

How did Alice's Personality Change between *Alice's Adventures in Wonderland* and *Through the Looking-Glass* ?

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0. In our previous paper¹⁾ we discussed Alice the heroine's characters or personality in detail. As a result, we found that Alice is a girl of 'multi-character': she is, very 'considerate and thoughtful'; very 'wise'; very 'clever' as well; sometimes 'quick-witted and smart'; very 'kind-hearted and generous'; very 'curious'; sometimes 'naive and unsophisticated'; now and then very 'imaginative'; sometimes a girl of 'pride'; a girl on whom others put much reliance; sometimes 'cautious'; now and then 'self-asserting'; sometimes 'diplomatic'; very 'civil' both in the use of words and in behaviour. The above-mentioned are what we call 'plus-oriented' characters or personality. On the other hand, several aspects of 'minus-oriented' characters are also observed in Alice: she shows off her knowledge very frequently; frequently becomes a 'so-what' (/ 'defiant') girl; very often becomes 'cheeky, impertinent, saucy, and selfish'; she is now and then 'scatter-brained and heedless'; sometimes 'over-confident'; very often 'self-repentant'; very often 'theoretical'; once in a while 'threatening or menacing'; at times she presents a 'stubborn' aspect, and so forth.

All things considered, 'plus-oriented' characters are more prominent than 'minus-oriented' ones in Alice at least in the former literary work.

Now, what about Alice's characters or personality in the latter literary work? We readers are very much interested in how much Alice's personality has changed between these two works.

It is of great importance to keep in mind that there is time span of six years between the two literary works: the composition date of the former is 1865, and that of the latter is 1871. As all the admirers of *Alice* Books know very well, the setting date of the former is July 4th, 1862 ('golden afternoon'), and Alice's birthday is May 4th, 1852. So, Alice's real age is just 10 years old, when Carroll *alias* Mr. Dodgson took out the three Alice sisters to boating in the river Isis. Despite this chronological fact, Carroll keeps Alice the heroine only 7 years old. We'd like to know why. One reason we do know is, Carroll had an extraordinary fondness or liking for little girls. The age of Carroll's 'girl-friends' are said to have been limited under 10 years old. Children under 10 are very naive and unsophisticated, and Carroll was very much in favour of such young girls. 'Lory' *alias* Lorina is three years older than Alice. Accordingly, all the three Alice sisters are under 10 years, which is completely in accord with Carroll's standard of age of his 'girl-friend'. Thus, Alice appears in *Alice's Adventures* as a girl of seven, and behaves as such.

By the way, there is one queer thing. As the composition date of *Through the Looking-Glass* is 1871, Alice should be 19 years old. Asked how old she is by Humpty Dumpty in the latter work, she answers: 'Seven years and six months!²⁾ and Humpty Dumpty answers back: 'An uncomfortable sort of age!³⁾ As Alice was 7 years old at the time of the stage-setting, she should be 16 years old (on account of a lapse of 9 years). Oddly enough, however, she has grown only half a year!

Considering that Mr. Dodgson is a mathematics teacher, this is a very queer calculation. We understand here that Carroll wanted to keep his beloved little girls of immaculacy and innocence under one-figure age. The fact that there is only half a year of time lag in Alice's age between these two works seems to have a connection with whether we can recognize some changes in her characters or personality throughout these two *Alice* Books.

1.0 First of all, let's have a brief review or observation on Alice's characters or personality. We are not a little surprised to find that Alice the heroine is a girl of multi-character. Initially, we are to find out that what we may call 'plus-oriented' characters are outstanding. This is the very reason why lots of admirers of *Alice* the world over are firmly attracted and knitted. At first sight, Alice is just like a girl found everywhere, but still seems to be an outstandingly attractive girl.

1.1 Alice is very considerate and thoughtful, to begin with. The following passage shows clearly her considerateness or thoughtfulness :

'Oh, don't talk about trouble!' said the Duchess. 'I make you a present of everything I've said as yet.' 'A cheap sort of present!' *thought* Alice. 'I'm glad they don't give birthday presents like that!' But she did not venture to say it out loud. (*Wonderland* 9)

In lots of cases, Alice does not utter straightforward words. It may be said that this is a revelation of her thoughtful attitude toward others.

