UNIVERZITA PALACKÉHO V OLOMOUCI

Filozofická fakulta

Katedra anglistiky a amerikanistiky

Lenka Dědková

Poems in *Alice's Adventures in Wonderland*
as Lewis Carroll's reaction to conventions in nineteenth century
children's literature

Bakalářská práce

Vedoucí práce: Mgr. David Livingstone, Ph.D.

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Prohlašuji, že jsem tuto bakalářskou práci vypracovala samostatně a uvedla úplný seznam citované a použité literatury.

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Introduction

Lewis Carroll is perceived as an important figure in the history of children's literature, especially because his works defy the didacticism prescribed for children texts in his time. *Alice's Adventures in Wonderland* is the leading example; the whole book is generally understood as a reaction against the literary conventions of the nineteenth century as well as a ridicule of the Victorian society principles. Many allusions to reality are present in the story. The author made use of elements and concepts familiar to his contemporary readers and he produced a comic effect by transforming them into *nonsense*.

One of the aspects of the book based on reality is the poetic material performed in Wonderland. The majority of the poems are parodies on verses well known in the nineteenth century; Carroll transformed famous didactic poems as well as certain lighter verses. However, the modern reader lacks the knowledge of these works. That is why the present editions of the Alice's story try to provide the essential information about the original verse and Carroll's poems figure in many works of literary criticism.

This thesis aims to study how the poems in *Alice's Adventures in Wonderland* fit in the concept of the book as a reaction to Victorian society. The focus is on the parody poems and I try to observe their common traits and differences and to provide a classification according to several criteria, including their role in the text. Thus, a special attention is given to verses that recall the memorization techniques popular at the time.

The initial part of this work provides context for Lewis Carroll (1832-1898) as a writer whose works were published during Victorian era (1837-1901). The first chapter summarizes the evolution of literary conventions before and in the nineteenth century, serving as a historical background for the concept of the long-time preferred didacticism in children's books and rejected in Carroll's fantasy pieces. The second chapter focuses on the use of poems in the educational process. The major Victorian ideals demanding the moralizing nature of literature are presented together with the principles of the commonly used technique of rote-memorization. The importance of this phenomenon is additionally illustrated with examples of verse repetition in *Alice's Adventures in Wonderland*. The following

chapter demonstrates Lewis Carroll's attitude towards the didacticism in literature based on the words of critics, on his personal correspondence, and on his writing style in general.

The second part of the thesis focuses on Wonderland poems. The chapter four deals with parody as a technique greatly used in the *Alice* book(s). The theoretical background is drawn primarily from Paul Dentith's book *Parody* and from an essay by Linda Shires named "Fantasy, Nonsense, Parody, and the Status of the Real: The Example of Carroll." Possible typology for the subsequent analysis is proposed based on these authors. This section also briefly presents different critical approaches towards Carroll's poems.

The comic form of parody is often defined in terms of the evaluative relation towards the reality parodied, primarily with the aim to mock, criticise or both. I believe there are both in Carroll's parodies and I present arguments for the balance between them.

In the final chapter all the poems in the book are shortly introduced. I distinguish Carroll's original verses and the ones reacting to existing texts. The latter are accompanied by the information about the original verses. I first present the common characteristics of parody poems and then group them based on certain shared attributes. I claim that they differ depending on the nature of the precursor text and thus Carroll's possible intention of the parody. I observe the techniques used in the process of parodic transformation and the features enabling the recognition of the parodied text.

During my research I discovered that the topic of Carroll's parodies as a reaction to didactic nature of poetry has been mentioned frequently in critical essays but it has not been treated in a work of this extent with a closer study of the relation between the parody and the text parodied. Therefore my goal is to provide historical background for didacticism in literature and memorization of poems, to introduce all poems in the book with an overview of Wonderland parodies and to compare them with their precursor text. The result should be a classification based on the nature of the precursor text.

1. The evolution of children's literature up to Victorian era

The first chapter of this thesis aims to define children's literature and to describe its evolution as a specific category of texts. Several current definitions are presented and the following chapters serve as a short overview of the social and literary conventions that influenced the state of literature in the nineteenth century England. Theoretical background for the historical part was obtained from two main sources, an essay "British Children's Literature: A Historical Overview" by John Rowe Townsend and Peter Hunt's *Introduction to Children's Literature*. *The Oxford Companion to Children's Literature* by Humphrey Carpenter and Mari Prichard was also consulted for additional information on authors and genres. I concentrated on the facts I considered relevant for this present work; more detailed information on writers for children can be found in the above mentioned sources.

1.1 Children's literature – definition

Modern perception of the branch of children's literature may be expressed by the use of encyclopaedic definitions, starting with an elementary statement from *The Columbia Encyclopedia* that it is "writing whose primary audience is children."[1] *The Cambridge History of English and American Literature* proposes the understanding of the term as the body of "books read or meant to be read by children for pleasure or for profit, or for both, in their leisure hours,"[2] *Encyclopaedia Britannica* provides a definition of a similar nature, only using the words "entertain" and "instruct"[3] instead. Various other descriptions could be used. However, children's literature can be generally described as a type of literature distinguished according to its target audience, and written with a purpose of being enjoyable, profitable, or both.

There is a general notion that the form and the content of literature are connected to the state of society; therefore literary genres evolve in time with the

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[1] The Columbia Encyclopedia, 6th ed., s.v. "children's literature," accessed April 10, 2013, http://www.encyclopedia.com/doc/1E1-childr-lit.html.
[2] Ward et al., *The Cambridge History of English and American Literature: An Encyclopedia in Eighteen Volumes* (Cambridge: University Press, 1907–21; New York: bartleby.com, 2000), vol. 11: XVI Children's Books, http://www.bartleby.com/cambridge.
[3] *Encyclopaedia Britannica Online*, s.v. "children's literature," accessed April 10, 2013, http://www.britannica.com/EBchecked/topic/111289/childrens-literature.

evolution of human society and its culture. If this statement was specified for children's literature, it could be said that its aspects reflect the role of a child in the society and the overall approach to childhood in the particular era.

1.2 Short history of literature read by children

1.2.1 Prehistory

What may seem simple to specify in present used to be more complicated in previous centuries. Children's books did not always have a special place on the publishing market and not all the material accessible to child readers was written especially for them the way it is done in present.

It was caused by the fact that before the eighteenth century the period of childhood was a vague term. As U.C. Knoepflmacher mentions in "The Balancing of Child and Adult," the earlier societies were not much concerned with "the distinctions among children, adolescents, and young adults."[4] Consequently, this approach was adopted also in the world of literature. The society did not study the nature of a child's mind, and that is why the special needs of young readers were not yet taken into consideration. Hunt claims that, as childhood was "scarcely recognized or recognizable," it means that all the texts could be seen as "(also) children's texts."[5] In addition, Hunt reflects on the relativity of literary taste arguing that while modern reader may consider certain ancient texts unappealing to children one cannot be sure about the reaction of a child of that time.[6]

Townsend views the period before the eighteenth century as a *prehistory* of children's literature and he divides the texts children were in contact with into two major categories. The first one covers the wide range of ancient stories told for the amusement of the whole population (e.g. legend, romance, fable, and folk-tale). The extensive story material was thus familiar to children but not primarily

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[4] U. C. Knoepflmacher, "The Balancing of Child and Adult: An Approach to Victorian Fantasies for Children," *Nineteenth-Century Fiction* 37, no. 4 (March 1983): 498, http://www.jstor.org/stable/3044681.

[5] Peter Hunt, *An Introduction to Children's Literature* (New York: Oxford University Press, 1994), 27.

[6] Ibid.

intended for them.[7] On the other hand, there was a branch of texts destined for the use of children, but not for their amusement. Children oriented books were instructional because children were believed to be "steeped in original sin"[8] and thus were considered primarily bad, and in need of moral instruction. Townsend states as examples the school books, courtesy books, and didactic and religious material. There were no stories in them; their aim was purely to support the moral and intellectual progress.[9]

As the importance of the education grew, the folk-stories started to be seen as primitive, they were treated as inferior, and moreover, Puritan movement refused them as not suitable for children from the moral point of view.[10] This caused that apart from the instructional material, there were very few books for children to be enjoyed in their free time.[11]

1.2.2 Modern history

The first wave of changes forming the children's literature came in the mid-eighteenth century. The society grew stronger and the level of literacy increased. Several factors combined opened new possibilities for the book industry and many publishers were tempted to explore the demand of the newly approached child audience. The requests concerning books for young readers became more specified as the view of childhood changed based on the ideas of the Enlightenment, John Locke and the concept of *tabula rasa*. According to this theory child's mind needed to be exposed to positively stimulating material and the current state of literature proved deficient.[12]

Locke introduced a new concept of reading in his *Thoughts Concerning Education* (1693). Townsend summarizes his ideas as a possibility of profiting from books in an enjoyable way. Locke proposed that the children could practice reading in their free time if they had "some easy, pleasant book," the role of which would be to amuse them and to keep their mind occupied, and thus to

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[7] John Rowe Townsend, "British Children's Literature: A Historical Overview," in *International Companion Encyclopedia of Children's Literature*, ed. Peter Hunt (London: Routledge, 1996), 676.
[8] Ibid., 677.
[9] Ibid.
[10] Ibid., 676.
[11] Ward et al., *Cambridge History,* vol. 11: XVI Children's Books.
[12] Townsend, "British Children's Literature," 676-677.

prevent them from mischief outside of school hours.[13] Therefore a strong moralizing aspect was required in the new demanded books; the stories were expected to set a good example for children.

This encouraged producers to create such books and it was a first step towards children's literature as an independent sector of the book trade. The beginning of the new era was symbolically assigned to 1744; a year when John Newbery published his *A Little Pretty Pocket-Book.* This started the new tradition of texts combining instruction and entertainment represented mainly by moral tales.[14] The degree of the moral aspect varied over time depending on writers themselves, but it remained required even in the Victorian era.

1.2.3 Poetry for children

Poetry for children developed in a similar way. At the beginning there were two kinds of verse children knew; first was the universally popular verse, including for example ballad, popular song and nursery rhymes, and second was the useful verse, written to facilitate the remembering of basic facts or morals. Puritans then used verse mainly for religious instruction and the eighteenth century brought verses written primarily for children in a lighter tone but still supporting the concepts of moral and usefulness. Many verses paralleled the concept of moral tales.[15]

The following paragraphs present nursery rhymes and moral verse, concepts influential also in the nineteenth century and both equally important for Carroll's works.

Nursery rhymes

Nursery rhymes form a significant part of oral tradition. Carpenter and Prichard proclaim them a particularly important phenomenon in English culture.[16] Collections of nursery rhymes started to be published during the rise of literature aimed for children. First known volumes were entitled *Tommy Thumb's Song*

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[13] Townsend, "British Children's Literature," 677.
[14] Ibid., 676-678.
[15] Ibid., 679.
[16] Humphrey Carpenter and Mari Prichard, *The Oxford Companion to Children's Literature* (Oxford: Oxford University Press, 1991), 384.

Book (1744) and *Tommy Thumb's Pretty Song Book* (1744), as *Tommy Thumb's* songs was one of the terms used for this type of rhymes at the time, another being the *Mother Goose's* rhymes. Nursery rhymes are presently defined as "verses or chants spoken or sung by adults to small children."[17] However, a great part of nursery rhymes originated in the adult world, arising from different work or recreational activities (i.e. counting of animals or singing during festivities). This origin explains the often "coarse" nature of certain verses that were only later adapted to be sung to and by children.[18] Carpenter also states that "[m]any nursery rhymes are nonsense,"[19] that could be one of possible reasons for Carroll to use them in his works.

