were ornamented all over with diamonds, and walked two and two, as the soldiers did. After these came the royal children; there were ten of them, and the little dears came jumping merrily along with hand in hand, in couples: they were all ornamented with hearts. Next came the guests, mostly Kings and Queens […] Then followed the Knave of Hearts, carrying the King's crown on a crimson procession, came THE KING AND QUEEN OF HEARTS. (Carroll "Alice" 73-74)

In a standard deck of cards, there are fifty-two cards. Among these fifty-two cards, there are thirteen ranks which include, numbers from two to ten, jack which we see as knave here, king and ace, in other words, queen. The queen, among the cards, is in a higher rank than the king. The deck of cards has four suits which are diamonds, spades, clubs, and hearts. (Taylor) The imagery of cards was popularly portrayed in Victorian literature and art. "The artists have either brought playing cards to life or given a level of inanimation to humans," as in the case of *Alice's Adventures in Wonderland.* (Cury 1) According to Julia Cury's observations in "Playing Cards in *Alice's Adventures in Wonderland* and the Victorian Photocollage," the image of a pack of cards means several different things and one of them is immortality. (7) Cards are two-dimensional objects. Two-dimensionality is usually associated with inanimate, non-living objects, unlike three-dimensionality which is associated with living objects. (8) This portrayal of pack of cards as living objects, therefore, causes the lines between the animate and the inanimate to vanish. "Are the cards, once inanimate, now, animate? Are people, once alive, but having become cards, dead?" (7) In this respect, it can be asserted that using a pack of cards—inanimate objects—as inhabitants of Wonderland violates the dominant relationship of dead and alive. Once a living object is dead, it remains dead according to the laws of the dominant order, however, as the inanimate objects come alive here, according to Cury's criticism arises questions on dead becoming alive.

The court of the King and Queen of Hearts are a pack of cards and the other cards in the deck are their guests. Each King and Queen apparently have their own courts. Clubs, Diamonds, Spades, and Hearts. Queen of Hearts among the pack of cards, governs her own suit, hearts. Queen of hearts is usually a metaphor for "blind exercise of authority." Here in the text, we see an authority figure who always and

quite randomly commands for execution. (Talaptra 7) She is a tyrannical figure in this regard and everyone is trying to satisfy her since they are afraid to be beheaded. She is not a good representation of powerful authority, unlike Queen Victoria believed to be back in her days. (Romero 18) Furthermore, the King seems to be playing a supporting role. When she orders “off with her head,” regarding Alice, the King tells the Queen “consider, my dear: she is only a child.” (Carroll “Alice” 75) Where the Queen is angry, the King is calm and soothing. In their marital relationship, Queen as the wife is the dominant one who makes the decisions and her husband is a “dependent, fearful and submissive,” figure. (Romero 18) Their relationship seems to be the exact opposite of the ideal Victorian married couple. Queen Victoria herself supported the inferiority of women to men, and set the perfect marital example in this regard with her husband Prince Albert, even though she was the ultimate authority figure in the British Empire. (15)

In the Queen's garden, there is a social gathering to play croquet. Note that here we see a pack of cards which are used to play a game in the world above, now playing a game themselves. Here we see the appearance of a game once more in which the ground rules of the dominant order are reversed. Games exist in literature in order to create an understanding of how the social structure works and what are the boundaries of society. (Armitt 49) Here, through the image of a pack of cards and croquet, the structure of the society of Wonderland is portrayed. Additionally, one cannot exist among societies without an acceptance of these "rules of the social game," otherwise like Alice, we are to be alienated from society. (49) Furthermore, according to Lucie Armitt, there is a difference between how games function in reality and how games function in fantasy literature. She adds that in a work of fantasy games are usually based on the mimetic code, thus the play mechanism "gestures inwards." However, here in Wonderland, the play mechanism works outwards. (49) In the Queen's Garden, we see a pack of cards playing croquet, thus "a game imposed over another." (50) For this reason, the play mechanism is *reversed* in the Queen’s croquet game. When asked, Alice tells that she knows how to play croquet. However, later she realizes she knows how to play this game in her own world, but here.

> Alice thought she had never seen such a curious croquet-ground in all her life: it was all ridges and furrows: the balls were live hedgehogs, the mallets live flamingoes, and the soldiers had to double themselves and to stand on their hands and feet, to make the arches. (Carroll “Alice” 77)

In Wonderland croquet, they have "live hedgehogs" as balls and "live flamingoes" as the mallets. When she has a hard time controlling her flamingo, she understands this is a very hard game and she does not know how to play it. Not only the equipment but also the people who play it does not make sense to Alice. They play all "at once without waiting for turns." (78) They all quarrel during the game and "fight for the hedgehogs." There is chaos in the game from the perspective of Alice. "How confusing it is all the things being alive," (79) Alice asserts. It indeed confuses her, makes her hesitate, and feel uneasy. Alice is not used to the social etiquette and courtesies of this game. What she is used to is waiting for her turn and playing with fixed rules and order, yet Queen's croquet ruins fixities and violates orders. (Gabriele 384) As Armitt asserted because she does not understand the rules of this game, she feels isolated. (Armitt 49) Thereby, she feels *trapped* in this orderless world and again looks for an escape.

Later in the trial scene, we once again see her uneasiness in the presence of disorder. Alice states that she has never been in a court of justice before but has an idea about what it is or how does it work through the books she has read in the past.

> The King and Queen of Hearts were seated on their throne when they arrived, with the great crowd assembled about them—all sorts of little birds and beasts, as well as the whole pack of cards: the Knave was standing before them in chains, with a soldier on each side to guard him: and near the King was the White Rabbit, with a trumpet in one hand, and a scroll of parchment in the other. In the very middle of the court was a table, with a large dish of tarts upon it. (Carroll "Alice" 106)

She tries to understand the workings of this court of justice by using the knowledge she has obtained from books—books written in the Primary World. The first thing she notices is that King is the judge because he wears a wig. In the British court of justice, wigs are worn by the judges and the barristers as a ritual. (Siemann 431) She also understands that the twelve creatures that sit in a box are the jurors and they sit in the

jury box. However, later, when she realizes how this court of justice works clashes with her own knowledge, she feels confused. The Knave of Hearts is judged because:

> The Queen of Hearts, she made some tarts,
> All on a summer day:
> The Knave of Hearts; he stole those tarts,
> And took them quite away! (Carroll “Alice” 108)

During the trial of the Knave of Hearts, one by one Alice realizes how this image of the court of justice does not match with the one in her head. For instance, the jurors are writing very busily on their slates before the trial even starts. How can they have anything to put down before the trial began? She learns that they do it "for fear they should forget them before the end of the trial." (107)

The King calls for witnesses. The first witness in the trial is the Mad Hatter who holds a teacup in his hand. He states that he brought the teacup and plate with him because he was not finished with his tea when he was called for. Here the tea party appears again in relation to the Mad Hatter. For the Mad Hatter, the tea party never ends. The King asks him when he began to drink his tea. The Dormouse who stands next to the Mad Hatter answers "Fourteenth of March, I *think* it was." Following him "Fifteenth," tells the March Hare and "Sixteenth," adds the Dormouse again. Note that they are talking about a date in March, the month which Time and Mad Hatter quarreled. Since March, it was always six o'clock. It should be noted that the March Hare has a watch that shows the date of the month, so why they do not know the exact date? The time is fixed on six o'clock since the quarrel of the Mad Hatter and Time in March, so it can be asserted that before this quarrel, perhaps they had watches which told them what o’clock it is but the date, so that might be the reason why they are not sure about the exact date.

"Take off your hat," the King orders to the Hatter, but he asserts the hat does not belong to him. At first, the King thinks it is stolen, but the Hatter explains, "I keep them to sell […] I've none of my own. I'm a hatter." (109) Here Alice and the readers are forced to question meanings once more. What is ownership? Does a producer own a product which he or she created to sell? Who is the *owner* of a product

before it is sold if not the producer? Another witness in the trial is Alice, but there is a problem: she is growing large again. "You have no right to grow *here*," the Dormouse tells her. Alice tells him to not "talk nonsense." After all, she cannot help growing up. However, later she learns that she really cannot grow up in the cour because according to the rule forty-two in the King's book, "all persons more than a mile high to leave the court." (117)

> "*I'm* not a mile high," said Alice.
> "You are," said the King.
> "Nearly two miles high," added the Queen. (117)

But if it is the oldest law, why it is not the number one? According to Alice's ideology, the oldest should be the number one and therefore number forty-two cannot be the oldest. Because of all these nonsense, Alice's uneasiness seems to be growing more and more. Through the end of the trial, the King tells the jury to consider their verdict, but the Queen objects: "sentence first—verdict afterward." (121) It does not make sense to Alice. How can the sentence come before the verdict? It is totally chaotic in this court for Alice, and everything she desired at the beginning, this garden where the trial is held, is another place she wants to escape from now.

Catherine Siemann in "Curiouser and Curiouser: Law in the *Alice* Books" asserts that the trial scene in the text is a reflection of Victorian anxiety about law, (Siemann 431) thus, with respect to Rosemary Jackson's views, it tells of what is lacking and desired in the dominant order. Siemann explains that the British legal system was and still is based on common law (431) which is "the body of the customary law, based upon judicial decisions and embodied in reports of decided cases, that has been administered by the common-law courts of England since the Middle Ages." (A. Lewis) In the court of justice of Wonderland, there is a disconnection between justice and logic. Siemann states that justice should be directly connected with logic as it's associated with truth. (Siemann 432)However, the logic Alice tries to impose is the logic of the world above and therefore the reason behind her sense of disorder. It is a "distinctly illogical system—one which the laws of time and physics are suspended and where the legal system itself, as personified by the Queen of Hearts is taken to the extreme." (433) Thereby, from Alice's perspective it is

an immensely chaotic society which is rule-governed. (435) Therefore, in respect to the Garden of Eden image, it can be said that the Queen's Garden turned out to be the opposite of the idyllic Garden of Eden. It is an artificial, disorderly, chaotic place. In the beginning, Alice believed that this garden was the most beautiful garden she has ever seen, however, in the end she realized it was only an illusion and this garden is not beautiful at all. (Ren 130) She feels trapped in this garden and contrary to her desire to be here throughout her journey, now she wants to escape from this garden and go back to her own world above the ground.