Poetry with moralizing and instructional value

Isaac Watts (1674-1748) was one of the most significant authors of the eighteenth century. He promoted religious values in a more pleasant way than his predecessors and remained influential and popular for a long time thanks to the playful nature of his verses that were easy to memorize.[20] Numerous editions of his major work *Divine Songs* (1715) were published up to the end of nineteenth century and later printed in an extended version as *Divine and Moral Songs.* The whole initial title read *Divine Songs Attempted in Easy Language for the Use of Children,*[21] demonstrating Watts's intention to present the values he regarded in a simpler form accessible to the young mind. The preface to this work defended the reading and repetition of poetry as a way to adopt moral standards and avoid mischief, and Watts proposed his rhymes as a suitable material.[22] This topic will be further examined in the following chapter.

The beginning of the nineteenth century brought sisters Ann and Jane Taylor, two remarkable young writers suggested as the first to focus their work only on the child audience. This fact is illustrated by the titles of their most famous collections: *Original Poems for Infant Minds* (1804), *Rhymes for the*

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[17] Carpenter and Prichard, *Oxford Companion,* 382.
[18] Ibid., 382-384.
[19] Ibid., 380.
[20] Townsend, "British Children's Literature," 679.
[21] Ronald Reichertz, *The Making of the Alice Books: Lewis Carroll's Use of Earlier Children's Literature* (Montreal: McGill-Queen's University Press, 1997), 9, http://books.google.cz/books.
[22] Isaac Watts, preface to *Divine and Moral Songs for Children* (M. Lawrence, 1715; Minneapolis: Curiosmith, 2011), 7-9. http://books.google.cz/books. Citations refer to the Curiosmith edition.

Nursery (1806), and *Hymns for Infant Minds* (1810). Their verses are primarily described as simple but skilfully written, and their nature and content as innocent, sentimental, pious and moral, yet in a lighter tone.[23]

Authors writing for a wider audience could be named as well. Townsend stresses for example the importance of William Blake and his *Songs of Innocence* (1789).[24] Robert Southey that inspired Carroll's parody was not a poet focused on young readers but Carpenter and Prichard claim parents accepted his writing style "as being safe for their children."[25]

1.3 Moral versus Fantasy:
Nineteenth century changes and Lewis Carroll's use of previous models

Children's books in the nineteenth century followed the traditions established earlier. The first objective of the texts was to be useful, as it was stated previously. Carroll supported a different concept. However he was neither the first nor the only one to try to break from the rules.

Townsend mentions Catherine Sinclair as one of the first writers expressing dissatisfaction with the current situation.[26] The preface to her *Holiday House* (1839) shows the author was concerned about the impact of the utilitarian approach on the minds of children. She complained children's thoughts were controlled and their imagination suppressed, the same way it was suppressed in the literature. She felt that since the books for young were based on facts and lacked fantasy, "the reading which might be a relaxation from study, bec[ame] a study in itself."[27] She spoke in favour of the natural behaviour and introduced it to her work.[28]

The histories point out that such innovative thoughts were exceptional at first and that Victorian England witnessed a gradual change of literary conventions. Fairy-tales returned into English literature and became acknowledged again through the translation of foreign stories (e.g., the Grimm brothers' tales), which meant a step towards fantasy. 1860s brought the beginning

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[23] Carpenter and Prichard, *Oxford Companion,* 517.
[24] Townsend, "British Children's Literature," 679.
[25] Carpenter and Prichard, *Oxford Companion,* 492.
[26] Townsend, "British Children's Literature," 680.
[27] Catherine Sinclair, *Holiday House* (New York: Robert Carter, 1839; Project Gutenberg, 2010), iv, http://www.gutenberg.org/ebooks/32811.
[28] Ibid., iii-iv.

of "the first golden age of children's literature,"[29] as Hunt labels it. The era started with major fantasy works of Lewis Carroll, George Macdonald, and Charles Kingsley; and one of its notable characteristics was the fusion of previous concepts.[30]

Alice's Adventures in Wonderland is also approached as a text issuing from existing models. Zohar Shavit's essay "The Ambivalent Status of Texts: The Case of Children's Literature" presents the book as combination of a fantasy story with the features of an adventure story and a nonsense story (a concept Carroll mastered perfectly, together with Edward Lear).[31] Carroll manipulated these literary forms in his particular way and he added another model, the moral verse prescribed for children. He parodied and transformed it to fit in the mixture of previously mentioned concepts, which is viewed as a part of his reaction against conventions.

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[29] Hunt, *Introduction to Children's Literature,* 30.
[30] Ibid., 30-31.
[31] Zohar Shavit, "The Ambivalent Status of Texts: The Case of Children's Literature," *Poetics Today* 1, no. 3 (1980): 83, http://www.jstor.org/stable/1772412.

2. The use of poetry in Victorian education

This chapter briefly studies the nineteenth century memorized poem and its role in the instruction of children. This practice synthesized two concepts, the above mentioned useful nature of literary material and the rote memorization as a common teaching method in England. The first part summarizes the Victorian view of childhood explaining the preference of moral poems. The second part introduces the historical background for memorization and the typical memorized material including the basic advantages and disadvantages associated with the method. This chapter is concluded with examples of the memorized verses in *Alice's Adventures in Wonderland*.

2.1 Victorian principles and the view of childhood

An essay "Victorians, Children, and Play" by Roselee Robison presents education and play appropriate for a Victorian child in connection to the theories and concepts held earlier. The essay asserts that the view of childhood slightly changed throughout the nineteenth century, mainly on social grounds. Several reforms lead to a specialized legal treatment of the young, including moderated working conditions, compared to the beginning of the century. Robison sees it as a proof of the recognition of differences between children and adults in terms of their minds and capabilities. This was also reflected in the increasing number of books written for children. Nevertheless, the majority of them stayed didactic as has been stated in the first chapter and the philosophy of the eighteenth century remained influential with its practicality prevailing over imagination.[32]

Robison claims children were seen "as miniature adults"[33] wearing adult clothing and she adds the Victorian belief "that children should be seen and not heard."[34] Townsend similarly defines the ideal Victorian child as well-behaved, obedient and pious.[35] These principles were promoted among others by the use of moral poetry that started its tradition in the late eighteenth century.

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[32] Roselee Robison, "Victorians, Children, and Play," *English Studies* 64, no. 4 (August 1983): 321, *Academic Search Complete*, EBSCO*host* (accessed March 18, 2013).
[33] Ibid.
[34] Ibid.,320.
[35] Townsend, "British Children's Literature," 680.

2.2 Role of memorized poems in Victorian era

2.2.1 Memorization as a teaching method

Catherine Robson wrote a book named *Heart Beats - Victorian Life and the Memorized Poem* that illustrates the importance of this phenomenon and its impact on lives of a great portion of population. The book provides a brief history of learning by rote, asserting that it was the leading educational technique in England for a long time; the schools applied the method not only for fact-learning but also in the process of the acquisition of reading skills for which poems were a particularly suitable material.[36]

Robson reminds that the initial role of memorized verse was connected with religious instruction. The repetition of passages from various texts was introduced at schools in the later eighteenth century. It started as an assignment for advanced pupils and, as it proved beneficial, the practise of poetry found its important place in the developing educational system.[37] The role of memorization in general strengthened in 1860s and later on, as the Revised Code of 1861-62 introduced a set of standards concerning the abilities learned at school. Pupils were subjected to inspections and if the results did not meet the requirements the school had to pay a fine. The rote learning was thus promoted in the class to assure that all final performances would be satisfactory. Mandatory recitation was not originally included in the standards of Revised Code, but such class environment was naturally stimulating for the rise of memorized poems.[38] Recitation remained in classes until its "decline after the 1920s."[39]

2.2.2 Memorized poems – benefits and difficulties

Robson claims there were several reasons poetic material was suitable for the rote learning.[40] One of the reasons is presented by Isaac Watts in the preface to his *Divine Songs,* a text summarizing his arguments in favour of learning through verse. Watts explains that the regularity of the verse and the repetitive nature of sounds both facilitate the process of remembering and recalling the words and

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[36] Catherine Robson, *Heart Beats - Victorian Life and the Memorized Poem* (Princeton, NJ: Princeton University Press, 2012): 40, http://books.google.cz/books.
[37] Ibid.
[38] Ibid., 58.
[39] Ibid., 9.
[40] Ibid., 40.

thus a text or a thought learned in such way tends to stay in the memory for a longer time. Watts sees a particular benefit in this quality of verse; the minds of children occupied by approved rhymes would not be drawn to less noble thoughts or activities. He suggests that singing and repetition of verses offers a possibility to learn "truths and duties" of life in an enjoyable way and he promotes his own verses as a suitable material.[41] This statement dates the year 1715 but the approach remained at least partly valued for a long time and Watts's verses were recited even a century later.

Encouraging the practice of poetry was desirable not only from the educational point of view, but it was also considered a valuable skill for the purposes of social events; *The Alice Companion* (by Jo Elwyn Jones and J. Francis Gladstone) claims that recitation was a popular entertainment of the time.[42] A proof can be found also in Carroll's diaries, several entries document instances when Liddell girls performed for the guests at their house.

In spite of the overall positive approach of nineteenth century society towards memorization, there were also certain problematic aspects. Robson considers rhymes a generally convenient component of the instruction of young minds. Learning verse is then taken as a possible aid in reading practices as it is easier to decode printed words after having memorized and repeated them.[43] However, she admits that using the rote technique to learn reading does not guarantee that the children would be able to read all given texts. She illustrates the disadvantage with a statement of one of the inspectors from 1860s revealing that the children mastered their school books perfectly but had serious problems with any unknown material.

Jones and Gladstone point out another possible disadvantage of the rote memorization technique when they claim that children had often problems to understand the lines they repeated and that this fact makes the mockery of recitation in Carroll's books even more appealing to them.[44] The young possibly sympathized with Alice struggling with poems in Wonderland because they had

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[41] Watts, *Divine and Moral Songs*, 7-8.
[42] Jo Elwyn Jones and J. Francis Gladstone, *The Alice Companion: A Guide to Lewis Carroll's Alice Books* (Basingstoke, UK: Macmillan, 1998), 25.
[43] Robson, *Memorized Poem,* 41.
[44] Jones and Gladstone, *Alice Companion,* 221.

a similar experience with the difficulties of learning verses or even verses not making sense to them.

2.2.3 Shared experience

The comic effect produced in the Alice's story relies on the shared experience of mandatory recitation and familiarity with the imitated poems. The experience was shared between the reader and the heroine, but initially also between the author and the child audience, helping him to produce a story that children could relate to.

The previous statement that this education technique had a strong position in England for a long time indicates that it most likely affected Carroll's childhood as well. This idea is supported by a remark in *The Alice Companion* that Carroll had the experience with learning by rote in the young age, focusing mainly on religious lessons.[45]

Alice's experience

The story was first created for the amusement of Alice Liddell and her sisters, Carroll thus drew inspiration from the instruction the real Alice had and the verses she knew. The major role in her education was assigned to her governess Miss Mary Prickett who, according to *The Alice Companion,* taught Alice by rote-memorization.[46]

2.3 Examples from Alice's Adventures in Wonderland

There are three parodies in the book refer directly to learning by heart. These three are the only ones presented as poems, which means they are performed in a special way; distinct from the presentation of other verses in Wonderland. These three parodies of well-known didactic poems share other special features that will be further discussed in chapter 5 studying different types of poems in the story.