Another important characteristic of fantasy fiction is the willing suspension of disbelief, the acceptance of fantastic, supernatural, or unexpected. Does Alice accept the supernatural? Does she suspends her disbelief and accept the rules of Wonderland? This act of acceptance, thus her final decision, according to Todorov is what determines whether a work of literary fantasy is purely fantastic or close to it. Thereby, in the light of this final decision, *Alice's Adventures in Wonderland* can be analyzed regarding *fantasy as a genre.* According to Tolkien and Rabkin, one can go into the Secondary World enjoy its enchantment as long as the disbelief is suspended, or else we cannot stay in the Secondary World forced to watch it from afar and suffer from it. Additionally, for Todorov, pure fantasy, or the subgenre which he states to be closer to the pure fantasy—the fantastic-marvelous—can be achieved if the characters and the readers accept the supernatural as a form of reality rather than explain it logically. Therefore, it can be said that Alice fails in this task of achieving pure fantasy. From the beginning of the novel, she struggles to accept the supernatural occurrences she is experiencing. She never fully accepts the new order and tries to find explanations for the supernatural by using the logic of the armchair world from the minute she started to her free fall down the rabbit hall. Moreover, the fantastic elements in the story are attempted to be explained as either madness or a dream. In her encounter with the Cheshire Cat, when the cat tells her "we're all mad here. I'm mad. You're mad," (Carroll "Alice" 57) Alice asks how does the Cheshire Cat know that she is mad. He answers "You must be […] or you wouldn't have come here." (58) This scene can be taken into consideration as the first occurrence of the supernatural explained. Cheshire Cat attempts to explain Alice's supernatural journey to Wonderland and he claims that this

fantasy world exists because Alice is mad. Additionally, through the end of the book, in the trial scene, it can be seen that Alice starts to suffer from her disbelief of the order of Wonderland, thus she looks for an escape. “Who cares for you?” she cries “You’re nothing but a pack of cards!” (122) and thus, rejects this fantastic order, rejects that these creatures are individuals who live in this fantasy land, and accepts their existence only as a pack of cards which belong to the Primary World. At the end of the scene, Alice wakes up and realizes that all of her journey was a dream. For this reason, as Maria Mikolajeva writes in "Fairy Tale and Fantasy: From Archaic to Postmodern," Tolkien dismisses Carroll's work and because the fact that Wonderland is explained as a dream contradicts Tolkien's concept of fantasy literature. Alice fails to believe in the Secondary Land by rejecting it, by failing to suspend disbelief, (Nikolajeva 153) and for Todorov as well, *Alice’s Adventures in Wonderland* cannot be categorized as pure-fantastic, because Alice wakes up from her fantasy at the end, thus, the final decision is made: the supernatural is explained, therefore, the work of Carroll cannot be categorized as pure fantasy or fantastic-marvelous.

CHAPTER THREE

THE MAGICIAN'S NEPHEW

Rosemary Jackson asserts that fantasy is the literature of desire and narrates what is lacking in the dominant order of things. (Jackson 2) It is the literature of what could not or cannot happen. (13) Hence, it is the telling notion of our desires, a manifestation of what one finds insufficient and what one misses, not only concerning the existence of individuals within the society but also their inner world, as through fantasy one seeks the truth of the heart, the unconscious desire. (Rabkin 34) In this regard, the journey to Narnia and the inspiration behind C.S. Lewis' *The Magician's Nephew* can be sought in what his heart desired as a sub-creator of the fantastic land of Narnia.

C.S. Lewis was born in Belfast, Ireland on November 29, 1898. He was named Clive Staples Lewis at birth but was called "Jack" by his friends and family. (Dorsett 5) He was the second son of Albert and Flora Lewis. (McGrath x) Albert Lewis was a successful solicitor in Belfast's Royal Avenue. His mother was a protestant ascendant, the daughter of a clergy family. In 1905, the family moved to Leeborough (x) where Lewis describes being surrounded by many books within the household and encouraged by his parents to read them all as he likes. (Dorsett 5) In August 1908, Mrs. Lewis passed away because of cancer. After this tragic event, the father who does not know what to do with his younger son sent him to boarding schools in England to be educated. (McGrath ix) However, after being educated in several schools, Lewis was finally sent to the household of William Kirkpatrick, Albert Lewis' old headmaster in Surrey, to be educated privately. Here, C.S. Lewis was educated according to the Oxford tutorial model by Mr. Kirkpatrick, and thanks to his methods of education, Lewis was awarded a scholarship at University College, Oxford in December 1916 to study Classics. "By this time Lewis has become a trenchant, event strident, atheist." (x) The young Clive decided to volunteer to enlist during the Great War in 1917, "combining a somewhat desultory study of the classics with military training—initially, in the Oxford University Officers' Training Corps, and then in an Officer Training Unit based at Keble College." (x) He was commissioned in November

1917 as the second lieutenant and deployed. However, he was injured by a shrapnel wound in January 1918, thus sent back home to recover. In January 1919, Lewis who was demobilized, went back to his studies at Oxford. (x) Here he accepted a temporary position in Magdalen College in 1925, and during his time there he became close friends with J. R. R. Tolkien. These two friends played key roles in the literary careers of one another. During his fellowship in Magdelan College, he started to question himself spiritually and intellectually and was effected by his conversations with Tolkien, and as a result in 1931, he embraced Christianity. (xi) By the time the World War II had started, Lewis already achieved a celebrity status in the U. K. and in the U.S. a short time after. (xii) The first book of his seven books *Narnia* series was published in 1950, titled *The Lion, the Witch and the Wardrobe.* (xii) From then on, he published one book per year and completed the series in 1956. The original publication order was: *The Lion, the Witch and the Wardrobe* (1950), *Prince Caspian* (1951), *The Voyage of the Dawn Treader* (1952), *The Silver Chair* (1953), *The Horse and His Boy* (1954), *The Magician's Nephew* (1955) and *The Last Battle* (1956). (Schakel 4) However, later some "persistent voices" argued that they should be reordered. (5) Lewis himself too, approved this new order in one of his letters to Laurence Krieg in 1957, yet still, Lewis wrote that "perhaps it does not matter very much in which order anyone reads them." (6) Therefore in 1914, the worldwide edition of his *Narnia* books were published in their new order: *The Magician's Nephew, The Lion, the Witch and the Wardrobe, The Horse and His Boy, Prince Caspian, The Voyage of the Dawn Treader, The Silver Chair* and *The Last Battle.* (5) C.S. Lewis has witnessed the collapse of an empire, and therefore collapse of the traditional values of the society on subjects such as religion, culture and social life. (Greenblatt and Abrams 1829) It was an age of questioning the "ordinary reality" after the Holocaust and the nuclear attacks. (1838) Therefore, the novel form were depicting the "new formed reality" of the post-war period. Novelists were adopting harsh and grim tones in their writings and representing themes such as death, loss of freedom, nothingness as well as questioning religious beliefs and social norms. (Gotshalk 19) Therefore, C.S. Lewis' *Narnia* books as well adopts these themes in a fantastic reality.

In 1952, he met with his future wife Joy Davidman, an American Jewish woman. By the time they met during one of her visits in England, Joy Davidman was married to William Lindsay Gresham, however, he abandoned her and their two boys for another woman shortly after their arrival to England. (Dorsett 13) Lewis helped Davidman and her boys during these hard times and they developed a close friendship. In 1956, their friendship became something more and they married. Unfortunately, Mrs. Lewis died only four years later because of cancer just like his mother. (13) After his wife's death, Lewis accepted a position at University College, Cambridge as a professor and moved on from Oxford. However, his heart always belonged to Oxford. By June 1963, he started to suffer from several problems, thus, retired to Oxford and died in his home at Oxford on November 22, 1963. (McGrath xii)

According to David Holbrook, the origin of Lewis's *Narnia* books lie in his life, and in the case of *The Magician's Nephew* in his childhood trauma caused by his mother's death. (Holbrook 6) Holbrook writes that this significant event left a mark in Lewis' life and caused a "psychic hunger" of "to be nurtured by the mother he had lost," (6) and therefore he eased this hunger by way of creating a fantasy world where he finds his mother. (6) Furthermore, not only his mother's death but also his beliefs in Christianity has an impact on the creation of Narnia. Lewis in *Of Other Worlds: Essays and Stories* (1966) asserts that he used his fantasy works to talk about his ideas on Christian beliefs and create a world in which the fear caused by the figures of terrifying God and the Christ who suffers. By way of fantastic transformation, he transformed those scary images built by Sunday schools. (Lewis "Of Other Worlds") Therefore, it can be asserted that Narnia is the sub-creation of his desire to find his mother in another world, and to deduce fear from Christian education.

The Magician's Nephew (1955), the first book in the chronological order of the series, portrays to the reader what would happen in the case of a clash between two worlds: the Primary and the Secondary. As it was stated above, critics of fantasy literature argue that the narrative world of fantasy is where the ground rules of the dominant order are reversed. It is a realm of a newly formed reality. Furthermore, regarding Tolkien's claims, these reversed ground rules are the dominant order in the Secondary World. Therefore, Lewis not only illustrates how the rules of the Primary

World fail in the Secondary World but also how the rules of the Secondary World do not function in the primary one as well.

The story starts with the narration of a storyteller. “This is the story about something that happened long ago when your grandfather was a child.” (Lewis “The Magician’s Nephew” 11) Thereby, the events of this story occurred before it is narrated by the storyteller. The time period and the setting of this story is told to be London back in the days “Mr. Sherlock Holmes was still living in Baker Street” and “the Bastables were looking for treasure in the Lewisham Road.” (11) Sherlock Holmes is a famous detective, a character created by Sir Arthur Canon Doyle. He first appeared in 1887 (Clauser 104) and Doyle kept on publishing his stories revolving around this character for over forty years from 1887 to 1927. (106) In addition, the Bastables are characters of Edith Nesbit’s stories whom Lewis was highly influenced. The Bastables first appeared in *The Story of Treasure Seekers* by Nesbit in 1899 (Nelson x) Later she wrote two sequels for this story one in 1901 and one in 1904. (xiii) Therefore, it can be claimed that the time period which the storyteller describes is a time when Edward VII was on British Throne and a time before the Great War. (Greenblatt and Abrams 1848)

The story of “how comings and goings between our world and the land of Narnia first began,” (Lewis “The Magician’s Nephew” 11) starts after a time two children Digory and Polly met. Polly lives in "one of a long row of houses" and Digory moves into the house next door with his mother, to the house of Mr. and Miss Ketterley. He moved to London from the countryside with his sick mother after his father went to India to work. This is the house of his mother's brother and sister. Shortly after he moves to Ketterley’s house, he meets with Polly and they become close friends. Their journey starts during one of those rainy and gloomy London days which they had to spend indoors. Therefore, it can be said that their story starts as a journey of escaping boredom, the desire to have excitement, regarding Rabkin. Polly has a secret corner in the attic of her house and together, in this secret place they discover a tunnel which connects the houses in the row to one another. Polly who is eager to explore the tunnel suggests that they should go into the empty house next to Ketterleys’ by using the tunnel. Digory at first is hesitant to do so. He wants to stay in the safeness

of their homes rather than to explore and does not want to face the consequences if someone catches them. However, soon Polly convinces him and right after they measure how long they need to walk by the tunnel, they take on their journey. Soon, they find themselves in an attic room which is *unexpectedly* furnished since they believed it was an empty house.

> It was shaped, of course, like an attic, but furnished as a sitting-room. Every bit of the walls was lined with shelves and every bit of shelves was full of books. […] Between the chair and Polly, and filling most of the middle of the room, was a big table piled with all sorts of things. […] But what she noticed first was a bright red wooden tray with a number of rings on it. (21)

Soon they realize they are not in the empty house but the forbidden study of Andrew Ketterly, Digory's uncle. At the beginning of the novel, he is described to be a mad person. Digory tells Polly that from the moment he moved to their house, he sensed something abnormal, extra-ordinary or out of ordinary about him, when she asks whether he is mad or not. Digory answers, "Well, either he's mad […] or there's some other mystery." (14) There is an uncertainty concerning Uncle Andrew's mystery, and it seems that Digory could not find an answer to this problem: is he really mad or is there something else, something *anti-expected*? However, right at this attic, both he and Polly are about the find out. Polly and Digory wanted to discover an empty, rumored to be haunted house but instead, they find themselves locked in Uncle Andrew's study. What they are about to discover is the secrets behind Andrew's madness which is the claim of the dominant belief. This is the starting point of supernatural occurrences for these children.