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[45] Jones and Gladstone, *Alice Companion,* 25.
[46] Ibid., 108.

This section focuses on the connection between the story and the phenomenon of memorization. The claim that the three poems refer to school techniques is supported by several points.

Presentation of poems

The first distinguishing factor is the actual presentation of the poems. The three specific poems are first announced to be repeated and Alice then performs them in a particular manner. In the first case the preparation reads as follows: "[Alice] crossed her hands on her lap as if she were saying lessons,"[47] the second part of the phrase proves this posture refers to the practices involved in the educational process. Later she "fold[s] her hands"[48] to repeat the second poem and lastly she is asked to "[s]tand up and repeat" the last one.[49] All three instances describe a fixed posture and according to *The Annotated Alice* edited by Martin Gardner*,* the process of Alice's verse repetition in the book corresponds to the techniques actually used at schools*.* Gardner's note cites Selwyn Goodacre, whose remark on the verse memorization is based on a testimony of a former headmaster of a primary school who confirmed the methods used by Alice were authentic. Repetition of poems had a prescribed posture with a fixed hand position that served to help the pupils focus on the memorized words. Goodacre points out that in all cases the verb introducing Alice's verses is *repeat,* proper for this situation, while *recitation* was reserved for family and out-of school entertainment.[50] Alice's own statement confirms the educational approach to verses. After being ordered to repeat the last poem, Alice's reaction is: "[h]ow [they] ... make one repeat lessons! ... I might as well be at school at once."[51] Her choice of words proves that these verses are part of her lessons.

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[47] Lewis Carroll, *Alice's Adventures in Wonderland* (London: Penguin Books, 1994), 25.
[48] Ibid.,55.
[49] Ibid., 128.
[50] Lewis Carroll, *The Annotated Alice: Alice's Adventures in Wonderland and Through the Looking-Glass,* defin. ed., ed. Martin Gardner (London: Penguin Books, 2001), 51.
[51] Carroll, *Alice's Adventures in Wonderland,* 123.

Strong impact on minds of children

Several critics treat the poems repeated by Alice in connection to the question of memory and identity. (Examples of such essays will be mentioned in chapter four.) Alice decides to repeat verses to verify whether she is herself or someone else, maybe a less intelligent girl Mabel. This step is viewed as a proof that she considers her knowledge and the memorized poems, in fact, a part of her identity. It may be supposed that other children of her era were strongly influenced as well. Such poems were learned and repeated until they were carved into the minds of children. The Wonderland Alice is therefore shocked when she is not able to recite the verses properly. Her desperate reaction "I must be Mabel after all"[52] shows she even considers the possibility of being changed into another person instead of admitting she could forget or confuse the words of the poem.

The following chapter examines Carroll's opinion on didactic material and the rest of the work studies closer the poems themselves.

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[52] Carroll, *Alice's Adventures in Wonderland,* 25.

3. Lewis Carroll and his views on literature and education

The previous chapters suggested that Carroll expressed his disapproval of literary didacticism in the *Alice* story. In addition, the book itself could be perceived as a materialized statement of the author's taste, a book created respecting his idea about the form and content of children's literature. The choice of nonsense as a prevailing concept speaks for itself, as the nature of nonsense generally defies the idea of didacticism.

This chapter tries to support this generally held notion and it provides a number of features illustrating Carroll's attitude towards literature and education, based primarily on the ideas found in *Life and Letters of Lewis Carroll (Rev. C.L. Dodgson)* written by Stuart Dodgson Collingwood. Additional sources were also used to illustrate the innovative nature of Alice's story and its reception.

3.1 Carroll, an empathetic writer

Hunt credits the success of the 1860s works to the change of writer-reader relationship, explaining that the authors adopted a new approach that was "empathetic, rather than directive."[53] It meant taking child readers' needs and opinions into consideration and respecting them, resulting in works children would enjoy and could read on their own.

Carroll's literary taste

Collingwood claims Carroll was interested in getting to know the material published for children and he had "strong ideas"[54] about the content and form of the books. However, if another author's piece met his requirements and expectations, he would gladly express his complimentary opinion and he would even propose the text to his friends.[55]

One of such works was Catherine Sinclair's *Holiday House*. Carpenter and Prichard inform that Carroll gave this book to the Liddell girls as a Christmas

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[53] Hunt, *Introduction to Children's Literature,* 30.
[54] Stuart Dodgson Collingwood, *The Life and Letters of Lewis Carroll* (London: T. Fisher Unwin, 1898), 395, http://archive.org/details/lifelettersofcar00colluoft.
[55] Ibid.

present,[56] which is a sufficient proof of his appreciation of the writing and probably of the concept Sinclair proclaimed in the preface. She spoke in favour of imagination, as has been summarized in the first Chapter, and Carroll directed his works in a similar way. Collingwood documents that he was, among others, enthusiastic about stories written by his relative, Mrs Egerton Allen; he found them "refreshing" and a nice contribution to the body of children works.[57]

Carroll even wrote the preface to "The Lost Plum-Cake" (1898), one of Allen's tales. Such an act was exceptional for him according to Collingwood. *The Life and Letters of Lewis Carroll* reprint the major part of the preface and its ideas could be summarizes as follows: Carroll used it as an opportunity for a public declaration, not only of his support, but also of his thoughts on current issues. He addresses parents of little children and he expresses his opinion about the child's experience of the church. Carroll does not explicitly state anything against the concept of religion, but he reproaches certain parts of the ceremony as not suitable for very young mind and he aims to suggest an alternative arrangement for the situation.

Carroll considers sermons to be quite long and complicated for children to grasp their meaning and thus also too demanding as to their attention and patience. He claims that although Victorian children are generally well taught to behave in church, it is not likely to leave good impression in them when they are forced to sit still and keep quiet for a considerably long time. He justifies this opinion by stating reactions of his "child friends."[58] Therefore, to prevent children from being discouraged by church, he proposes to provide them with a story-book or a picture-book to read or to go through during the sermons and thus to transform the tiresome time of sitting still and quiet into something they would look forward to.[59]

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[56] Carpenter and Prichard, *Oxford Companion,* 100.
[57] Collingwood, *Life and Letters*, 395-397.
[58] Note: A term Carroll uses to address children, it expresses his affectionate attitude towards them. /understood from *Life and Letters*/
[59] Collingwood, *Life and Letters,* 397-398.

Reading, an enjoyable activity

The previous paragraphs showed Carroll as being empathetic towards child readers' needs and interests. The preface to "The Lost Plum-Cake" demonstrated two of his qualities. First, he listened to children and he thought about what they feel. Second, he proposed stories as more suitable for their minds but also as a more enjoyable activity, he wanted them to look forward to both the church and the reading. This could be seen as a defence of pleasurable aspect of books and of reading as an activity chosen by the children on their own, not forced upon them.

Collingwood demonstrates Carroll's success in this matter by paraphrasing a letter of Duchesse of Albany appreciating his book for teaching her daughter "to like reading, and to do it out of lesson-time."[60]

3.2 Alice's Adventures in Wonderland

3.2.1 In Carroll's words

Carroll's attitude towards moral in tales for children can be noticed from his commentary on the *Alice* books in his diaries or letters.

Carpenter and Prichard reprinted an extract from Carroll's letter to his friend Tom Taylor asking him for opinion. Carroll expressed his concern about the initial title of his story, *Alice's Adventures Under Ground,* because he thought it sounded as a title of a book of instruction dedicated to the subject of mining. He stated "[he] want[ed] something sensational" instead.[61]

Shavit claims that Carroll knew that his works were innovative and he cites from a letter in which Carroll assures his friend that religious instruction is absent in his books and that "in fact they do not teach anything at all."[62] It was unconventional to write this way and even more to admit it.

3.2.2 In critics' words

The majority of critics at the time and in present stress the exceptional nature of the text in connection to the suppression of the moral. The following examples serve as a brief illustration. Carpenter and Prichard claim that it was the

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[60] Collingwood, *Life and Letters*, 297-298.
[61] Carpenter and Prichard, *Oxford Companion,* 16.
[62] Shavit, "Ambivalent Status of Texts," 83.

first time that similar characters were invented "for the amusement of children, without any moral purpose whatsoever."[63] They cite Harvey Darton's commentary that the story meant "the first un-apologetic appearance ... of liberty of thought in children's books."[64]

3.3 Parody to express opinion?

The parodies in *Alice's Adventures in Wonderland* are generally accepted as Carroll's mockery or criticism of didacticism of the era. The evaluative function of parody and more specifications will be studied in the next chapter.

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[63] Carpenter and Prichard, *Oxford Companion,* 15.
[64] Ibid., 16.

4. Poems in Wonderland – techniques and critical approaches

This chapter serves as a theoretical background for the following one that concentrates on the closer study of poems in *Alice's Adventures in Wonderland,* with the focus on parody poems.

The first part of this chapter presents parody as a technique greatly used by Carroll. The theoretical background is based on two works that discuss the topic of parody in general and include examples of Carroll's poems; Simon Dentith's book named *Parody* and an essay "Fantasy, Nonsense, Parody, and the Status of the Real: The Example of Carroll" written by Linda Shires. The second part of the chapter presents different critical approaches towards Carroll's poems found in essays that deal with the author's usage of parody as a part of a wider concept. A typology of parodies is proposed based on these sources.

4.1 Parody as a technique

It is important to define the terminology used before proceeding to the analysis. The parodied poems are generally referred to as "the original poems" or "the original versions," but due to the ambiguity of the word *original* I prefer a different term to avoid a possible confusion with *Carroll's* original poems. I decided to borrow the terminology for this matter from Simon Dentith's book *Parody*. He discusses the relation of a parody and its *precursor text*[65] and labels them the *hypertext* (the parody) and the *hypotext* (the precursor text); terms introduced by a literary theorist Gérard Genette.[66]

4.1.1 Parody – theory

Dentith expresses the belief that parody forms a part of everyone's life and he connects its usage to the concepts of language, imitation and evaluation. One of the primary ideas of the introductory chapter of his book could be summarized as follows: "[P]arody involves the imitation and transformation of another's

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[65] Simon Dentith, *Parody* (London: Routledge, 2000), 7.
[66] Ibid., 12.

words,"[67] one uses language to express opinion on the words that are subject to parody or on a certain aspect of life.[68]

Dentith provides several characteristics in terms of its functions and he briefly mentions distinction between parody and other similar cultural forms[69] but the reader understands that he prefers the notion of parody with less strictly defined borders; Dentith admits his definitions are generalizing on purpose, to account for all the variations of usage and forms of parody. Dentith stresses that parody is only one possibility to provide evaluation and it can also be realized in various forms; ranging from a simple mockery (using repetition of one's words while exaggerating certain features of their speech) to more complex versions of parody.[70]

Dentith stresses the importance of providing literary context for written parodies as all written texts adopt a certain position towards previously published works.[71] He thus introduces the notion of *intertextuality*[72] and declares parody "one of the many forms of intertextual allusion."[73]

The spectrum of forms and functions of parodies offers a possibility of various interpretations, different approaches and different typology of parodies.

4.1.2 Typology of parody

Dentith proposes a typology connected to the notion of intertextuality. He distinguishes *specific* and *general* parody. A specific hypotext serves as a model for the specific parody while a general parody is a parodic imitation of a genre, literary canon or possibly a certain author's writing style. Carroll's poem "How Doth the Little Crocodile" is here used as an example of specific parody.[74] The author also reminds that there is a difference between fragmented parodic allusions and "the fully developed formal parody," which transforms the precursor text as a whole.[75]

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[67] Dentith, *Parody* 3.
[68] Ibid., 1-10.
[69] Ibid., 11. Dentith presents according to Gerard Génette's typology of forms related to parody, considered also subtypes of parody: travesty, pastiche, skit, burlesque, and transposition.
[70] Ibid., 1-6.
[71] Ibid., 4-5.
[72] Ibid., 5.
[73] Ibid., 6.
[74] Ibid., 7.
[75] Ibid.

Shires based her typology on the treatment of the precursor text and author's relation to it. She also presents two types of parody, *oppositional* and *nostalgic*,[76] here specified for Carroll's works. She agrees that "parody is a form of imitation,"[77] but involving different processes in the two cases; she claims that in the first case the parody "moves ... towards difference" and "towards sameness"[78] in the second. The oppositional parody is more common and again illustrated by "How Doth the Little Crocodile." Shires explains that Carroll here opposed the idea of the precursor text and replaced signifiers as well as their referents, while in nostalgic parody he "retains the original's referent."[79] Shires uses the label nostalgic for more complicated parodies that appear in *Through the Looking-Glass*. She claims they are more personal and emotional; they are parodies of Tennyson and Wordsworth, both authors respected by Carroll.[80]

4.2 Specific aspects of parody

Dentith proposes a range of functions and aims of parody through the book. He values as important the function of "implicit criticism."[81] He remarks also on the paradox that the parody often conserves in itself the original model that it aimed to ridicule.[82] The following paragraphs present certain other attributes of parody applicable in Carroll's case.

4.2.1 Parody and change of conventions

Dentith and Shavit both point out that parody is often present the boundary between two literary periods. The writers with new ideas tend to parody the older ones, and new models are created.[83] Dentith even calls it "a weapon in the cultural wars."[84] However, he views the goal of parody being an enjoyment of destroyed tradition rather than correction of poetic mistakes.[85]

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[76] Linda M. Shires, "Fantasy, Nonsense, Parody, and the Status of the Real: The Example of Carroll," *Victorian Poetry* 26, no. 3 (Autumn 1988): 277, http://www.jstor.org/stable/40001965.
[77] Ibid., 275.
[78] Ibid., 279.
[79] Ibid.
[80] Collingwood, *Life and Letters*, 69.
[81] Dentith, *Parody*, 16.
[82] Ibid., 36.
[83] Shavit, "Ambivalent Status of Texts, 84. / Dentith, *Parody,* 33.
[84] Dentith, *Parody,* 97.
[85] Ibid.

4.2.2 Parody and nonsense

Dentith claims that in a parody the evaluative approach towards the precursor text may be substituted by a polemic allusion aimed towards certain aspects of reality (a thought in accordance with the theory of Linda Hutcheon).[86] In certain cases the purpose of the poem is only to amuse, for example by distortion of a known mode of discourse and its transformation into nonsense.[87]

Parody is thus stated as a technique closely related to the production of English nonsense poetry, or even the core of a nonsense verse.

Parody and nonsense are the techniques most often associated with Carroll's work and they are both strongly applied in Wonderland. It could be even stated that they are interconnected, as Carroll does not treat them separately; he uses one as a tool for the other. Ronald Reichertz expressed it well in his book *Making of the Alice Books: Lewis Carroll's Uses of Earlier Children's Literature* when he wrote that Carroll "transform[s] moral and informational didacticism into nonsense through the literary alchemy of parody."[88]

Nonsense aspect of poems

All the poems in Alice's Adventures in Wonderland can be considered nonsensical to certain extent. The specification of nonsense poetry is not the focus of this work, but one important aspect is presented in the following paragraph.

Susan Stewart in her book *Nonsense* accentuates that there is a difference between *semantic* nonsense and *grammatical* nonsense. The basic character of nonsense poetry is not *ungrammaticality;* the author operates with juxtaposition of incongruous ideas and motives while keeping a formally correct structure. The basic components of poetry, the form and the content, are treated differently by nonsense poets. Classical approach considers the content to be of higher importance than the form; nonsense inverts this idea, values the form and subordinates content to it. The play with words in boundaries of fixed form thus creates the opaque, comic or simply absurd meaning.[89]

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[86] Dentith, *Parody*, 17.
[87] Ibid., 37.
[88] Reichertz, *Making of the Alice Books,* 49.
[89] Susan Stewart, *Nonsense: Aspects of intertextuality in folklore and literature* (Baltimore and London: Johns Hopkins University Press, 1979), 76.

Carroll uses this approach in his parodies. He operates with a pattern of known verses and he plays with the word forms that would fit it. He keeps the number of syllables and exchanges referents and signifiers to create a poem with an objective to resemble the original in a way and still be a creative piece of work. Shires explains that the comic effect if often produced by the clash of the original idea and the new meaning or by a surprising element placed in the verse instead of the traditional one that the reader expected.[90]

4.3 Carroll's poems – critical approaches

Certain critics suggest that the book might be enjoyed more by adults or if not more, than at least in a different way. Elsie Leach in her essay "Alice in Wonderland in Perspective" assigns the plot line and characters to children readers, claiming that adults may more appreciate the dialogues: linguistic puns or references to reality.[91] The parodies may be counted among the latter.

Satire in the Alice Books

Charles Matthews starts his essay "Satire in the Alice Books" with a polemic over the paradox that it is a book written for children, s piece of nonsense, and it is studied with seriousness in many works.[92] However, as the title suggests, he views the story as a satire of Victorian society, which he presents as ruled by books of good manners and insisting on discipline.[93] The parodies of didactic poems fit into this concept. He explains his expectance to find satire in the book by the statement that "[Carroll] was a man of firm opinions."[94] Matthews claims that although the story was written primarily for children, he was aware that through the children, their parents – the adults – will get in contact with the book, and that he naturally expressed his opinions in the book.[95]

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[90] Shires, "Fantasy, Nonsense, Parody," 275.
[91] Elsie Leach, "Alice in Wonderland in Perspective," in *Aspects of Alice: Lewis Carroll's Dreamchild as Seen through the Critics' Looking-Glasses,* ed. by Robert Phillips (London: Victor Gollancz, 1972), 88.
[92] Charles Matthews, "Satire in the Alice Books," *Criticism* 12, no. 2 (1970): 105, http://www.jstor.org/stable/23098485.
[93] Ibid., 110.
[94] Ibid., 109.
[95] Ibid., 106.

Subversive parody – rejection of conventions

Donald Rackin introduces a term *subversive parody*[96] in his essay "Alice's Journey to the End of Night." He approaches the whole story as a rejection of Victorian society conventions and he describes how the Alice's story proceeds towards anarchy as all the principles and rules of reality are gradually rejected or reversed.[97] In certain cases I find the label subversive even more accurate than *oppositional* parody. Opposition of the original motives can be found in majority of Carroll's parodies, the term is thus applicable. On the other hand, considering Carroll opposes mainly the moral of the poem, *subversion* works perfectly to label the process.

Rackin claims that Carroll subverts the nature and the main idea of the precursor text. The (overly) polite and sentimental conventions are rejected and the result is rudeness, violence, Darwinian law of nature. On the other hand, there are two precursor poems that are not idealistic. They have a moralizing ending, as all the poems, but they also include a negative example. They admit the existence of evil, so they are subverted in a different way. The fable story in which a fly killed by a spider because of her vanity is transformed into a rather happy nonsense dance of animals that is free of violence. Thus, the moral from the fable is rejected when replaced by a nonsense dance, and also the nature of the poem is subverted when the "law of nature" is replaced by a peaceful coexistence of animals.

Memory in the Alice Books

In his essay "Memory in the Alice Books," Lionel Morton comments among other aspects on selected poems from the books with regard to how Alice's mind deals with them. In agreement with other sources, he distinguishes from others the three poems that Alice decides to repeat or is ordered to repeat and he approaches them as *memory tests*, memory being linked to identity. He claims that by transforming them into nonsense, Alice renounces, at least momentarily, the kind

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[96] Donald Rackin, "Alice's Journey to the End of Night," *PMLA* 81, no. 5 (October 1966): 319, http://www.jstor.org/stable/460819.
[97] Ibid., 313-326.

of identity these verses promote.[98] He takes the distortion of moral in the poems as an expression of opinion of both the author and the heroine and argues that "[w]ith Carroll's assistance, Alice's mind…rebels and refuses to be improved."[99]

I am inclined to this statement as I regard the word *rebel* to be quite accurate, considering the nonsense nature of Carroll's parodies standing against the useful morally instructive aspect of the precursor texts.

4.4 Criticism / ridicule

The opinions slightly differ as to the degree of criticism contained in Carroll's book. However, it might be said that in Carroll's parodies the ridicule and the evaluative function are entwined. The above mentioned essays agree that the poems defy morals, oppose didacticism or even subvert conventions. They thus assign to Carroll a certain level of criticism or at least a position he took in the matter. On the other hand, the majority of the essays stress the playful nature of the Wonderland verses. Dentith, for instance, classifies Carroll's transformation of Southey's poem into "You Are Old, Father William" as a parody exactly due to its playfulness, even if it is aimed against the didacticism.[100] Matthews claims "[t]here is normally no malice in Carroll's parodies"[101] because he also imitated authors that he admired (Wordsworth, Tennyson). However, in case of Watts he suggests that Carroll had a "healthy dislike [for him] founded on a childhood overexposure to the *Divine Songs*."[102]

I agree that Carroll reproached didacticism and his parodies should be viewed in the context of children's works at the time but I am also inclined to the idea that the ridicule was even more important for him than the criticism. It has already been suggested that Carroll was a man of strong opinions so he naturally expressed his opinion at least partly in the Alice story, as authors usually do in their works. His parody might be a conscious opposition of the norms but I find it more of a mockery than a cruel strict criticism. I feel that, as this story was initially created for the amusement of his child friends, this comic aspect was

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[98] Lionel Morton, "Memory in the Alice Books," *Nineteenth-Century Fiction* 33, no. 3 (December 1978): 295, http://www.jstor.org/stable/2933016.
[99] Ibid., 296.
[100] Dentith, *Parody*, 12-13.
[101] Matthews, "Satire in the Alice Books," 111.
[102] Ibid.

more important than a well worked criticism. It can be assumed that he chose to parody these poems because he did not agree with them but also because the children audience probably shared his feeling. Arguably, it was enjoyable to distort the seriously meant verses and transform them into nonsense and it was also a sure way to amuse the readers.

5. Poems in Wonderland – analysis

5.1 Classification of all the poems

Carroll worked with verse in both of his *Alice* books but different types of poems prevail in each volume. In this thesis I examine the poems in the first book and refer to certain verses in *Through the Looking-Glass* only briefly, for reasons of general comparison.

I decided to structure my analysis according to a possible typology based on the origin of the verses. I noticed poems were given different statuses in the critical works I consulted and therefore I distinguish following elementary types of poems that Carroll incorporated in his *Alice* stories:

1) Carroll's original verses:

    a) so-called frame poems

    b) original nonsense poems

2) Verses using existing poetic forms:

    a) incorporated works – *nursery rhymes*

    b) verses inspired by existing poems – *parodies*

The basic distinction *parody-nonsense* was inspired by an academic essay of Samantha Soder named "Parody and Nonsense Poems in *Alice's Adventures in Wonderland.*" Although Soder introduced all the poems, the frame poem and the incorporated nursery rhyme did not fit in the typology, they were labelled neither parody nor nonsense. The classification was thus enlarged for this work with the help of other sources. The added class of frame poems is inspired mainly by the essay "Framing Alices" by William A. Madden dealing with the tree narrative poems written to create a story frame for the two books. The idea of distinguishing parodies and incorporated works comes from *Making of the Alice Books: Lewis Carroll's Uses of Earlier Children's Literature* by Ronald Reichertz.