Uncle Andrew explains that this study is where he works on his secret experiments and two children are what he needs to use in his studies. The children try to *escape* at first by telling him that they are late for dinner. They try to trick him by promising to come back after dinner. At first, he seems to accept their offer but soon Digory realizes they were once again tricked and trapped by Andrew.

> If you really must go. […] But I must give you a present before you go. It's not every day that I see a little girl in my dingy old study; especially, if I may say so, such a very attractive young lady as yourself […] Wouldn't you like a ring, my dear? (24)

Andrew offers one of the rings as a gift to Polly who is amazed by them from the moment she saw them. Her face lightens with excitement caused by the idea of having one of those things. Moreover, after his offer, Polly finds herself thinking that Andrew after all is not a bad person. In contrast, Digory is relentless, he does not like this situation at all and tries to warn Polly not to touch the rings, but Polly does not listen to him and touches the yellow ring. She touches the yellow ring and instantly vanishes from this world. “It was so sudden, and so horribly unlike anything that had ever happened to Digory, even in a nightmare.” (26) Digory hesitates to accept this supernatural experience. He is uncertain about what happened, and tries to relate this event to a nightmare but it is even worse than a nightmare, so he cannot explain it as a dream, but then, what he is supposed to do? Andrew tells Digory that he sent Polly “to another place.” Digory cannot understand his words. What does he mean by another place? How is this possible? This is when Andrew starts to tell his story. It all started with his godmother Mrs. Lefay, who is also claimed to be a mad person by the dominant belief because as Digory stated, there was "something wrong with her" – wrong for the dominant belief at least. "It depends on what you call *wrong*," Andrew tells him “People are so narrow-minded. She certainly got very queer in later life.” (26) Thereby, from Andrew’s words it can be understood that there was something supernatural, anti-expected about Mrs. Lefay, however the order of the Primary World was not able to accept her supernatural state, so they believed she must be mad. Furthermore, because she does not live by the rules of the Primary World, she was cast out of society and locked away. That is to say, she has broken the social contract. Social contract theory which goes back Epicurus fundamentally states that in each society there is a social agreement between the individuals on social arrangements which are based on law and punishment. Individuals promise to live by the dominant order in fear of being cast out of society as a punishment. So, one can survive in a society as long as the order is not broken. (D'Agostino et al.) Mrs. Lefay by breaking the order of nature, broke her promise thus she was cast out and locked away. She could not live by the rules of the dominant order, because as Andrew explains, she does not belong to the order of this world.

> My godmother was a *very* remarkable woman. The truth is, she was one of the last mortals in this country who had fairy blood in her. […] In fact, Digory, you

> are now talking to the last man (possibly) who really had a fairy godmother. (Lewis “The Magician’s Nephew” 30)

Mrs. Lefay was an inhabitant of the fairyland, of a secondary realm, and perhaps, because she could not suspend her disbelief on the order of the Primary World, “she had got to dislike ordinary, ignorant people,” of this realm. What is significant about this woman is that she left something to Andrew which led him to discover how to use her power, the power of the enchanter. According to Andrew’s story, she was let out shortly before her death, and in her death bed, she left a mysterious box to Andrew for him to ruin it. She did not want anyone to have access to what was in that box, yet Andrew did not keep his promise. He does not think of himself as someone who has to keep such promises as he is a great thinker and a sage. "Men like me who possess hidden wisdom are freed from common rules," (29) that is to say, he is freed from the social contract for he is superior to everyone else. He believes he is free to do whatever he likes, whatever his heart wishes. Andrew desires to have the enchanter's power, as a result, he breaks his promise and experiment on the box and what is inside. He, thus states to be a magician himself. Based on his first examination of the box he predicts that it is an ancient box.

> I knew enough even to know that it wasn’t Greek, or Old Egyptian, or Babylonian, or Hittite, or Chines. It was older than any of those nations. […] The box was Atlantean; it came from the lost island of Atlantis. That meant it was centuries older than any of the Stone-age things they dig up in Europe. (30)

In the box Andrew finds only dust but this was dust from an Other World, “but really Other World—another Nature—another universe—somewhere you would never reach even if you traveled through the space of this universe for ever and ever." (32) Only by way of using magic, one can reach to those lands. Andrew studies his godmother's box and experiments on the dust. He tries to give it a shape in order to use it and hope that he would be able to travel to the Other World. First, he experiments on guinea-pigs, and some of them explode like bombs. He does not hesitate to sacrifice others in order to have the enchanter's power. He states that he has a right to do so. Finally, he gives the dust the shape of a ring and creates two types of rings: yellow and green. He explains that, as far as he knows from his current studies, the yellow ring which he previously put on Polly's finger is to transform from the Primary World to

the Secondary World and the green one is to come back. Again, he first experiments on guinea-pigs to test the rings however fails to have the results he desires for he cannot explain guinea-pig how to come back nor can he expect them to narrate what they saw in there. So, he needs the children as the perfect solution.

C. S. Lewis in one of his personal letters describes magic and science as twins "for the magician and scientist both stand together." (Dickerson and O'Hara 96) The aim of both is to have power. According to Matthew Dickerson and David O'Hara's statements in "*The Magician's Nephew:* Creation and Narnian Ecology," Lewis creates a distinction between magic and science by casting science as a technique to gain power in the Primary World and magic in the secondary. (96) Here, by using the box and the dust, Andrew applies "science as a means to power: science not for the sake of knowledge, but as a technological tool for exploitation." What he uses is not magic, but an applied science to use the magical material. (96) Furthermore, Furthermore, like Lewis himself, Digory is struggling because of his mother's illness. He desires her to be better. Even when facing with great danger, he asks about his mother to Andrew. Therefore, this journey to the Other World can be interpreted as not only Andrew's desire to have the enchanter's power but also Digory's search for a land in which the healthy, *alive* mother image exists. According to David Holbrook, we can only go back to that land as we come to this one; through the mother's womb. Moreover, Holbrook states that the mother's womb in the *Narnia* stories is the image of wardrobe, the passage to Narnia, which readers first see in *The Lion, the Witch, and the Wardrobe* and *the Magician's Nephew* is the story of how *the birth* of the wardrobe. Digory needs to find the passage in order for the land he desires, that is to say, to have what is lacking in his life. (Holbrook 6) This search of the healthy mother figure and for the land of desires is reinforced by "the Atlantean box." According to William Gray's statements in "The Christian Imaginary: Narnia," the box symbolizes "the loss of security he suffered at his mother's death." Furthermore, as Gray points out, Lewis in *Surprised by Joy* describes the death of his mother "as being like the sinking of the great continent of Atlas." (Gray "The Christian Imaginary" 82) Therefore, it can be claimed that going back to Other Land is associated with retrieve what has sunk, what has been lost. Digory, then, on the conscious desires to transform to the Other World because he

wants to save Polly who traveled there without a green ring but unconsciously, we might assert that he desires to return to the mother.

> I didn't believe in Magic till today. I see now it's real. Well, if it is, I suppose all the old fairy tales are more or less true. And you're simply a wicked, cruel magician like the ones in the stories. Well, I've never read a story in which people of that sort weren't paid out in the end, and I bet you will be. And serve you right. (Lewis "The Magician's Nephew" 35)

Here, Digory accepts the supernatural, the magic. Hence, he is now ready to enter the Secondary World for he can only exist there through acceptance and suspension of disbelief. However, in his world there is also the promise of consolation, one of the four qualities of a fairy story according to Tolkien. Thus, Digory puts on the yellow ring and vanished from the primary realm.

> Uncle Andrew and his study vanished instantly. For a moment, everything became muddled. The next thing Digory knew was that there was soft green light coming down on him from above, and darkness below. (39)

Digory describes his new surroundings first by describing the angle of the light coming. He is below the light and above the darkness. He is, as far as he observes, under water. At first, he feels fear but then as he get used his situation, as he accepts the unexpected, he stops being afraid and "rushes upwards." He finds his way back above the water and to the shore. As he stands on the shore, Digory realizes that he is "neither dripping nor panting for breath as anyone would expect after being under water." (40) Already he is witnessing the reversal of the ground rules of the Primary World. Such a thing would be accepted in the armchair world, yet here those rules do not function anymore. This place of reversed ground rules is a quiet wood with no existence in it but trees. There are "no birds, no insects, no animals, and no wind," but also it is a very much alive place which "you could almost feel the trees growing." (40) Here, in this wood there are many other pools like the one Digory has just come out. While he was observing his surrounding, something strange happens. He slowly falls into oblivion and starts to feel like he always belonged to this quiet wood, this dreamy place, and has never known another world at all. It is almost like the emptiness of the wood has its reflection on his mind. William Gray describes this wood as a "womb-like place," and a "dreamful ease" in which one only wants to lie under the safeness of

a tree as if the fetus in the safeness of mother's womb, and dream and forget everything else. (Gray “The Christian Imaginary” 82) This is exactly how he finds Polly, under a tree, in a dreamy state, and with an empty mind. She too believes that she always belonged to this world. When they see one another, they do not remember each other at first. Their minds are empty, like a blank sheet. Here, the emptiness of their minds can be associated with the idea that the mind of an individual is a *tabula rasa* at birth and the knowledge is constructed later in life through experience "in the form of sensation and reflection." (Uzgalis) Therefore, we might state that in this womb-like place, the constructed knowledge which individuals gain through their experiences in life is reversed. Here they are like unborn babies, thus the birth process is reversed. Moreover, Digory and Polly feel like what is natural is that they do not know each other and the feeling of what they might actually do is quite unexpected. Here, we witness the clash of two worlds, the reversal of the notion of what is real, what is natural. In this state of oblivion, they rightfully feel this way, because it is the natural order of things now in this world. In addition, the wood makes them sleepy, dreamy all the time, and a state of arrestment can also be discussed in this sense. They are trapped in this quiet wood like they were in Andrew's study and they need an escape. However, they do not know how to do. They have yet any kind of knowledge at all. Nevertheless, shortly after they see the ring in Polly’s hand, the experiences and the knowledge of the Primary World starts to come back. Now they have a chance to escape, but they still need to experience this realm in order to form a logic that will help them to escape. For one thing, they know such logic involves the rings and the pools. At first, they believe that the only thing they need to do is to wear the green ring and get down the pool. “We haven’t any bathing things,” (Lewis “The Magician’s Nephew” 44) Polly tells Digory, and believes that they are likely to get wet just like Digory who previously thought he should have to get wet in the pool. However, as he has experienced this before, now he has the knowledge that in this world, the pools do not make you and your clothes wet.