First, all the poems from the book are introduced and shortly described to provide a brief and coherent presentation of Carroll's application of verse, but the focus is on the parody poems as Carroll's reaction to the leading models in children's literature and customs of Victorian society.

Individual parodies are further regrouped in the second part of the chapter, mainly according to the nature of the parodied text and the assumed aim of the parody. It may be claimed that a different type of poem with a different message leads to a different type of parody, supposedly created with a different intention.

Role of poems in the text

The frame poem is narrative and serves as a preface to the story. Then there are ten poems in the book or, to specify, ten parts of text in verse that appear in the story with different roles and different presentations.

Three of them could be classified as *proper* poems, recited in a special manner (discussed in chapter two). The reader understands from the context that they exist as poems in the minds of characters. These three have a special role in the book and they share also other common characteristics which will be discussed later on in a section Parodies of didactic poems.

Four poems are presented as songs. The introductory verb is a form of *sing* instead of *recite* or *repeat*. The precursor texts are verses or songs of a moral or sentimental nature, but they slightly differ from the ones that inspired the proper poems.

Lastly, there are three poem-like pieces of the text that are presented neither as poems nor as songs, they are read or narrated. First of them is the history of a mouse supposedly explaining its fear of cats and dogs. The other two are presented by the White Rabbit as parts of an official ceremony at the court; they are the accusation of the Knave of Hearts in the case of stolen tarts and a long letter in verse playing the role of evidence in this matter.

This distinction also reflects the classification presented above – a classification based on a different nature of the poems in terms of their origin. The proper poems are parodies of strongly didactic poems children probably memorized at school. The songs are parodies of verses that include moral as well or promote sentimentalism but I perceive them more as recited outside of school. The three poem-like pieces represent a group of poems with a special origin, distinguishing themselves from the rest. There is one Carroll's original nonsense piece, one verse incorporated unaltered and one hidden parody (explained later).

5.2 Short presentation of all the poems

This section introduces all the poems according to the above mentioned classification. The original Carroll's verses are not examined in detail as they are not directly connected to the question of didacticism and moral in verse for children

5.2.1 Carroll's original - Framing poem

There is a poem printed before the story in the book serving as a preface. The framing poems are interesting for the study of origin of the book, it explains when and why the story originated. The poem is a playful narrative that retells the events of a trip during which Carroll told his *Alice's Adventures Underground* for the first time.[103] The Liddell sisters are here surnamed Prima, Secunda and Tertia, according to their age, and they "beg a tale" and "hope[] there will be nonsense in it."[104] These verses predict nonsense in the story; however, they are not nonsensical themselves.

This poem is not studied here in detail because it is usually treated rather in connection with the life of Lewis Carroll, his personality, Liddell family and the creation of the book.

5.2.2 Carroll's original – Nonsense

"The Mouse's Tale" in an original Carroll's poem printed in a form of a tail as a result of Alice's confusion of homonyms *tale/tail.* The linguistic pun supports the nonsensical aspect of the verses.

Initially there was a different version of the poem, more appropriate for the context; it really answered the question of Mouse's hatred of cats and dogs. However, Carroll chose to replace the verses with more abstract ones. He preferred to play with the form and shift the poem more to the field of nonsense. Shires summarizes the poem as "a story about Fury, an impersonal force, which announces that he will prosecute the Mouse."[105]

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[103] Gardner, *Annotated Alice*, 7.
[104] Carroll, *Alice's Adventures in Wonderland,* 9.
[105] Shires, "Fantasy, Nonsense, Parody," 277.

5.2.3 Nursery rhyme – unaltered

The usage of nursery rhymes as a source of inspiration slightly differs in the two books. Their number prevails in the sequel, *Through the Looking Glass*. There, not only a scene is created by the settings of the poem but also the characters of nursery rhymes come to life and find their place in Alice's fantasy land (Tweedledum and Tweedledee, Humpty Dumpty, Lion and Unicorn).

Morton's essay "Memory in the Alice Books" puts nursery rhymes in opposition to didactic verses. Didactic verses are transformed into parody while the nursery rhymes appear unaltered in both Alice stories. Morton explains it by the suggestion that Alice's memory does not betray her in case of nursery rhymes. They are also not recited by Alice; she witnesses them recreated in a scene or even encounters the actual characters of these rhymes, alive and communicating with her. Morton adds that they do not act freely in Wonderland; they are fixed in the situation prescribed by the nursery rhyme. Carroll provides a certain comic effect by playing with their personalities or the way they speak, but he does not cross the boundaries of the situation created by the verse.[106]

Morton argues that it might illustrate how conserved the nursery rhymes are in the mind of a child. Moreover, based on his premise, it could mean that Alice and/or the author give them different status and do not feel the need of transforming them the same way as didactic poems. Another point might be that there is also not such a strong moral to oppose and that as nursery rhymes are often based on nonsense they are closer to Carroll's principles and can be used as they are.

Queen of Hearts

There is only one case of incorporated unaltered verses in *Alice's Adventures in Wonderland*. Carroll used half of the nursery rhyme "Queen of the Hearts." It was originally printed in The European Magazine (April 1782) together with three other stanzas which were dedicated to Kings, Queens and Knaves of Spades, Clubs and Diamonds.[107] All four stanzas describe immoral behaviour and violence of these characters. Carpenter and Prichard claim that the

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[106] Morton, "Memory in the Alice Books," 296.
[107] Gardner, *Annotated Alice*, 116.

stanza about Queen of Hearts seems the most traditional and the rest have a slightly different nature.[108]

> *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!*[109]
>
> *The King of Hearts called for the tarts,*
> *And beat the Knave full sore;*
> *The Knave of Hearts brought back the tarts,*
> *And vow'd he'd steal no more.*[110]

The verses refer to characters already presented in Wonderland and Carroll uses their conflict as an opening for the final scene in the book. Stanza about stolen tarts serves as an official accusation against the Knave of Hearts at the court. Although Carroll did not change the form of the rhyme, he applied it with a different effect. He cut the initial solution of the situation by using only the first four out of eight lines and he opened a possibility for a different ending. The guilt of the Knave is discovered in the omitted verse and he promises to never steal again (only after being violently punished). In Wonderland, the trial is held to prove the Knave guilty because he does not confess on his own. In fact, not only that the Knave does not admit his guilt, he denies it.

It could be perceived as another minor illustration of the inversion of standards pervading the whole book, a claim partly denying Morton's premise about the memory and status of didactic poems versus nursery rhymes. I believe that although Carroll did not parody the verses, he managed to destroy the initial moral ending in a different way.

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[108] Carpenter and Prichard, *Oxford Companion*, 436.
[109] Carroll, *Alice's Adventures in Wonderland,* 131.
[110] Gardner, *Annotated Alice*, 116.

5.2.4 Parodies

Following paragraphs present all the parody poems in the book in chronological order and illustrate their role in the story. *Alice's Adventures in Wonderland* includes only specific parodies that are mostly typically oppositional. Therefore the precursor texts are introduced and the main ideas of both the hypotext and the hypertext are summarized.

The information about the hypotexts is easily accessible in present days. The interested reader may find the reprinted texts in certain annotated editions of the book or look them up on the internet. Only certain verses are included in my analysis but the reader may consult the complete versions of Carroll's parodies and their precursor texts in the Appendix of this thesis.

All the consulted sources mentioned several or all of the hypotexts. However, information in this chapter is drawn primarily from two works that are considered the most convenient for this purpose thanks to their comprehensive and organized nature. The major part of the information was found in *The Annotated Alice* edited by Martin Gardner. An older article by Florence Milner named "The Poems in *Alice in Wonderland*" was the initial inspiration and it was additionally consulted to see the point of view of readers at the beginning of the twentieth century. To designate Carroll's poems I use the title provided in Wonderland, if there is none I use the first line of the poem.

"How doth the little crocodile"

"How doth the little crocodile" is the first poem in the book. Alice decides to repeat it to reconnect with her real self after she arrives in Wonderland and starts to feel uneasy from all the inexplicable events.

The hypotext is a poem by Isaac Watts called "Against Idleness and Mischief" from his previously mentioned *Divine Songs for Children*. As it is the first poem in the book because Alice recalls it in the first place, one may suppose that the attempted hypotext is one of the most known and the most often recited didactic poems of her time. Also the name of Watts assures that is a text well representing the poetry used for moral instruction of children. As the title suggests, it is an advice to avoid idleness and mischief. The positive example is

given by description of an industrious bee. Carroll replaces the bee by a crocodile and provides verses full of admiration of his relaxing nature and beautiful looks.

"You are old, Father William"

Alice tries to repeat this poem to test her identity again, this time she is ordered by Caterpillar. The hypotext of this parody is a poem by Robert Southey entitled "The Old Man's Comforts and How He Gained Them" first published in 1799. In its time it was possibly known by its opening line "You Are Old, Father William," I suppose that it was the case for several poems, as certain long titles could have been quite complicated for a child.

It is the longest poem in the book and the most structured. It parodies its hypotext in its full length, and Carroll even added two stanzas. In both versions, there are the same characters, a father and a son. This parody does not exchange the protagonists as the first one did, but it changes the lifestyle of the father. The son stays the same curious young man asking his father questions about his life. In Southey's version, the father is patient and nostalgic, balanced, calm and he stresses the importance of God. His memories could be understood as a prescription for a quality life. In Carroll's version the father is impatient, unpleasant, violent, even referred to as "an impolite old rake" by Rackin.[111]

"Speak roughly to your little boy"

"Speak roughly to your little boy" is a first line of the tune sang by the Duchess while Alice is at her house.

Gardner comments on the controversy connected to the author of the hypotext. Due to unknown reason, the poem "Speak Gently" is assigned to G. W. Langford by certain critics (as Florence Milner)[112] and to David Bates by others. Gardner provides arguments that support Bates's authorship.[113]

The precursor poem "Speak Gently" recommends kind behaviour towards people in general while Carroll's version is a harsh "sort of lullaby"[114] promoting

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[111] Rackin, "Alice's Journey," 318.
[112] Florence Milner, "The Poems in *Alice in Wonderland,*" *The Bookman* XVIII (1903): 14. http://archive.org/details/bookman10unkngoog.
[113] Gardner, *Annotated Alice*, 65-66.
[114] Carroll, *Alice's Adventures in Wonderland,* 72.

overly strict approach. One of the first stanzas of "Speak Gently" deals with the treatment of children but the rest mentions also attitude towards the elderly, the poor, and those who made mistakes in their lives, meaning the people who can be perceived as the weaker ones, the vulnerable ones. Carroll reacts only to the first part and ridicules extreme sentimentality towards very young children.

"Twinkle, Twinkle, Little Bat"

The Hatter sings this very short tune to Alice as part of his story and when Alice says, "I've heard something like it,"[115] she refers to the popular poem "The Star" (1806) by Jane Taylor.

"Lobster Quadrille" = "The Spider and the Fly"

In the first version of his story, Carroll parodied what his initial audience knew. Thus, in the manuscript of *Alice's Adventures Underground*, the Mock Turtle performed a different song. It was also a dance of sea animals that was inspired by a negro minstrel song performed by the Liddel sisters in Carroll's presence. This moment is documented in his diary entry of July 3, 1862, only a day before the trip during which the story of Alice was created.[116]

In *AAW* Carroll provides different lyrics to the sea dance, his version of a nursery rhyme "The Spider and the Fly" written by Mary Howitt.

The phrase structure of the precursor verses is commonly kept in Carroll's parodies, at least to a certain extent, supporting the idea of the importance of form in nonsense poetry. Here the meter of the poem is crucial; the rhythm of the speech is significant both in the original and in the parody. As the Wonderland song is presented to accompany a dance, the reliance on the meter as a sign for recognition of the original can be considered well chosen.

"Tis the Voice of the Lobster"

This is the last poem repeated by Alice to try to test her memory. The hypotext is a poem "The Sluggard" by Isaac Watts, which describes a life of a miserable lazy person who does not engage in any kind of self improving activity.

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[115] Carroll, *Alice's Adventures in Wonderland,* 85.
[116] Gardner, *Annotated Alice*, 106.

Wonderland makes Alice repeat nonsense verses about a baked lobster pretending not to be afraid of sharks.

"Turtle soup"

"Turtle Soup" is a title given in the story to the sad and sentimental song of the Mock Turtle. Verses that praise the beauty of the "soup of the evening" are a parody of a similarly sentimental song of the time, "Star of the Evening" by James M. Sayles.

Letter of Evidence

The poem starting "They told me you had been to her" is a special case. Milner introduces it as a parody of less known sentimental poem by William Mee. Gardner however completes the information. Carroll was initially inspired by this poem, he wrote a nonsense verse in the same meter and altered its first line "she's all my fancy painted her" to his title "She's All My Fancy Painted Him" which was first printed in 1855 in *The Comic Times* of London in 1855.[117] The version that appears in Wonderland is of a similar nature, but the words are altered and most importantly, the first stanza is removed. There is thus no simply visible sign to recognize the precursor text. It may be supposed that Carroll did not insist on its recognition. For this reason I will not study this poem as parody. Its nonsensical aspect prevails over the parodic one. This poem aims to provide a rather confused evidence material and for this reason it is based on linguistic nonsense, caused by a great number of pronouns in the text.

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[117] Gardner, *Annotated Alice*, 127.

5.3 Nature of the parodies

I observed Carroll's parodies in *Alice's Adventures in Wonderland* to find traits they share and aspects they differ in. I classify them according to the criterion of the nature of the precursor text. Certain are based on moralizing verses and certain on more sentimental popular poems. I consider also the formal aspects and describe mechanisms that are used to recall the precursor text.

One shared aspect is that all the parodies refer to their precursor text with the aid of the opening verse; certain use the whole line certain only a number of words. Reader familiar with the hypotext is thus surprised when the known structure is suddenly broke with the appearance of an unexpected element. In all cases the meter of verses is kept, several of the poems use also similar structure as to the phrase constituents.

While studying the poems I noticed that only three of them are recited by Alice and the rest is presented by the characters of Wonderland. This information was not particularly stressed in any of the sources I consulted. I thus claim that these three have a special status in the book and I was interested in examining them closer.

The three poems recited by Alice are "How Doth You Little Crocodile", "You are Old, Father William" and "Tis the Voice of the Lobster." Their uniqueness was suggested also in chapter two which revealed that Alice recited three poems in the story in a particular manner, reflecting the technique of memorization and repetition of verses used in education of children. Due to this fact they are labelled here as *parodies of didactic poems.* The other parodies are grouped in pairs. Two parodies of verses with a moral, but applied differently in the story, and two parodies of rather sentimental verses.

5.3.1 Parodies of didactic poems

How doth the little crocodile; You are old, Father William; 'Tis the Voice of the Lobster

I find them the most important and interesting ones in the book, as they distinguish themselves from the others having several special characteristics. It has been already stated that these three poems are the only ones repeated by Alice, in a manner prescribed for verse repetition. An interconnected aspect is that

as she aims to recite a particular poem and nonsense comes out, this is the only case the verses in Wonderland are proclaimed to be pronounced differently than "they used to do."[118] Even Wonderland characters recognize the verses are wrong, which is illustrated by Gryphon's comments on the difference between Alice's version and the one he "used to say when [he] was a child."[119] All these features issue from the nature of the original poem – didactic verses repeated by children at school where they are supposed to be corrected.

The previous chapter also introduced the concept of memory in the Alice books and the poems as test of identity. The three poems are used by Alice to try to reconnect with her real self, with Alice outside Wonderland. The changes in her approach to the verses reflect also a certain development that Alice and her mind possibly undergo during the story.

The first parody, "How doth the little crocodile" is shortened compared to its precursor poem – Alice stopped the reciting by herself because she realized the verses are wrong, this might be taken as a sign she is still not used to the nonsense character of Wonderland, still not adapted to the environment and its curious ways. The second didactic/identity poem, "You are old, Father William," is recited already until the end, only then rejected sharply by the Caterpillar as not right. Lastly, Alice attempts to recite "The Sluggard" and she is even interrupted by the Mock Turtle asking for an explanation. The change of her approach is illustrated by the fact that she tries to explain the nonsense she said.

In addition, when Alice tried to repeat the poem for the first time, she said "I'll try and say "How doth the little –,"[120] She dropped the *busy bee* part which enabled the confusion of animals. Later, when she tells her story to the Caterpillar, she says "I've tried to say "How doth the little busy bee."[121] Now she refers to the intended poem with its whole first line as she acknowledged her mistake.

The three precursor poems about busy bee, father William and the Sluggard share another aspect in which they differ from the other precursor texts. They are didactic poems but the moral in acquired through the narrator of the poem.

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[118] Carroll, *Alice's Adventures in Wonderland,* 25.
[119] Ibid., 124.
[120] Ibid., 25.
[121] Ibid., 55.

He shows an example and draws the moral himself, but does not address the reader with his advices. In Southey's poem it is the son that learns wisdom from his father and the reader may be inspired the same way. In "Against Idleness and Mischief" the narrator gives advice to himself, summarizing what he should do to be effective. In "The Sluggard" the lesson is introduces the most explicitly with the words, "Here's a lesson for me."[122]

"How doth the little crocodile"

This poem is a great example of the oppositional parody. The two poems have a very similar structure and placement of words, but original concept is replaced by an a contrastive one The concept of the importance of work in Watts's poem is supported by the choice of words from the semantic field of work and efficiency: *busy, (hard) labour, skilfully, improve, good account.* These are in Carroll's parody replaced by words with opposing idea, connected to the promotion of joy: *grin, cheerfully, smiling.*

"You are old, Father William"

Both poems use repetition of phrases at the beginning of a verse, more strictly kept in Southey's poem, where the whole first line "You are old, father William, the young man cried" is repeated every other stanza, as well as the final line, "Now tell me the reason, I pray." [123] He alters two different couples of lines, one for the speech of the son and second of the father, thus altering an exclamation "You are old, father William,'" with the father's reaction referring to his youth. Carroll preserves this alternation of two corresponding replicas, one pointing out the age and second returning to the young years, however he alters the second part of the first verse in every stanza.

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[122] Gardner, *Annotated Alice*, 110.
[123] Ibid., 51.

5.3.2 Parodies of poems with moral – in song

Speak Roughly; Lobster Quadrille

Duchess's lullaby and the song aiming to accompany the Lobster Quadrille are both parodies of verses that include moral. The precursor texts, a poem "Speak Gently" and a fable in verse "The Spider and the Fly" differ from the above mentioned three. The distinguishing feature is that here the reader is directly addressed and the moral is explicitly proposed to him. "Speak gently" is a phrase repeated several times in the poem full of recommendations, as in: "Speak gently to the little child... Teach it in accents soft and mild."[124] The final lines of Howitt's poem illustrate this idea when she tells the children to "take a lesson from this tale" [125]

Lobster Quadrille

Apart from the meter, the nature of a conversation between two animals is kept. One animal proposes something, and the other one refuses it. In the original, the spider invites the fly in his web, but the fly refuses for the fear of being killed. In Wonderland, the whiting invites a snail to join the dance but he does not want to.

In previous parodies there was a more obvious opposition of motives and behaviour, reflecting the opposition of didactic-moral feature of poetry against denial of the moral. In this poem, the opposition is less clear.

Rackin claims, that Carroll's parodies reverse the nature of the original. If the core of the original poem is morality and sentimentality, he rejects it and provides unpleasant counterpart. However, if the original is realistic he provides the idealism. In this case a fable ending with a death of a vain fly is transformed in a nonsense dance.

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[124] Ibid., 65.
[125] Howitt, Mary, "The Spider and the Fly," http://www.poemhunter.com/poem/the-spider-and-the-fly-2.

5.3.3 Parodies of sentimental songs

Twinkle, Twinkle, Little Bat; Turtle Soup

Carroll chose two sentimental songs praising the beauty and utility of stars and parodied in a way that they express sentimentality towards absurd elements. Since there was no strong moral to oppose or subvert, he took the concept of sentimentality and exaggerated it into comic extent.

Carroll exchanged only four new elements and that was enough to provide a comic version of the famous child rhyme. He exchanged the "star...like a diamond" by "bat...like a tea-tray" and that was enough to defy the beauty and usefulness described in the precursor text.

6. Conclusion

Lewis Carroll was one of the major authors of nineteenth century who supported the idea that children's literature should be rather imaginative and enjoyable than instructional.

Carroll's life dates (1832-1898) nearly coincide with the beginning and the end of Victorian era in England (1837-1901). In the time he started his writing career the society still valued certain theories established in the eighteenth century. The education was based on memorization of facts and children were lead to morality, religion and industriousness with the aid of literary material, represented among other by didactic poems.

Carroll did not follow the rules when he wrote *Alice's Adventures in Wonderland*. Victorian era is known for its high appreciation of moral, manners and politeness and none of these values work well in Wonderland where all is distorted into nonsense, disorder, and rudeness or even violence. This is true for the text as a whole, including the poems.

In this thesis I aimed to study Carroll's poems as a part of his defiance of literary conventions. It is based on the presently known fact that the poems are parodies of didactic and sentimental verses that were famous at the time. The common suggestion is that he wrote them to mock and to criticize the moralizing nature of literature.

For this reason the first chapter provided the historical overview of children's literature conventions. The story of Alice was presented in the context of previous works and mainly as a work fusing and transforming existing literary models. The following chapter described memorization of poems because this practice is one of the elements of reality referred to in Wonderland. The formerly reliable technique loses its value when Alice tries to repeat memorized verses and fails. The third chapter briefly demonstrated Carroll's opinions about the ideal state of children's literature and his story as an example of enjoyable instruction-free book.

In second part of my thesis I concentrated on the actual poems. Chapter four presented theoretical background for the technique of parody and certain critical approaches to Carroll's poems which inspired the analysis.

The final practical chapter aimed to recognize the types of poems in *Alice's Adventures in Wonderland* and the way Carroll incorporated them in his story.

Two original verses were distinguished. However, I decided not to examine them in detail because in my opinion they are not closely connected to the topic of reaction to literary conventions. The focus was thus on the parody poems.

I wanted to study closer the poems chosen for parody and the way Carroll transformed them and applied them in Wonderland. I described which aspects he preserved to recall the precursor text and thus how he succeeded to make the parodies recognizable.

I observed Carroll's verses and the precursor texts and I have found certain patters which inspired me to group them in different categories. I assigned a special status to the three poems recited by Alice for which I provided several arguments and labelled them parodies of didactic poems. The rest of the parodies were grouped in pairs. Two were parodies of verses with moral but transformed into songs. The last two were parodies of sentimental song, which were generally less violent transformation than the previously mentioned. One poem was treated separately. It was initially a parody, however all the visible aspects of the precursor text were suppressed, that is why I view it more as a clearly nonsense poem.