As they are getting ready to sink in the pool, Digory suggests that they should not go back immediately but rather explore the other pools. Digory, rather than going back to his uncle’s study in which he will be trapped again, desires to explore freely,

as these pools might be opening to many other worlds. Colin Manlove, in this regard, likens the Wood Between Worlds to a "Magical Airport." (Manlove "The Birth of a Fantastic" 74) Other worlds depend on this world as one cannot pass to them without first stopping at this wood. At first, Polly hesitates to explore the other pools. She is afraid of what might happen to them through such a journey and not ready to face the consequences, so she wants to stay safe. However, Digory soon convinces her to take on this journey, but first, she wants to try and see if they are capable of going back home by using the rings. They put their green rings, jump in the pool and as soon as they had a glimpse of their world, they put back the yellow rings and vanish away again. Here, we see a reversal of the scene in which Polly suggested Digory to explore the secret tunnel. It was Digory in the Primary World who wanted to stay in the safeness of their houses and Polly who wanted to explore. It was Polly who convinced Digory and together they measured the row of houses just to be sure, like they first tried to find the way back home *just to be sure*. Once they are back in the wood they find another pool to explore, put their green rings, and jump in. However, soon they find themselves back on the shore. Through this experience, the children gain another knowledge and find another piece of the puzzle: the green rings are only a tool of transformation to back home and to be able to visit other worlds, they need the yellow rings. So this time, they put on the yellow rings and jump in once more.

> Down down they rushed, first through darkness and then through a mass of vague and whirling shapes which might have been almost anything. It grew lighter. Then suddenly they felt that they were standing on something solid. A moment later everything came into focus and they were able to look about them. (52)

They fall through the darkness to a lighter place. However, the light of this place is nothing like they have ever experienced before. "It wasn't like sunlight, and it wasn't like electric light, or lamps, or candles, or any other light they had ever seen." (52) They try to think of every source of light they have seen before, try to understand this new form of light based on the concept that has been constructed in their minds in the primary. However, it does not fit. "It was a dull, rather red light, not at all cheerful. It was steady and did not flicker." How could light possibly be cheerful or the opposite? In the secondary realm, light seems to be governed by human characteristics. Now they stand in a courtyard with no roof over their heads and the sky is described

to be “extraordinarily dark.” The darkness of the sky is for the children out of the dominant order they have been experiencing previously in life. Digory questions whether anyone lives here or not, but Polly tells him that “It’s all in ruins. We haven’t heard a sound since we came.” (54) The wood was also a quiet place, however, it was associated with life, with growth, yet this place is associated with death. In this regard, it can be stated that the ground rules of the wood seem to be subverted here in this world of ruins. They start to walk through this dying world and explore many courtyards on their way. Finally, after passing several courtyards, they find themselves in front of two big metal, possibly gold, doors. When they go in, unlike the other empty courtyards they passed, Digory and Polly find a room full of figures of hundreds of people. They are all sitting in a perfectly still posture. Polly instantly notices the clothes of these figures as they were all wearing “magnificent clothes.”

> The blaze of their colours made this room look, not exactly cheerful, but any rate rich and majestic after all the dust and emptiness of the others. It had more windows, too, and was a good deal lighter. […] The figures were all robed and had crowns on their heads. Their robes were of crimson and silvery grey and deep purple and vivid green: and there were patterns, and pictures of flowers and strange beasts, in needlework all over them. Precious stones of astonishing size and brightness started from their crowns and hung in chains round their necks and peeped out from all the places where anything was fastened. (59)

All the figures are clothed like royals with their crowns and majestic clothes. In the primary order, clothing is one of the signs of the social position of an individual. Crowns and colors are not images we look for in a person of lower classes but in aristocracy. Furthermore, there seems to be another problem from the perspective of Polly. How can these clothes possibly be like they were tailored just yesterday? From her point of view, they should be rotted away already yet they are still in perfect condition. Digory, explains this supernatural event by using the logic of the secondary realm: "Magic," he tells Polly "Can't you feel it? I bet this whole room is just stiff with enchantments.” (60)

The next thing they notice is the faces of the figures. They observe that the faces of the figures in front of them look like they are—or were—really nice people.

> But after the children had gone a few steps down the room they come to faces that looked a little different. These were very solemn faces. You felt you would

> have to mind your P's and Q's, if you ever met living people who looked like that. When they had gone a little further, they found themselves among faces they didn't like: this was about the middle of the room. The faces here looked cruel. A little further on they looked crueler. Further on again, they were still cruel but they no longer looked happy. They were even despairing faces: as if the people they belonged to had done dreadful things. (60)

Here, based on the faces of the figures—rather than on their clothing—there seems to be a class system. They are in an order of feelings from nice to cruel, to happiness to despair. And at the end of this order stands one last figure, the most interesting one of them all. She is described to be dressed even richly. She is very tall and in her face, there is a look of "fierceness and pride." Moreover, she is also very beautiful. So beautiful that it mesmerizes Digory right at the moment he sees her. However, she has no positive effect at all on Polly. Beyond her, there are many empty chairs "as if the room had been intended for a much larger collection of images" (61) and in the middle of the room there seems to be something that looked like a table but it is not exactly like a table as it does not fit to the concept of the table in the children's head. In the middle of the table stand a golden bell. "I wonder…. I wonder… I wonder…" repeats Digory. The children find some writings on this thing that somehow looks like a table. At first, Digory thinks they will not be able to read it but then Polly asks "Shan't we?" as based on the logic of the secondary realm, everything can be possible. This is a world of enchantment and answers to their desires, such as the desire to read what is written there. *Naturally,* they find themselves capable of reading the little writing and it writes:

> Make your choice, adventures stranger;
> Strike the bell and bide the danger,
> Or wonder, till it drives you mad,
> What would have followed if you had. (62)

The passage seems to be asking them to make their final decision: to explain the supernatural as madness or accept that it is real. Furthermore, it is also a call of temptation. The bell requires to be ringed, yet they do not know the possible consequences. Digory is full of wonder and curiosity at that moment and cannot think straight. He seems to be ignorant of the possible consequences. He just wants to ring the bell. Polly warns him not to ring the bell because it might be too dangerous but he cannot see beyond his wonder. Here, this scene seems to have some similarities with

the scene in which they were trapped in Andrew's study. At first, they saw a table in the study, and then on the table, Polly noticed the rings. The moment she saw them, Polly was amazed by their beauty and had this great need to touch, to have one of them. So, when Andrew offered one of the rings to her, she touched it even though Digory warned her not to do so. Again, here in the secondary the roles of children is reversed. Digory is the one who cannot resist temptation and by failing to resist, he wakes the source of evil.

As Digory rings the bell, the last figure wakes up. The Queen Jardis of Charn. She is the last figure in the Hall of Images, the figure of the beautiful woman which mesmerized Digory. She at first cannot figure out what is happening. Who has possibly woken her up? When she learned that it was Digory, she does not believe it. Digory is not of royal blood and he is not a magician either. "It is on another's Magic that you have traveled here," (68) she tells Digory. Digory indeed is not a magician, not an enchanter. He is only a human being who desires to have the enchanter's power. He is not an inhabitant of Faerie but only a stranger, an Other here. Right after they woke the queen up, the Hall of Images starts to shatter down. The queen gets a stronghold on both children and takes them out of there in a rush. She drags them through the empty courtyards and on her way, tells them about the place as they pass along, however, they are all horrible things.

> That is the door to the dungeons […] That passage leads to principal torture chambers […] This was the old banqueting hall where my great-grandfather bade seven hundred nobles to a feast and killed them before they had drunk their fill. They had rebellious thoughts. (70)

Finally, they reach an entrance in which there are two doors like the Hall of Images, however, this time the doors are locked. They are trapped in this room as they “were fastened with great bars, most of them too high to reach and all too heavy to lift.” (70-71) As Digory wonders how they will be able to get out of this room before it collapses on them, the Queen starts to use her magic. She stands in front of the doors, made and action with her hand and says some words and "those high and heavy doors trembled for a second as if they were made of silk and then crumbled away till there was nothing left of them." (71) The Queen, in the realm of Charn seems to be the most

powerful source of magic. Digory cannot stop being amazed by this great power, while Polly dislikes her immensely. The Queen turns the children and warns them: "Remember what you have seen. This is what happens to things, and people, who stand in my way." (72) The Queen believes that she is superior to all and she cannot be stopped at all cost, in fact, as she warns them, she will not be hesitate to sacrifice anything and anyone who stands on her way, just like Andrew who did not hesitate to harm innocent animals to learn about magic and have it to himself, to have power.

The Queen tells the children how Charn turned into a world of ruins when once it was an alive realm. She explains that she did this to Charn but does not take the blame on herself. For her, it was her sister's fault. According to the story of Queen Jardis, she wanted to have Charn and the power to herself. She wants to be above everyone and started a war against her sister which brought the end of Charn. In the beginning, she explains, they had an agreement which led each side to promise not to use Magic. However, at some point, her sister broke her promise and in return, Jardis used "the Deplorable Word." That was:

> The secrets of secrets […] a word which, if spoken with the proper ceremonies, would destroy all living things except the one who spoke it. […] I learned it in a secret place and paid a terrible price to learn it. I did not use it until she forced me to it. I fought to overcome her by every other means. (74)

Here again, parallels between Andrew and the Queen can be detected. Andrew too claims that he paid a terrible price to learn about magic and how to use it. Jadis in using the Deplorable Word wasted away so much innocent life and she did not care at all. She tells the children that all those lives existed to serve her purposes, just like the guinea-pigs which were wasted away for Andrew's purposes. Jaris then asserts that a queen should not be criticized by such rules as the “weight of the world is on our shoulders. We must be freed from all rules. Ours is a high and lonely destiny.” (75) She is Uncle Andrew here, the great danger to the secondary realm who breaks the social contract, who breaks the rules and creates terror and who also believes that she should be freed from the social contract as she is superior to everyone else.

Colin Manlove in “Birth of a Fantastic World: C.S. Lewis’ *The Magician’s Nephew*," discusses a ruling metaphor in the text: growth. The first instance of this ruling metaphor Manlove writes about is the growth of magic. According to Manlove, as the children's journey and the supernatural adventures become more real, the magic grows. (Manlove "Birth of a Fantastic" 77) That is to say, as the children accept the reality of the supernatural occurrences, the magic becomes more powerful. At first, they manage to travel to another world by using the rings which Andrew created. Then, they wake Queen Jardis by ringing the bell. She destroyed the realm of Charn only by using the Deplorable World and shattered the big doors as if they were made out of silk. She is a great magician and as Manlove points out, she a greater magician than Andrew.

In “From Ruined City to Edenic Garden in C.S. Lewis’s *The Magician’s Nephew*,” Salwa Khoddam asserts that the name of this realm, Charn, is derived from the Latin word *carnale* and it “means “flesh” as opposed to spirit.” (Khoddam 32) Khoddam points out the “etymological considerations of the name Charn,” and writes that it “confirms the physical and spiritual decay of the city and its former inhabitants.” (32) Additionally, behind the word charnel means a "burial place" and it can be applied to this city as now Charn is a burial place. (32) Note that there are other seats behind the Queen, empty ones which looked like they were put there for others. In this regard, we can assert that those seats were for the future generation which was supposed to come after Queen Jadis and her family, however, she made this an impossibility. Charn is a death world now, it is a graveyard for the last generation and those seats are condemned to be empty forever. Khoddam then examines the meanings behind the Queen’s name and asserts that “Jardis” has the meaning of “once” or “in former times and it comes from French. (32) Therefore, her name as well has the implication of a past civilization. (32)

Khoddam likens Charn to the city of Satan. It is a place full of hate and cruelty as the Queen described. Concerning this image of the City of Satan, it can be said that the order of class between the figures in the Hall of Images might be associated with the "nine layers of hell" rather than an order based on family, title, or wealth of the Primary World. Dante illustrates hell as having nine layers; limbo, lust, gluttony,

greed, anger, heresy, violence, fraud, and treachery. (Burgess) In the text, it is explained that the first people the children see are the happiest of all, and they used to be nice people. That is limbo. Limbo is for the people who have never known Christ. (Burgess) As the children make their way to the end of the row, people become less nice and less happy. The eighth layer of hell according to Dante is fraud: It is for the people "who were willing to commit fraud." (Burgess) In the text, the figures at the end of the row are described to be the cruelest among all. The look on their faces belongs to the people who had committed the worst of crimes. In the end, they find the figure of the Queen, the source of evil. According to Dante, the last layer of hell is treachery. It is also the deepest circle of hell, the center and where Satan resides. Furthermore, Dante and Virgil meet with Satan here (Burgess) just as Digory and Polly meet the Queen there. When Digory wake the Queen up, the city of Charn, the city of Satan starts to shatter down. In this regard when Digory committed the sin of lust by failing to resist temptation, he brings the end of this city, the source of the power of Queen Jardis. According to Khoddam another material Lewis borrowed from the primary to build a secondary realm can be seen in the story of Jardis and her sister. Khoddam likens it to the story of Cain and Abel. Cain murders his own brother, just like Jardis who murders her sister. (Khoddam 32) However, we should note that here the gender of siblings is reversed. Instead of two males, we have two females. Additionally, when Satan is always described to be male in the dominant order, here in the Secondary World, it is female.

Now that she is awake, she has one purpose: to go back to the world of the children and conquer it. This is when Digory starts to notice his mistake. He now knows that they need to escape the Queen and prevent her entrance to the primary realm at all cost. The children in secret put back on their green rings and vanishes from Charn right away. However, the moment they appear back on the Wood Between the Worlds, they face a great problem. They realize they brought the Queen with them by accident. Digory by using the logic of the Secondary World understands that she was able to come with them without using the ring because touching the person who wears it is enough. Another instance of growth in the text, according to Manlove, is the growth of vision. At first, they started in the narrow attic of Polly's house and then the

dark tunnel. Then, they were at Uncle Andrew's light study which was still a narrow place. Next, they left the narrowness of attics and found themselves in a light and wide world, in a wood. Now, they are in a world which is wide, light, and also in which they can walk and explore. (Manlove “Birth of a Fantastic”) Furthermore, as their view grows, they start to develop a better understanding of the logic of the secondary realm. This is why as their view expands, they develop a better understanding of how the rings work. (78) Digory explains that the magic of the ring must work "like a magnet," thereby, because the Queen manages to touch Polly while she was transporting back to the Wood between the Worlds, she was affected by its magic as well. Manlove also writes that as the journey of the children develops, “the sense of accidental is heightened.” (75) This sense of accidental, the matter of chance starts when the children meet. Digory moves to the house next to Polly’s by chance and they meet on a random day. Again by their luck, they find themselves trapped indoors because of the bad weather. Then accidentally they find the secret tunnel and *accidentally* they get trapped in Andrew's study. Here again, they bring the Queen to the wood *accidentally* because they did not know the rings worked like magnets until they *experience* this accident. (75) The Queen, in the Wood between the Worlds seems to be weakened. She does not look as beautiful as she was in Charn. Her magic is lessened and she is physically weak as well. She is, in fact, in pain, and hates this place. As it was noted before, Charn is the source of her power and now that source is destroyed and that she is removed from that world, she is weakened. Dickerson and O'Hara explain that she loses her power because she gains it through using people and things, but here in this world, there is nothing useful for her. “There is nothing yet to be made or done,” in this wood. It is a place where all finds rest, including Jardis, except, she dislikes it because it is like the end, the death for her, even in this place of growth. Growth contradicts her nature. In the Wood the ground rules of Charn are reversed; Charn was a place of chaos, hate, and death, the Wood between the Worlds, on the other hand, is a place of stillness, peace, and growth. (Dickerson and O'Hara 100-101) Jadis seems to be failing to *accept* this new order and therefore suffers because of it. Jadis begs for help, begs for someone to take her out of this place and Digory even feels sorry for her, yet now that the effect of temptation has lessened, he can see straight; the Queen is a great danger for their world and he needs to protect it from this

witch; hence, they need to get away from her as soon as possible. This is the third type of growth, according to Manlove; Moral growth. As his vision expands more and more, he becomes aware of his mistakes and tries to correct his wrongs. However, his "initial good intentions are undermined," at this point. (Manlove "The Birth of a Fantastic" 80) The moment the children wear their rings and start to vanish, the witch manages to touch Digory's ear and transport them to the Primary World.

The instant she lands in the primary, she starts to regain her physical powers, because unlike the Wood between the Worlds, in the primary, there exist people and things that she can abuse. “She looked ten times more alive than most of the people one meets in London,” (83) the narrator asserts. She is a terrifying creature in London. She is “hardly human,” with her gigantic body form. Digory thinks that there might be something in the royal blood of Charn that caused this gigantic physical form, hence, even her DNA is supernatural in the order of the Primary World. The moment she appears in Andrew’s study, he immediately starts to bow to her. He is instantly *bewitched* by her and ready to serve. When Polly examines both evil characters together, she realizes that Andrew also carries the mark of wicked Magicians, however, both children can see that the Witch is superior to Andrew. Andrew who believed that everyone is else his inferior previously, now looks so little, even pathetic. The Witch explains that Andrew is not a real magician, but only someone who learnt to use magic through rules and books. Here, the magic of the two figures is compared. Andrew's magic is an applied science that only functions by using magical materials from the Other World, on the other hand, the Witch uses enchantment and it functions on the desire to abuse, destruct and rule. However, her enchantment does not work in the primary order, because this is the realm of science in which things work on a conscious level, based on the logical explanation, but her enchantment belongs to a realm of unconscious desire and supernatural acceptance, therefore, her magic is reversed in the Primary World. (Dickerson and O’Hara 97)

As soon as she gets out of Andrew’s study, she causes quite the terror. She wants to conquer this world and is ready to destroy everything and everyone that stand in her way just as she did in Charn. First, she causes terror in the household of Ketterlays. When Aunt Letty sees her, her first instinct is to call the police, because

the Witch for her is a stranger who appeared out of nowhere. No one has seen her using the front door so she must be a dangerous person. Her behaviors are extraordinary, *unexpected*, and Letty chooses to explain these supernatural behaviors as drunkenness. Then, she causes chaos out in London streets. The terror of Charn runs away with Uncle Andrew and later comes back standing on a carriage without a driver. Furthermore, she brings a lot of policemen behind her because clearly she also stole from several people such as the Cabby of the carriage. The inhabitants of the Primary World want to stop this *mad woman* at all costs, but the Witch wants to rule them.

> If she had lost some magical powers in our world, she had not lost her strength; she could break an iron bar as if it were a stick of barely-sugar. She tossed her new weapon up in the air, caught it again, brandished it, and urged the horse forward. (Lewis "The Magician's Nephew" 108)

According to Holbrook, the Witch portrays "a form predatory male" in the Primary World. Furthermore, he asserts that the bar-stick she possesses might be interpreted as a phallic object. She wants the people of the primary hail to her and accept her as their new ruler in an "aggressive male way," hurling the phallic object. (Holbrook 17-18) Holbrook writes that she is from "the realm of female-element-being" and now she stands on the ground of the realm of male order. (18) In this regard, we can assert that here in the primary, in the world of men, her femininity is reversed.

Digory, like the others, desires to stop her as well and take her back to the Other World. Digory is not an enchanter, nor does the enchanter's power work in this world in its pure form. He can only achieve this desire in the primary through the use of science, the magic of the primary, thus the rings. He applies the same logic to his desire to have a healthy mother. Andrew managed to use the power of the enchanter through a secondary world material, so maybe, if he can find a secondary material that he can apply to this order, then his mother might get better, for instance, as his Aunt Letty suggested, a fruit from the Garden of Youth. Therefore, he has two goals, two desires now: to take the Witch out of this world and search for the Garden of Youth in fantasy realms. All he needs to do is using to use Andrew's magic, his applied science, and touch the Witch. Thanks to Polly, Digory successfully achieves his goal and gets hold of the Witch. Instantly, the children and the Witch vanishes from this world, but there

rises another problem right at that moment. *Accidently,* the children take the Cabby, his horse, and Uncle Andrew with them.

Andrew, just as the Witch dislikes the Wood between the Worlds. Like the Witch, his power, his desires are based on abusing others. On the other hand, the Cabby and Strawberry, his horse are quite happy. Both of them find themselves wandering around this dreamy place, into the peacefulness of the Wood. Digory and Polly, touch the Witch and the others and jump into the pool, hoping that they are taking her back to Charn. However, they find themselves in an entirely different realm. In an empty world, a world that has not been created yet: in Narnia.

At first, they find themselves somewhere dark and think perhaps it is Charn because it is the only Other World they know and experienced. Nevertheless, the Witch explains that it is not Charn: "This is an empty world. This is nothing." (Lewis "The Magician's Nephew" 112) This new world which they stand on its ground is an unborn place. It is a reversal of Charn, the world of death, as it is a world of birth. In the beginning, there is no stars, no light, or no life in this world. The Cabby, hesitates to believe in this supernatural emptiness. He is uncertain about what is happening. Did they fall underground, maybe to one of those new underground station sites? Or perhaps they died and it is the other life? Quickly, he checks for others, as if they are recovering from a cab wreck. Then, in this state of confusion and hesitation, he starts to sing a hymn for consolation. On the other hand, Andrew is restless. He seeks consolation in “a drop of spirit”, hence, desires to have a drop of alcohol. Then, he tries to trick Digory to escape from this world. In “Animal Carnivals: A Bakhtinian Reading of C.S. Lewis’s *The Magician Nephew* and P.L. Traver’s s *Mary Poppins*,” Catherine L. Elick writes that Andrew represents the superiority of class and sex. First, the readers witness the ruination of the superiority of his sex by the treatment of the Witch. She treats him like a servant, abuses him on her behalf. She is stronger than her not only concerning their use of magic but also physically. Here, in Narnia, his superiority of class has no privilege too. In Charn, the class system of the primary was subverted based on a different logic, based on emotions and one's behaviors—sins. These characters are about to learn that here as well the dominant system of privilege will be undermined too. The Cabby is a working-class man and his class is also