7. Resumé

Hlavním tématem této práce jsou básně v díle Alenka v říši divů jako reakce Lewise Carrolla na tendence v dětské literatuře devatenáctého století.

Příběh byl původně vyprávěn pro pobavení tří mladých děvčat, sester Liddellových. Carroll vzal prvky jejich světa a zasadil je do říše divů postavené na pravidlech tzv. nonsensu. Realita zde byla překroucena a přizpůsobena bláznivému prostředí, příběh byl tedy komický, plný nečekaných zvratů a absurdních situací. Jeho kniha byla ve své době jednou z inovativních, protože nebyla poučná, ale čistě fantazijní. Pro podpoření tohoto tvrzení se první část mé práce soustředí na shrnutí literární a společenské situace v době, kdy Carrollova pohádka vyšla.

Život i dílo Lewise Carrolla (1832-1898) časově spadají do doby viktoriánské Anglie (1837-1901) a Alenka v říši divů je často brána jako kritika či zesměšnění viktoriánské společnosti. Básně obsažené v této knize jsou také jedním z prvků založených na realitě. Z velké části se totiž jedná o parodie veršů dobře známých čtenářům devatenáctého století. V té době byla dětská literatura chápána zejména jako možnost vzdělávat mladou mysl a básně byly využívány k vštěpování dobrých mravů. Tato myšlenka ve společnosti přetrvala již od poloviny osmnáctého století, kdy se větev dětské literatury začala nově formovat. Dříve měly totiž děti k dispozici v zásadě jen vzdělávací materiál, od 40. let osmnáctého století pak začaly vnikat nové knihy určené ke čtení ve volném čase. V souladu s myšlenkami Johna Locka měly tyto příběhy obsahovat morální ponaučení, aby se při jejich čtení děti nejen pobavily, ale také zdokonalovaly svou mysl a ducha.

Tato práce se dále věnuje didaktickým veršům a jejich recitování zpaměti, které bylo v devatenáctém století rozšířené. Carroll totiž ve své knize některé z nich nejen parodoval, ale zobrazil samotný způsob, jakým byly přednášeny. Memorování faktů i textů bylo dlouho uplatňovanou učební metodou. Děti se v rámci výuky učily zpaměti verše a poté je na vyzvání opakovaly. Básně měly prosazovat morální a náboženské hodnoty. Někteří autoři psali záměrně jednoduše a hravě, aby se verše rychle zapsaly do dětské mysli, a jejich cílem bylo, aby děti neměly čas myslet na zbytečnosti.

Carrollova kniha neobsahuje morální ponaučení a dalo by se říct, že proti němu aktivně vystupuje. Alenka přijde do říše divů ze světa, kde se také učila didaktické básně zpaměti, jsou pro ni určitou jistotou. Když ale zaujme pozici a snaží se je přednést, nedaří se jí a známé poučné verše se změní v komický nesmysl. Toto je bráno jako Carrollovo vzepření se didaktismu. Jedna kapitola mé práce je tedy věnována pokusu o zachycení názorů Lewise Carrolla na dětské knihy a na to, jaká kritéria by měly splňovat. Má práce se dále soustředí na parodii, která je charakterizována také jako forma vyjádření názoru na parodovanou skutečnost.

Lewis Carroll je považován za mistra v oblasti parodie. V Alence v říši divů parodie mezi básněmi převažují. Vedle nich je do příběhu zasazena jedna nezměněná dětská říkanka a jedna původní Carrollova báseň, která může být označena jako nonsensová. Do knihy dále patří ještě jedna báseň, ta je ale postavena mimo příběh a plní funkci úvodu. Je vázána na reálnou situaci a vysvětluje, jak příběh Alenky v říši divů vznikl.

Před samotnou analýzou parodických básní je v mé práci zahrnuta kapitola, jež krátce představuje parodii z teoretického hlediska. Čtenář je v ní seznámen se základními funkcemi a specifiky této literární formy. Důležité je například úzké propojení parodie a nonsensu, důležitých konceptů uplatňovaných v díle Lewise Carrolla. Tato kapitola také nabízí možnou typologii parodie a různé přístupy ke Carrollovým básním, které byly vyčteny z kritických esejí konzultovaných při psaní této práce.

Závěrečná praktická kapitola má za cíl krátce představit všechny básně v knize. Ty jsou v úvodu rozděleny na původní Carrollovy verše a verše inspirované existujícími texty, které jsou pro mou práci významnější. V potaz je brán také způsob prezentování veršů v knize; některé jsou přednášeny jako básně, jiné zpívány. Tři veršované části textu jsou dokonce jen vysloveny či přečteny postavami v říši divů, jedna jako příběh a zbylé dvě jako součásti soudního procesu.

Tato část práce nejprve stručně popisuje dvě původní básně a poté nastiňuje způsob, jakým Carroll pracuje s dětskými říkankami. V obou příbězích o Alence používá Carroll říkanky v nezměněné formě, v druhém dílu, Za zrcadlem a co tam Alenka našla, na jejich základě ožívá hned několik postav. Zachování formy dětských říkanek může být důkazem, že k nim Carroll chová jiný vztah než

k veršům parodovaným. Aby zapadly do říše divů, nebylo potřeba je parodicky transformovat, komickému přístupu však neunikly. Situace v knize se odehrávají přesně podle veršů, Carroll si pohrává s charaktery postav, jejich dialogy a dalšími okolnostmi.

Následující část se již zaměřuje na parodie. Jsou hodnoceny v závislosti na povaze textů, které jim sloužily jako předloha, tzv. hypotextů. Všechny hypotexty jsou stručně představeny a je porovnána původní a nová myšlenka. Práce dále studuje postupy, které Carroll využil pro změnu hypotextu v parodii a popisuje prvky, které dovolují rozpoznání původního textu.

Parodie jsou dále rozděleny do tří kategorií. Nejvýznamnější skupinou jsou parodie didaktických básní, ty mají v příběhu speciální roli. Jedná se o tři dříve zmíněné didaktické básně, které zná Alenka ze školy a chce si jejich opakováním ověřit svou paměť a identitu. V říši divů se ale promění v parodie a původní mravní zásady jsou potlačeny a změněny v protiklad. Další skupinou jsou dvě parodie, jejichž hypotexty obsahují mravní ponaučení, ale v odlišné formě. Koncept původních veršů je také převrácen. Odlišuji je ale od prvních tří básní, protože neevokují školní recitaci a v příběhu jsou proměněny v písně. V knize se objevují ještě další dvě písně, jejichž hypotextem jsou spíše sentimentální verše. Zde chybí morální ponaučení, které by mohlo být potlačeno. Sentimentální povaha veršů je zesměšněna tím, že je cit posunut do extrému (parodie namísto hvězd opěvují netopýra a polévku). Poslední báseň v knize je speciální povahy. Původně byla parodií na populární sentimentální verše, Carroll ji však dále změnil a finální verze je již od hypotextu velmi vzdálená. Vnímám tedy jako důležitější její nonsensový aspekt.

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Appendix

Parody poems and their precursor texts.

The complete versions of the verses from *Alice's Adventures in Wonderland,* ordered according to their appearance in the book. They are accompanied by the poems that inspired them (from *The Annotated Alice*, edited by Martin Gardner).

1.1 How Doth the Little Crocodile
(Lewis Carroll)

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

How cheerfully he seems to grin,
How neatly spread his claws,
And welcome little fishes in
With gently smiling jaws!

1.2 Against Idleness and Mischief
(Isaac Watts)

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

How skilfully she builds her cell!
How neat she spreads the wax!
And labours hard to store it well
With the sweet food she makes.

In works of labour or of skill,
I would be busy too;
For Satan finds some mischief still
For idle hands to do.

In books, or work, or healthy play,
Let my first years be passed
That I may give for every day
Some good account at last.

2.1 You are old, Father William (Lewis Carroll)

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

"In my youth," Father William replied to his son,
"I feared it might injure the brain;

But, now that I'm perfectly sure I have none,

Why, I do it again and again."

"You are old," said the youth, "as I mentioned before,

And have grown most uncommonly fat;

Yet you turned a back-somersault in at the door –

Pray, what is the reason of that?"

"In my youth," said the sage, as he shook his grey locks,

"I kept all my limbs very supple

By the use of this ointment – one shilling the box –

Allow me to sell you a couple?"

"You are old," said the youth, "and your jaws are too weak

For anything tougher than suet;

Yet you finished the goose, with the bones and the beak –

Pray how did you manage to do it?"

"In my youth," said his father, "I took to the law,

And argued each case with my wife;

And the muscular strength, which it gave to my jaw,

Has lasted the rest of my life."

"You are old," said the youth, "one would hardly suppose

That your eye was as steady as ever;

Yet you balanced an eel on the end of your nose –

What made you so awfully clever?"

"I have answered three questions, and that is enough,"

Said his father; "don't give yourself airs!

Do you think I can listen all day to such stuff?

Be off, or I'll kick you down stairs!"

2.2 The Old Man's Comforts and How He Gained Them (Robert Southey)

"You are old, Father William," the young man cried,

"The few locks which are left you are grey;

You are hale, Father William, a hearty old man;

Now tell me the reason, I pray."

"In the days of my youth," Father William replied,

"I remember'd that youth would fly fast,

And abus'd not my health and my vigour at first,

That I never might need them at last."

"You are old, Father William," the young man cried,

"And pleasures with youth pass away;

And yet you lament not the days that are gone;

Now tell me the reason, I pray."

"In the days of my youth," Father William replied,

"I remember'd that youth could not last;

I thought of the future, whatever I did,

That I never might grieve for the past."

"You are old, Father William," the young man cried,

"And life must be hast'ning away;

You are cheerful, and love to converse upon death;

Now tell me the reason, I pray."

"I am cheerful, young man," Father William replied,

"Let the cause thy attention engage;

In the days of my youth I remember'd my God.

And He hath not forgotten my age."

3.1 Speak roughly (Lewis Carroll)

Speak roughly to your little boy,

And beat him when he sneezes:

He only does it to annoy,

Because he knows it teases.

CHORUS.

Wow! wow! wow!

I speak severely to my boy,

I beat him when he sneezes;

For he can thoroughly enjoy

The pepper when he pleases!

3.2 Speak Gently (Lewis Carroll)

Speak gently! It is better far

To rule by love than fear;

Speak gently; let no harsh words mar

The good we might do here!

Speak gently! Love doth whisper low

The vows that true hearts bind;

And gently Friendship's accents flow;

Affection's voice is kind.

Speak gently to the little child!

Its love be sure to gain;

Teach it in accents soft and mild;
It may not long remain.

Speak gently to the young, for they
Will have enough to bear;
Pass through this life as best they may,
'Tis full of anxious care!

Speak gently to the aged one,
Grieve not the care-worn heart;
Whose sands of life are nearly run,
Let such in peace depart!

Speak gently, kindly, to the poor;
Let no harsh tone be heard;
They have enough they must endure,
Without an unkind word!

Speak gently to the erring; know
They may have toiled in vain;
Perchance unkindness made them so;
Oh, win them back again!

4.1 Twinkle, twinkle, little bat
(Lewis Carroll)

Twinkle, twinkle, little bat!
How I wonder what you're at!
Up above the world you fly,
Like a tea-tray in the sky.
Twinkle, twinkle –

4.2 The Star (Jane Taylor)

Twinkle, twinkle, little star,
How I wonder what you are!
Up above the world so high,
Like a diamond in the sky.