indicated by his cockney accent. His first instinct is to check for others after they appeared in this empty world. Unlike Andrew, he cares for others, rather than himself. Andrew's class is also implied in his discourse. According to Elick, he speaks the “period-bound sociolect of middle-class males in Victorian England,” for instance, even though he is terrified of the Queen, he keeps referring to her as “my dear young lady.” Moreover, at the beginning of the novel, when he trapped the children in his study, he says that his class is one of the reasons why he is superior to everyone else. He is a white middle-class man, therefore, in the dominant order of the primary, he is superior to women, to people of color, and to lower classes. (Elick 455-56) However, once this new world is created, he will see that his sex, class, skin color, or even his humanity has no importance in this world. The creation of this world starts with a song. First, there appears light over the darkness, then Narnia comes to being. The source of this song is a lion. Through his first song, he creates the light, the stars, the sky, the wind, hills and mountains, and the colors of this land. Then, through a second song, he creates the trees and other plants. Here there is a similarity between the creation of this new world and the Genesis story of the creation myth. According to the story in Genesis, in the first three days of creation, God creates light and divides it from darkness, then "waters under the firmament from waters above the firmament, and land from water." (Nedić 4) In the next three days, he decorates his land with hills, and mountains, and colors. He also populates his lands with living beings, such as animals. (4) This new world is created through three songs of the lion—Aslan. Through the first two songs, he creates light, and sky, decorates his land, and then populates it with trees and plants. However, here the creator is in the form of an animal, whereas in the primary, the dominant belief assumes that the creator is in the form of a human, a man, because the inhabitants of the primary assume that humankind is superior to all other living beings. (Elick 458) Here in Narnia, it seems that this dominant assumption is condemned, *reversed.* The Cabby, his horse, and the children watch the lion and his work in awe while the Witch and Uncle Andrew dislike it. They both try to get away from the lion and this land. The Witch throws the bar-stick in her hands to the lion and hits him between his eyes, but it does not affect the lion at all. The bar-stick hits him like a soft, harmless leaf and falls to the grass. The lion keeps on his creation. The Witch, who realizes that her power is nothing besides the lion, runs away. The power

of Witch is based on destructing things that already exist, but the power of Lion is based on creation, thereby, he is stronger than her. Here the magic grows one more time with Aslan's song of creation. (Manlove 77-78) Unexpectedly, in the soil where the Witch has thrown the bar-stick, there grows a lamp-post, alive and natural in contrast to the artificiality of the Primary World. It is a realm "of "where everything, even a lamp-post, comes to life and grows." (Lewis, "The Magician's Nephew" 127)

Digory observes that the sun here looks younger than the one in Charn. Charn was a realm of endings, but this place is a realm of beginnings. Furthermore, Polly then observes that in this new beginning, all these creations come from the lion's head. Thereby, it can be claimed that the creations in Narnia are the result of his magic, the sub-creation of his unconscious desire to create. The lion changes his song for the third and the last time and this time other living beings are created: animals and other supernatural creatures – concerning the Primary World. First, the animals come to being. As he sings his song, frogs, panthers, leopards, birds, butterflies and many other animals populate the lion's land. When the son ends, the lion starts to walk among these animals. Slowly he touches some of these animals, two from each species, and the ones he has touched start to gather around him, while the others walk away. The lion speaks then, commands to the animals that stay with him: "Narnia, Narnia, Narnia, awake. Love. Think. Speak. Be walking trees. Be talking beasts. Be divine waters." (Lewis, "The Magician's Nephew" 133) The children realize that they expected the lion to speak, yet they did not expect those animals around him to speak as well. They answer to the lion: "Hail Aslan. We hear and obey. We are awake. We love. We think. We speak. We know." (134) Nietzsche in "On Truth and Lie in an Extra-Moral Sense," asserts that "in some remote corner of the universe, poured out and glittering in innumerable solar systems, there once was a star on which clever animals invented knowledge," (Nietzsche 216) and regards this as the "haughtiest and most mendacious minute of the world history." However, it only lasts for a minute and as "the star grows cold," the clever animals die. Furthermore, Nietzsche writes that even in such a fable, one cannot sufficiently illustrate how "shadowy and flighty, how aimless and arbitrary the human intellect appears in nature." (216) Here in Lewis' work, Aslan's creation seems to be illustrating a world in which those clever animals are relocated so that the

arbitrariness of the human intellect can be manifested. This is a realm of animals which is created by an animal. The animal creator gives the voice and the intellect to the animals, unlike the creator of the Primary World who gave the voice and intellect to humankind. (Elick 458) In fact, there seems to be no human inhabitant in this realm, yet. In Narnia inhabits animals and other creatures which the inhabitants of the primary order recognize from mythological stories: "Gods and goddesses of the wood; with them came Fauns and Satyrs and Dwarfs. Out of the river rose the River-god with his Naiad daughters." (Lewis "The Magician's Nephew" 134) According to Tolkien, it was men who have,

> Conceived not only of elves, but they have imagined gods and worshipped them, even worshipped those most deformed by their authors' own evil. But they have made false gods out of other materials: their notions, their banners, their monies; even their sciences and their social and economic theories have demanded human sacrifice. (Tolkien 66)

Whereas, when these are mere mythologies, made-up stories, and fictional figures in the dominant belief, here in Narnia they exist as real creatures, as well as the evil itself. They are all the products of the human psyche after all but can only exist in the narrative world of fantasy as a form of reality.

In this fantasy realm, in the land of fairies, humankind is the supernatural. The children, the Cabby, and even the Witch are strangers in Narnia. Animals—the fairies—struggle to understand what these strange creatures are. They are uncertain, cannot decide how to explain it, or whether they should accept their strangeness or not. Even their clothes are *unexpected* for them since animals have their skin and fur to protect themselves. For the Rabbit, they are "a kind of large lettuce." (Lewis "The Magician's Nephew" 138) Hence, they are some sort of food. Humankind here is objectified and reduced to a lower level of the Great Chain of Being. Their superiority in the dominant order then reversed to inferiority. Moreover, these creatures—the Cabby, and the Children—speak and they also cannot understand how they can possibly to do so as Aslan did not choose them among his creations. However, although they can hear the children and the Cabby speak, they cannot hear Andrew's voice. Andrew's dislike of Narnia gradually slowly turns into rejection. He does not accept Aslan's role as a creator and tells himself that he is only a lion and these animals

do not possess the ability to speak and think. Andrew's vision does not grow like the children's because he does not accept this new order (Manlove 80) and as he does not allow any form of communication between the order of the secondary and himself, the animals cannot understand him nor do they hear his voice. (Elick 459) He rejects to accept the supernatural order, thus the Secondary World becomes unbearable to him. He is immensely afraid of those animals and later when they find Andrew in his hiding place and start to examine him, he loses himself out of fright. At first, the animals regard him as a tree. They try to dig him and water him but when they realize that he is not a tree and accept that they cannot explain his existence with the logic of this world, the animals decide to lock him away until Aslan tells them what this creature is. Andrew, an inhabitant of the primary, is thrown out from the society in Narnia and locked away, because he is out of the dominant order here, like his godmother, an inhabitant of the fairy who was cast away by the creatures of the primary since her existence breaks the social contract, the dominant order of things. Furthermore, here in Narnia, the roles are reversed as well as privileges. It is now the animals who experiment on Andrew to understand what exactly he is. They treat him like a tree and harm and fright him while doing so. As Andrew used animals as objectified living animals for his experiments, he is objectified by the animals as well in Narnia. (459) He is thus, “over powered by the forces he has raised.” (Manlove 81)

Strawberry, the horse which the children brought from their own world, is also among the chosen animals. He can now speak but seems to be oblivious to his life in the Primary World. His existence in Narnia might be interpreted as a rebirth. He comes here through the Wood between the Worlds, the womb-like wood, and in this world of birth, he finds his voice, his intellect, he finds a character and exists as an individual. Therefore, he can now build a new kind of knowledge through different, new experiences. Yet, the Cabby still tries to remind himself to him. In his eyes, Strawberry is a dear, old friend and the Cabby seems to care about him a lot. The Cabby just like a catalyzer brings back his memories. "Yes, you used to tie a horrid black thing behind me," Strawberry asserts "Then hit me to make me run, and however far I ran, this black thing would always be coming rattle-rattle behind me." (Lewis "The Magician's

Nephew" 140) Strawberry remembers the cruel, unjust treatment of humankind to him. The Cabby explains:

> We 'ad our living to earn, see […] yours the same as mine. And if there 'and't been no work and no whip there'd 'ave been no stable, no hag, no mash, and no oats. For you to get a taste of oats when I could afford 'em, which no one can deny. (140)

The primary belief assumes that humans are superior to animals as they have the intellect and the voice and thereby, has the right to use their whips on them in order to use them, or in other words, abuse them. Nietzsche asserts that humans behave like they have great importance and the world turns around them. However, he adds "if we could communicate with the mosquito, we would learn that it floats through the air with the same self-importance, feeling itself the flying center of the world." (Nietzsche 216) That is to say, the primary assumes, it is humankind who does the whole job, but when it is interpreted from the perspective of an animal, as Strawberry does, animals carry the burden of the labor. In Narnia, now that animals too have voice and intellect, perspectives are reversed and the superiority of the humankind is effaced. In this regard, through the reversal of perspectives and privileges, it can be stated that the injustice caused by privileges which the dominant order creates is criticized.

Digory asks for help from Strawberry to take him to Aslan. Digory needs to speak with him in order to find a cure for his mother. Strawberry accepts to help him and takes Digory to Aslan on his back. He asks him "Mr. Lion—Aslan—Sir […] please, will you give me some magic fruit of his country to make Mother well?" (Lewis "The Magician's Nephew" 153) Aslan, recognizes this boy who asks for a cure for his mother immediately. He is the boy who brought the source of evil to his dear Narnia. "Son of Adam," he calls Digory "There is an evil Witch abroad in my new land of Narnia," (153) and reminds him of the sin he committed and the first sin Adam committed, that caused the Fall. According to the Genesis story, in the beginning, God puts man in the Garden of Eden to tend it. In that garden, he is free to eat from any tree he desires but one; the tree of knowledge. The serpent, seduces the woman and through him the man, and convinces the first pair to eat the forbidden fruit. (Dubarle and Higgens 347) As a punishment, they fall to earth. (348) St. Andrews claims that

through their fall, sin and death enter the earth because the divine order of God was corrupted by the first pair. (345) Here Adam and Digory are in comparison. However, while Adam took a Fall as a punishment, here Digory has a chance of redemption, a chance of forgiveness rather than being punished. In Narnia, humankind is offered a chance of *reversing* the first sin. Salwa Khoddam asserts that "the biblical sequence of creation and the Fall" is reversed because Digory committed the first sin in another realm, in Charn. Therefore, as the ground rules of Charn are reversed here, the temptation of the city of evil might be reversed in Narnia. (Khoddam 31) Aslan tells Digory that there is a way to protect the land of Narnia from the Witch.

> Now the land of Narnia ends where the waterfall comes down, and once you have reached the top of the cliffs you will be out of Narnia and into the Western Wild. You must journey through those mountains till you find a green valley with a blue lake in it, walled round by mountains of ice. At the end of that hill, there is a steep, green hill. On the top of that hill, there is a garden. In the centre of that garden is a tree. Pluck an apple from that tree and bring it back to me. (Lewis "The Magician's Nephew" 162)

Humankind offered not only a chance in reversing the first sin of Adam but also their inferior position in Narnia as well as the privilege of classes of the primary order. Aslan, claims to know the Cabby for a while as well. He asks him "how does this land please you?" and the Cabby answers that it is "a fair treat" and if his wife was here neither he nor his wife would want to leave ever. Therefore, Aslan, as the Cabby desires, brings his wife to Narnia, without the use of the rings. Hence, it might be asserted that Aslan is the source of power here and enchantment depends on his desire to create. Aslan seems to desire to make the human race a part of Narnia, so he appoints the Cabby and his wife as the King and Queen of Narnia. They are people of the working class with no education, title, or wealth. However, this man cares for others. He is selfless, hardworking, kind, and fair. In Narnia, rather than your wealth or the family you have been born into, these qualities seem to be what makes a man a ruler. Here again, by way of manifestation, there seems to be a criticism of the dominant order of things. According to the Divine Rights of Kings tradition which dates back to the medieval period, the superiority of the monarch is legitimized. This is the idea that the king is the sole superior authority and can only be judged by God, therefore through this concept, the monarch establishes obedience and fear among people. (Foresi) In

this regard, what is manifested here can asserted to be a fair king rather than a tyrannical one: The world needs to follow fair and selfless men and women as their leaders but a family linage. Therefore, Aslan announces their new King and Queen and tells them they will have the coronation as soon as Digory is back with the magical fruit.

Aslan, in order to help Digory to find the tree, gives Strawberry to his aid. The desire of Aslan casts a spell on Strawberry and turns him into a winged horse. From now on, he is the "father of all flying horses" and given the name Fledge. Polly and Digory get on the back of Fledge and take on their journey to the valley. This time, rather than wandering between other worlds, they are traveling within the same fantasy realm. However, although they travel together, Digory has to enter the garden by himself, because the sin belongs to him and he needs to gain his redemption alone. When they reach the valley, they find themselves in front of two doors and on them written:

> Come in by the gold gates or not at all,
> Take of my fruit for others or forbear,
> For those who steal or those who climb my wall
> Shall find their heart's desire and find despair. (Lewis "The Magician's Nephew" 178)

This writing reminds the characters as well as the reader, of the writing on the bell which the children have found in Charn. The writing on it was a call for temptation, yet, this one seems to be a warning to resist it. Here, Digory is reminded of his sin and his chance of forgiveness through this warning. Therefore, through an interpretation of this writing, it can be asserted that selfish unconscious desires are condemned, and being selfless is praised, in contrast to the writing in Charn. However, when Digory enters the garden, he realizes that there is another call of temptation waiting for him there: the Witch. She finds her way to the garden by following and eavesdropping on the children. They bring her here by accident, yet, Digory cannot risk another accident that will cause harm to Narnia if he wants to be forgiven. The Witch tries to tempt Digory to stole one apple for himself and eat it. She claims that because she has eaten the apple, she now knows its secret.

> Do you know what that fruit is? I will tell you. It is the apple of youth, the apple of life. I know for I have tasted it; and I feel already such changes in myself that I know I shall never grow old or die. Eat it. Boy, eat it; and you and I will both live for ever and be King and Queen of this whole world—or of your world if we decide to go back there. (182)

This time, Digory resists the temptation. He refuses to eat the apple or stole it, even if there might be a cure for his mother. He tells the Witch that his mother would not want him to fail and steal something so precious. So, he and Polly get on the back of Fledge and leave the valley. Therefore, he reverses the eternal first sin of Adam and saves humanity from the burden of it. Now the city of evil is shattered, the first sin is reversed and Narnia is protected, the fear of evil, as well as the need to work helplessly to make up for the first sin for a lifetime, do not exist. The dominant order of things is subverted.

Fledge and the Children go back to Aslan and on their return, Aslan congratulates Digory both for saving Narnia and for resisting temptation. According to Manlove, the sense of accidental comes to an end as Digory brings back the apple and the narrative takes on a more organized tone and it is first indicated by the coronation of the new King and Queen of Narnia. The ceremony has been organized by the Narnians while Digory was searching for the apple. (Manlove 77) Aslan explains to Digory that the magic of this fruit works for as long as you take it for others as it is stated in the little passage on the golden doors and because the Witch did the opposite, the Tree which flourishes from the seed of the apple will forever smell like "death and horror and despair to her," while it smells like "joy and life and health" to Digory. (Lewis “The Magician’s Nephew” 195) Aslan rewards Digory’s selfless act and rewards him with an apple. If he brought back a stolen apple to his mother, Aslan explains, she would heal but she would be in despair forever, just like the evil the Witch. "This is what *would* have happened child, with a stolen apple. It is not what will happen now. What I give you now will bring joy. It will not, in your world, give endless life, but it will heal. Go. Pluck her an apple from the Tree.” (198) Hence, Digory finally finds the fruit from the Garden of Youth as he desired and now ready to go back and save his mother. Again, the growing of the Tree and Digory taking an apple from it supports the sense of organization in the story as all these events are results of a certain situation, therefore the sense of cause and effect creates a more

organized narrative and reverses the sense of accidental which the children experienced in the Primary World and Charn. (Manlove 77)

Aslan takes the children and Andrew to the Wood at first. Here, he gives them one last warning and a command. In the Wood, where the pool of Charn exist before, now exist a hollow "with a grassy bottom, warm and dry." (Lewis "The Magician's Nephew" 199) Aslan explains that this is what is left of Charn as it does not exist anymore. "That world is ended, as if it had never been. Let the race of Adam and Eve, take warning." (199) They take the warning of Aslan, but Polly, out of curiosity, asks whether their world is as bad as Charn or not?

> Not yet, Daughter of Eve […] Not yet. But you are growing more like it. It is not certain that some wicked one of your race will not find out a secret as evil as the Deplorable Word and use it to destroy all living things. And soon, very soon, before you are an old man and an old woman, great nations in your world will be ruled by tyrants who care no more for joy and justice and mercy than the Empress Jadis. Let your world beware. That is the warning. (200)

Then, he gives a command: the children need to bury the rings as soon as they go back to their own world so that Andrew or anyone else cannot use them ever again. Kathryn Walls in "When Curiosity Gets the Better of Us: The Atomic Bomb in *The Magician's Nephew*," relates Aslan's warning to the upcoming future of Britain for the Edwardian people. They live in the period before the two world wars and the danger of the atomic bomb. During the mid-twentieth century, there was a fear of the atomic bomb after the attack on Hiroshima and Nagasaki in 1945, and in 1995, the year *The Magician's Nephew* was published, "The National Peace Council of Great Britain launched its campaign against the manufacture" of the atomic bomb. Aslan warns the Edwardian people for the destructive future functions as a prophecy and he gives humankind a chance to reverse the future that is waiting for them while criticizing the existing conditions for the reader who has already experience such disaster. (Walls 334-336)

Aslan gives his warning and command, and after one last look at the children, he sends the three of them back home, right in the middle of the mess they have left behind as if they have never left before. Polly instantly goes to get the rings, while

Digory runs to his mother's room. She lays on her bed like she has been doing for a long time with a thin, pale face. Digory takes out the apple in his pocket, the cure of his mother, and looks at it. It looks different to him, just as Queen Jadis looked different in this world. The apple seems to make everything else colorless like they have faded away in its presences. Digory gives the apple to his mother and asks her to eat it. As soon as Mrs. Kirke eats the apple, she falls to a peaceful sleep, unlike the ones she was forced to take by drugs before. Her face instantly starts to look different, and Digory, knowing that now she is safe and getting better, kisses her once and leaves her room. He has one last thing to accomplish: Aslan's command. He takes the core of the apple to the garden he has met with Polly and together, the children bury the core of the apple with the rings. Where they bury the rings and the core, start to grow a tree, not as fast as how it is in Narnia but faster than the trees of the Primary World. Therefore, the children have successfully completed their adventures.

Tolkien states that consolation is one of the four characteristics of a fairy story. The reader at the end of the fairy story is rewarded with a happy ending (Northrup v) as in the case of the Kirke family who inherits land in the country and Digory's family comes back from India for good. Together they move to the countryside but Digory and Polly never stop being friends. Polly always visits Digory and he teaches her how to ride a horse and how to swim. When he grows up, Digory becomes a professor and never forgets about the tree in the Ketterleys' garden, as the tree never forgets about the other tree in Narnia. The narrator asserts:

> Sometimes it would move mysteriously when there was no wind blowing: I think that when this happened there were high winds in Narnia and the English tree quivered because, at the moment, the Narnia tree was rocking and swaying in a strong south-western gale. (Lewis "The Magician's Nephew" 207)

One day, after a great storm blows the tree, Digory cannot bear to be apart from it, hence, uses it to make a wardrobe to use it in the country estate of Kirkes and this starts "all the comings and goings between our world and Narnia," as the wardrobe becomes into an entrance to Narnia. Therefore, this wardrobe not symbolizes a way back to Narnia, but also an acceptance of that supernatural realm. Digory and Polly's adventures were not a product of mental illness nor was it a dream. It was real and they

experienced it. That is to say, regarding Todorov's criticism of fantasy literature, C.S. Lewis's work can be categorized as pure-fantastic or as fantastic-marvelous, the closest genre to the pure-fantastic. (Todorov 52)

CONCLUSION

Enchanted lands of Wonderland and Narnia offer the readers new formed realities. Child protagonists of Carroll and Lewis, throughout their journeys, try to understand the dominant order of these worlds and attempt to form a logic that is acceptable in Wonderland and Narnia, rather than their own world. Therefore, their experiences set the line between reality of the Primary World and the *reality* of the Secondary World.

Through this research, it can be asserted that the categorization and criticism of fantasy literature relies on the reality since the source of fantasy is reality. First of all, fantasy elements are the reflections of the unconscious desires of individuals. Fantasy desires to have what cannot be found in the accepted reality of the Primary World. Furthermore, fantasy elements are applied to texts either through reversal or manifestation. Through these techniques, a new formed reality is created which the individual desires to escape into so that they can be free from the rules of the dominant order.

Both in *Alice's Adventures in Wonderland* and *The Magician's Nephew,* the child protagonists' adventures start as an escape from boredom, a desire to be away from it. Alice desires to be away from a boring day out with her sister which she cannot entertain herself. As soon as she desires an escape, the White Rabbit appears and Alice finds herself falling down the Rabbit Hole. Digory and Polly are stuck indoors due to bad weather conditions, hence, to entertain themselves, they decide to take on a journey through the secret tunnel that links all the houses in the row of buildings. The Rabbit Hole takes Alice to the room of locked doors, and the tunnel takes Polly and Digory to Andrew's study where they also find themselves trapped. For these children, escaping arrestment only possible through magic. Alice needs to figure out how to use the magical foods to escape the room of locked doors and find the beautiful garden. Digory needs to use the magical rings in order to escape his uncle and find Polly. Both the foods and the rings are object from fantasy lands. Alice experiences bodily changes because she eats a cake cooked in the Secondary World, with ingredients and a recipe from the Secondary World. Digory and Polly travels to another world by using rings

which are made of dusts of the Secondary World. It can be observed that magic of a fantasy world can only be used either in the form of applied science, in the case of Digory and Polly or by consuming it as a food. Science is the source of power of creation and destruction in the Primary World. This is why Andrew was able to use the dust only in the form of a ring which he developed through several experiments. Alice as well is not an enchanter like Digory or Andrew, and she too cannot use magic directly. When she consumes the magic, her body absorbs it through her digestive system, therefore becomes a part of body as a nutrient.