When the blazing sun is gone,
When he nothing shines upon,
Then you show your little light,
Twinkle, twinkle, all the night.

Then the traveller in the dark
Thanks you for your tiny spark:
He could not see which way to go,
If you did not twinkle so.

In the dark blue sky you keep,
And often through my curtains peep,
For you never shut your eye
Till the sun is in the sky.

As your bright and tiny spark
Lights the traveller in the dark,
Though I know not what you are,
Twinkle, twinkle, little star.

5.1 Lobster Quadrille (Lewis Carroll)

"Will you walk a little faster?" said a whiting to a snail.

"There's a porpoise close behind us, and he's treading on my tail.

See how eagerly the lobsters and the turtles all advance!

They are waiting on the shingle – will you come and join the dance?

Will you, won't you, will you, won't you, will you join the dance?

Will you, won't you, will you, won't you, won't you join the dance?

"You can really have no notion how delightful it will be

When they take us up and throw us, with the lobsters, out to sea!"

But the snail replied "Too far, too far!" and gave a look askance –

Said he thanked the whiting kindly, but he would not join the dance.

Would not, could not, would not, could not, would not join the dance.

Would not, could not, would not, could not, could not join the dance.

"What matters it how far we go?" his scaly friend replied.

"There is another shore, you know, upon the other side.

The further off from England the nearer is to France –

Then turn not pale, beloved snail, but come and join the dance.

Will you, won't you, will you, won't you, will you join the dance?

Will you, won't you, will you, won't you, won't you join the dance?

5.2 The Spider and the Fly (Mary Howitt)

"Will you walk into my parlour?" said the spider to the fly.

" 'Tis the prettiest little parlour that ever you did spy.

The way into my parlour is up a winding stair,

And I've got many curious things to show when you are there."

"Oh, no, no," said the little fly, "to ask me is in vain,

For who goes up your winding stair can ne'er come down again."

"I'm sure you must be weary, dear, with soaring up so high;

Will you rest upon my little bed?" said the Spider to the Fly.

"There are pretty curtains drawn around; the sheets are fine and thin,

And if you like to rest awhile, I'll snugly tuck you in!"

"Oh no, no," said the little Fly, "for I've often heard it said,

They never, never wake again, who sleep upon your bed!"

Said the cunning Spider to the Fly, "Dear friend what can I do,

To prove the warm affection I've always felt for you?

I have within my pantry, good store of all that's nice;

I'm sure you're very welcome - will you please to take a slice?"

"Oh no, no," said the little Fly, "kind Sir, that cannot be,

I've heard what's in your pantry, and I do not wish to see!"

"Sweet creature!" said the Spider, "you're witty and you're wise,

How handsome are your gauzy wings, how brilliant are your eyes!

I've a little looking-glass upon my parlour shelf,

If you'll step in one moment, dear, you shall behold yourself."

"I thank you, gentle sir," she said, "for what you're pleased to say,

And bidding you good morning now, I'll call another day."

The Spider turned him round about, and went into his den,

For well he knew the silly Fly would soon come back again:

So he wove a subtle web, in a little corner sly,

And set his table ready, to dine upon the Fly.

Then he came out to his door again, and merrily did sing,

"Come hither, hither, pretty Fly, with the pearl and silver wing;

Your robes are green and purple - there's a crest upon your head;

Your eyes are like the diamond bright, but mine are dull as lead!"

Alas, alas! how very soon this silly little Fly,

Hearing his wily, flattering words, came slowly flitting by;

With buzzing wings she hung aloft, then near and nearer drew,

Thinking only of her brilliant eyes, and green and purple hue -

Thinking only of her crested head - poor foolish thing! At last,

Up jumped the cunning Spider, and fiercely held her fast.

He dragged her up his winding stair, into his dismal den,

Within his little parlour - but she ne'er came out again!

And now dear little children, who may this story read,

To idle, silly flattering words, I pray you ne'er give heed:

Unto an evil counsellor, close heart and ear and eye,

And take a lesson from this tale, of the Spider and the Fly.

6.1 ’**Tis the voice of the Lobster** (Lewis Carroll)

’Tis the voice of the Lobster; I heard him declare,

“You have baked me too brown, I must sugar my hair.”

As a duck with its eyelids, so he with his nose

Trims his belt and his buttons, and turns out his toes.

When the sands are all dry, he is gay as a lark,

And will talk in contemptuous tones of the Shark.

But, when the tide rises and sharks are around,

His voice has a timid and tremulous sound.

I passed by his garden, and marked, with one eye,

How the Owl and the Panther were sharing a pie.

The Panther took pie-crust, and gravy, and meat,

While the Owl had the dish as its share of the treat.

When the pie was all finished, the Owl, as a boon,

Was kindly permitted to pocket the spoon:

While the Panther received knife and fork with a growl,

And concluded the banquet –

6.2 The Sluggard (Isaac Watts)

’Tis the voice of the sluggard; I heard him complain,

“You have wak’d me too soon, I must slumber again.”

As the door on its hinges, so he on his bed,

Turns his sides and his shoulders and his heavy head.

“A little more sleep, and a little more slumber;”

Thus he wastes half his days, and his hours without number,

And when he gets up, he sits folding his hands,

Or walks about sauntering, or trifling he stands.

I pass’d by his garden, and saw the wild brier,

The thorn and the thistle grow broader and higher;

The clothes that hang on him are turning to rags;

And his money still wastes till he starves or he begs.

I made him a visit, still hoping to find

That he took better care for improving his mind:

He told me his dreams, talked of eating and drinking;
But he scarce reads his Bible, and never loves thinking.

Said I then to my heart, "Here's a lesson for me,
This man's but a picture of what I might be:
But thanks to my friends for their care in my breeding,
Who taught me betimes to love working and reading."

7.1 Beautiful Soup
(Lewis Carroll)

Beautiful Soup, so rich and green,
Waiting in a hot tureen!
Who for such dainties would not stoop?
Soup of the evening, beautiful Soup!
Soup of the evening, beautiful Soup!
Beau – ootiful Soo – oop!
Beau – ootiful Soo – oop!
Soo – oop of the e – e – evening,
Beautiful, beautiful Soup!

Beautiful Soup! Who cares for fish,
Game, or any other dish?
Who would not give all else for two p
ennyworth only of beautiful Soup?
Pennyworth only of beautiful Soup?
Beau – ootiful Soo – oop!
Beau – ootiful Soo – oop!
Soo – oop of the e – e – evening,
Beautiful, beauti – FUL SOUP!
Soo – oop of the e – e – evening,
Beautiful, beautiful Soup!

7.2 Star of the Evening
(James M. Sayle)

Beautiful star in heav'n so bright,
Softly falls thy silv'ry light,
As thou movest from earth afar,
Star of the evening, beautiful star.

CHORUS:
Beautiful star,
Beautiful star,
Star of the evening, beautiful star.

In Fancy's eye thou seem'st to say,
Follow me, come from earth away.
Upward thy spirit's pinions try,
To realms of love beyond the sky.

Shine on, oh star of love divine,
And may our soul's affection twine
Around thee as thou movest afar,
Star of the twilight, beautiful star.

8.2 She's all my fancy painted him

(Lewis Carroll)

She's all my fancy painted him
(I make no idle boast);
If he or you had lost a limb,
Which, would have suffered most?

He said that you had been to her,
And seen me here before;
But, in another character,
She was the same of yore.

There was not one that spoke to us,
Of all that thronged the street:
So he sadly got into a bus,
And pattered with his feet.

They sent him word I had not gone
(We know it to be true);
If she should push the matter on,
What would become of you?

They gave her one, they gave me two,
They gave us three or more;
They all returned from him to you,
Though they were mine before.

If I or she should chance to be
Involved in this affair,
He trusts to you to set them free,
Exactly as we were.

It seemed to me that you had been
(Before she had this fit)
An obstacle, that came between
Him, and ourselves, and it.

Don't let him know she liked them best,
For this must ever be
A secret, kept from all the rest,
Between yourself and me.

8.1 Evidence (Lewis Carroll)

They told me you had been to her,
And mentioned me to him:
She gave me a good character,
But said I could not swim.

He sent them word I had not gone
(We know it to be true):
If she should push the matter on,
What would become of you?

I gave her one, they gave him two,
You gave us three or more;
They all returned from him to you,
Though they were mine before.

If I or she should chance to be
Involved in this affair,
He trusts to you to set them free,
Exactly as we were.

My notion was that you had been
(Before she had this fit)
An obstacle that came between
Him, and ourselves, and it.

Don't let him know she liked them best,
For this must ever be
A secret, kept from all the rest,
Between yourself and me.

8.3 Alice Gray (William Mee)

She's all my fancy painted her, she's lovely, she's divine,
But her heart it is another's, she never can be mine.
Yet loved I as man never loved, a love without decay,
O, my heart, my heart is breaking for the love of Alice Gray.

Her dark brown hair is braided o'er a brow of spotless white,
Her soft blue eye now languishes, now flashes with delight;
Her hair is braided not for me, the eye is turned away,
Yet my heart, my heart is breaking for the love of Alice Gray.

I've sunk beneath the summer's sun, and trembled in the blast.
But my pilgrimage is nearly done, the weary conflict's past;
And when the green sod wraps my grave, may pity haply say,
Oh, his heart, his heart is broken for the love of Alice Gray!

Annotation

The aim of this work is to place Lewis Carroll's poems published in the fantasy masterpiece *Alice's Adventures in Wonderland* into the context of children's literature and to approach these poems as Carroll's reaction to literary conventions in the nineteenth century.

The first part of the work provides historical overview of children's literature up to Victorian era, with the focus on didactic aspect defied in Carroll's work. Memorization and repetition of verses as a technique of moral instruction is also presented. Second part of the work studies the poems in the Alice book, with the focus on parodies. Verses are classified as Carroll's original poems, incorporated nursery rhymes and parodies of well known poems at the time. All poems are shortly introduced, and precursor texts are provided for the parody poems. The techniques used for the parodic transformation are described the initial and the new ideas are compared. Parodies are further classified according to their role in the story and the nature of the precursor texts.

Anotace

Autor: Lenka Dědková

Fakulta: Filozofická fakulta Univerzity Palackého v Olomouci

Katedra: Katedra anglistiky a amerikanistiky

Název bakalářské práce: Básně v Alence v říši divů jako reakce Lewis Carrolla na konvence v dětské literatuře devatenáctého století.

Vedoucí práce: Mgr. David Livingstone, Ph.D.

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Klíčová slova: Lewis Carroll, Alenka v říši divů, básně, parodie, didaktická poezie, morální ponaučení, dětská literatura

Cílem práce je zasazení básní Lewise Carrolla z díla Alenka v říši divů do kontextu dětské literatury a studium těchto básní jako reakce na literární konvence v devatenáctém století.

První část práce zahrnuje historický přehled literatury pro děti. Důraz je kladen na didaktický aspekt, který Carroll ve své práci popíral. Je také představeno memorování a opakování veršů jako technika, která má podpořit morální rozvoj dítěte. Druhá část práce se věnuje básním v knize s důrazem na parodie. Verše jsou členěné na původní, říkanky zahrnuté v nezměněné podobě a verše parodující známé básně devatenáctého století. Všechny jsou krátce charakterizovány a parodie jsou doplněny o informaci o předlohách a porovnání původní a nové myšlenky. Studovány jsou i metody užité Carrollem k parodické transformaci veršů. Parodie jsou klasifikovány podle role v knize a povahy textů, které je inspirovaly.