Alice throughout her journey explores only one fantasy world, however, Digory and Polly find themselves exploring several fantasy lands. Regarding the historical periods in which these text were written, it can be stated that portraying only one fantasy lands can be associated with the expansion of British Empire. British Empire back in the nineteenth century was ruling colonies in almost every continent, therefore the Empire has created a *singularity* over the world. (Grenblatt and Abrams 985) On the other hand, in mid-twentieth century, after the fall of British Empire, Britain now was a multicultural country as a result of immigrations from former colonies, (1828) thus, the multiplicity of the fantasy lands can be associated with this multicultural environment of Britain.

Alice as she explores the logic of Wonderland, notices that the knowledge she gained in the primary world does not work here. For instance, language and meanings do not work the same way here. What Alice regards as kind and polite seems to be rude for the Wonderlanders. They are always offended by her words. Moreover, rules of games are different here as well. During the caucus-race scene, Alice cannot understand how there is no losers as everyone is a winner, but if everyone is a winner, Alice questions, what is the point of a race? Additionally, before playing croquet in the Queen's Garden, she states that she knows how to play this game, yet when she is forced to hit a hedgehog with a flamingo and finds herself in a chaotic game, Alice realizes she does not know how to play croquet in this Secondary World. For Digory and Polly as well the knowledge of the Primary World is useless as well. In fact, in the Wood between the Worlds, the knowledge of the Primary World disappears when they first enter the wood. The wood is a place of inbetweenness, a place before birth like a

womb. Here their minds are like an empty plate, ready to be filled with brand new experiences. Thus, like Alice, Digory and Polly become aware of the uselessness of their past experiences. As another example, the reversal of artificiality of the Primary World in Narnia can be discussed. The Witch drops the bar stick of a lamp-post from the armchair world to the soil of Narnia and later, it grows as a lamp-post tree. In the primary world order, a lamp-post is an artificial source of light, yet in Narnia, it grows naturally. It is a living being alive in Narnia, a natural light source.

In *Alice's Adventures in Wonderland*, only a subversion of the ground rules of the armchair world in the fantasy land is portrayed, however, Lewis's text illustrates the opposite as well, hence, reversal of the laws of the Secondary World in the primary world order. The magic of the Witch for instance, does not work in the Primary World, because it belongs to another world, to Charn. Additionally, different forms of reality are manifested not only by comparing the armchair world with fantasy lands but also by comparing those fantasy lands with each other as well in *the Magician's Nephew.* The Witch also cannot use her magic in the Wood between Worlds and in Narnia. Her magic belongs to Charn, a world of death, whereas the Wood and Narnia are alive lands, worlds of birth and life. The magic of Charn functions on the desire to destruct but Narnia's magic works on the desire to create. Charn is a world of endings, while Narnia is a world of beginnings. Therefore, the Witch dislikes it because she cannot believe in, cannot accept the rules of this world, hence, she is rejected by the society of Narnia and labeled as the source of evil.

The mid-Victorian period in which Carroll's work was published was a time of prosperity for Britain. British Empire was becoming more and more powerful and times of poverty and misery was now in the past. Still, it did not stop writers attacking the social life, the idealization of the domestic life of bourgeois that is devoted to duty, Victorian industry and the lasses-faire politics of the middle class. (Greenblatt and Abrams 985) As the novel was the dominant form of literature of the period, novelists tried to give place to these issues in their works as well as the developments in science and technology. (994) Carroll in *Alice's Adventures in* Wonderland, like his fellow Victorian writers, portrays the Victorian social life in a critical tone by using fantasy as a technique. For instance, through the portrayal of the Duchess the idealization of

middle-class woman who is devoted to family life and whose only role in family is to be a dutiful wife and mother. The Duchess rejects this role that is forced upon her. She is vulgar towards the people in her household and violent to her baby. She is not a dutiful and loving mother and reverses the Victorian ideal of motherhood. Moreover, through the image of King and Queen of Hearts, the ideal image of middle-class family which was also adopted by Queen Victoria and Prince Albert is reversed as well. Queen of Hearts is a vulgar and violent family as well. She seems to be superior over the King of Hearts unlike the ideal family order in the Primary World in which the husband is the superior one.

Lewis Carroll as a writer and as a mathematician represents the Victorian scientific mind in his text as well as the challenges to the religious belief. References to criticism of Newton and Darwin as well as theories on time are given place in *Alice's Adventures in Wonderland.* Alice tries to understand her free fall down the Rabbit Hole by using Newton's theory of gravity. Furthermore, traces of Darwin's theory on natural selection can be traced in the enchanted lands of Wonderland. Here the inhabitants are animals and nonhuman beings rather than humankind. In the dominant order of the Primary World, Darwin's theory challenges the superiority of humankind over animals and other creature created by the dominant religious assumption. (Greenblatt and Abrams 986-87) Alice in Wonderland is both inferior and supernatural for the speaking animals and pack of cards. Furthermore, the notion of time functions differently in Wonderland. Time works the same for each individual in the dominant order whereas, it is a personal concept in Wonderland. In fact, it is a person in this Secondary World. In addition, Carroll's fantasy land challenges the religious assumption on the perfect image of Garden of Eden. Alice is tempted to find the beautiful garden in which the most amazing trees she has ever seen grow. As soon as she figures out the magic of the foods, she finds the garden however, she notices that this is in fact, an artificial garden of chaos, disorder and violence. She is immensely disappointed to see that the Queen's garden is nothing she imagined before and as soon as she obtains the knowledge on the reality of this garden, she is thrown out of Wonderland.

Twentieth-century novelists rejected the Victorian ideals. The year C. S. Lewis's work was published, 1955, was a time after the collapse of the British Empire.

(1838) Those mid-Victorian days of prosperity were long gone now. Traditional values of society, religion and culture of the past was challenges. (1829) The post-Holocaust period led people to question the world they live in. (1838) 20th century novelists too, like Victorians, preferred to represent reality, in their works, however, the reality they were attempt to narrate was of a society who witnessed great destruction, so they wrote about death, about the desire to be free and search for one's identity in a state of nothingness, as well as questioning life, word, and various beliefs. (Gotshalk 19) C.S. Lewis as well adopts the attitude of his contemporaries. For instance, through the image of Andrew, the Witch, and the Cabby it can be asserted that there is a criticism on the traditional social structures. Andrew is an adult white middle class man and at the beginning of the novel, he claims that these qualities puts him in a superior position in the society. However, when he first encounters with the Witch, it can be observed that his social superiorities mean nothing for the Witch. She is physically stronger than Andrew. She does not care about the social structures of the Primary World which puts woman in an inferior position since she has no knowledge about it and treats Andrew like a slave. Furthermore, in Narnia, Aslan appoints the Cabby as the King of this newborn land. The Cabby has no title, no education or wealth, yet he is a man who can protect and love Narnia and its inhabitants and take care of it with everything he has. Here, in Narnia the privilege of title, family and wealth is reversed and it can be observed that a king is not a man of title but a man who is devoted to his land.

C.S. Lewis's work also criticizes the religious teachings and the chaotic present conditions of the world through Narnia's creation process. Through an analysis of this process, it can be seen that there are some parallels with the biblical stories of the creation myth and the Fall of man. Here in Narnia, the fear caused by the religious teaching does not exist. Narnia is a land of forgiveness rather than punishment. Here, humanity is given a second chance by reversing the first sin of Adam, therefore humankind is freed from the burden of it. Moreover, Aslan also offers a chance to reverse the destructive future of the world. The story of Polly and Digory is set in Edwardian England and Aslan warns these children about the disastrous future they might face, but if they listen to Aslan's words, this future of wars and nuclear attacks can be changed.

Similar to Lewis Carroll, C.S. Lewis too creates a new hierarchical order between living beings. In the fantasy lands of *the Magician's Nephew,* humankind is neither the superior nor the natural. Narnia is land which is constructed by an animal creator in contrast to the Primary World which, based on the dominant assumption, is a creation of a God in the form of a man. Narnia is a land of animal and nonhuman creatures which humankind know from mythological stories. Aslan in his beloved Narnia gives the ability to speak and the intellect to the ones he chooses among animals. Therefore, those speaking animals with intellect are the superiors in Narnia and the order of Great Chain of Being is subverted in Narnia too, and they are no more part of the natural order. Animals of Narnia struggle to understand what they are. They first liken these creatures to a lettuce than to a tree. As they cannot be animals, hence one of them, they must be some kind of tree or plant. Here in Narnia, they become the supernatural, just like Alice who is the supernatural, the other in Wonderland.

As a result, through an analysis of the fantasy elements in *Alice's Adventures in Wonderland* and *the Magician's Nephew,* it can be observed that the supernatural quality of enchanted realms of Wonderland and Narnia depends on the naturality of the primary order. Therefore, it can be stated that reality and fantasy is a matter of perspective. From the perspective of Alice, reality is associated with the knowledge of the mid-Victorian England, on the other hand, from the perspective of a Narnian creature, concepts of possibility and impossibility are associated with the dominant order of Narnia.

However, for a text in which fantasy elements exist, to be accepted as a work of fantasy literature, the final decision must be the acceptance of the fantastic reality. The process of accepting or rejecting it starts with hesitation, questioning of the supernatural, in another words, the sub-creations of the unconscious desire. Characters and readers experience the fantastic reality throughout the text and at the end decide whether this fantasy is real or not. The categorization of a text which presents fantasy elements relies on this final decision. Alice at the end of her journey rejects the order of Wonderland and decides that it was a dream, whereas Digory and Polly accepts the order of fantasy which they have experienced throughout the text. Narnia is a land of second chances, new beginnings. It is a world of forgiveness and construction, a world

of life, unlike the armchair world of endings, punishments, destruction and death. It is not only a cure for Digory's mother but also a cure for the primary order—of the religious burdens and a world of nuclear wars. Therefore, it can be claimed that Narnia is the unconscious desire of the dominant order, and for this reason perhaps, Digory and Polly decide to believe in the reality of Narnia and for the rest of their lives they cherish their memories of this land and the tree which is a product of Narnian magic. On the other hand, Alice throughout her journey, dislikes Wonderland. Although she manages to figure out the logic of this land, she never fully accepts it. It can be asserted that the text of Carroll portrays a criticism of the mid-Victorian society and conventions yet it never idealizes the order of Wonderland. Alice at the end chooses to reject this world of enchantment and desires. It seems that for her there is only one reality and it is the reality of her own world, therefore, a supernatural occurrence can only be a dream, or a madness, or something else that can be *explained* by the logic of her own world. As a result, while *the Magician's Nephew* can be categorizes as a work of fantasy literature, same cannot be asserted for *Alice's Adventures in Wonderland*, for it is only a story of a dream with fantasy or supernatural elements in it, in other words, it is a story of the reality of this world but of a different form of reality.

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