Such concrete passages like this make their appearances ubiquitously. We should keep our attention to the frequent use of the verb of thinking (*think*). Thoughtful Alice does not say words straightforwardly but thinks in her own mind. The repetitive use of this verb, it seems, is one means of expressing Alice's personality.

This personality of Alice's is observed here and there in the latter literary work also :

'Selfish things!' *thought* Alice, and she was just going to say 'Good-night' and..... (*Looking-Glass* 4)

Alice utters words very often in a whispering voice or in a thoughtful tone in order not to frighten others or to harm others' feelings :

'Here are the Red King and the Red Queen,' Alice said (*in a whisper*, for fear of frightening them). (*Looking-Glass* 1)

'I'm afraid he'll catch cold with lying on the damp grass,' said Alice, who was *a very thoughtful little girl*. (*Looking-Glass* 4)

We make out that Mr. Dodgson admits that Alice is a very thoughtful little girl. Passages showing her thoughtfulness make their appearances on and on. It seems that her thoughtfulness appears more often in the latter work than in the former. In proportion to the advance of age,

it seems, Alice becomes still more thoughtful and considerate. With each passing decade, Alice becomes far considerate or thoughtful in real life as well.

1.2 Alice is by nature a very 'kind, gentle, and generous' little girl. This mental quality may be differentiated from that of being 'thoughtful and considerate.' This second mental quality may be justly looked upon as an inferior concept to the first mental quality. In the opening page of the second chapter of the former work, the following passage is to be seen :

'you must manage the best way you can ; —but I must be *kind* to them,' thought Alice, 'or perhaps they won't walk the way I want to go ! (*Wonderland* 2)

Alice shows her kindness even toward little living things :

An enormous puppy was looking down at her with large round eyes, and feebly stretching out one paw, trying to touch her. 'Poor little thing !' said Alice in a coaxing tone, and she tried hard to whistle to it ; (*Wonderland* 4)

Everybody around Alice admits that she is very kind even to her own pet Dinah, first given to Lorina. Still further, Alice shows her kindness even both to the Pigeon and to the Pig-baby :

. . . . said the Pigeon, 'but I must be on the look-out for serpents night and day ! Why, I haven't had a wink of sleep these three weeks !' 'I'm very sorry you've been annoyed,' said Alice, who was beginning to see its meaning. (*Wonderland* 5)

'If I don't take this child away with me,' thought Alice, 'they're sure to kill it in a day or two : wouldn't it be murder to leave it behind?' (*Wonderland* 6)

Again, when she saw the Mock Turtle in the distance, sitting sad and lonely on a little ledge of rock, and came nearer, Alice could hear him sighing as if his heart would break. At that time Alice pitied him deeply (*Wonderland* 9).

In the latter work as well, Alice's kindness or gentleness is still on the active :

'She never was really well brought up,' the Red Queen went on : 'but it's amazing how *good-tempered* she is !' (*Looking-Glass* 9)

It may be found that the Red Queen admits of Alice's kind-heartedness. Again, Alice shows her kindness toward Humpty Dumpty who is sitting on the top of a high wall with difficulty :

'Don't you think you'd be safer down on the ground?' Alice went on, but simply in her *good-natured anxiety* for the queer creature. (*Looking-Glass* 6)

Again, when the White Knight sits astride a horse unsteadily, Alice watches him anxiously :

Alice watched him *with some anxiety* as he mounted again. (*Looking-Glass* 8)

Alice shows a continual feeling of kindness toward this White Knight. This is very natural, because he is Mr. Dodgson himself who has attained an advanced age. In chapter 8, we can see Alice's kindness toward this White Knight goes on to the very last scene :

and Alice watching *anxiously* for the next tumble.

'I hope no bones are broken?'

and she was afraid that he really *was* hurt this time. (*Looking-Glass* 8)

In real life, on the other hand, the association or friendship between Alice and Mr. Dodgson continues for as many as forty years. Mr. Dodgson has never doubted nor kept Alice at a distance throughout his life. Alice was reportedly friendly and kind to Mr. Dodgson even when he was on bad terms with Mr. and Mrs. Liddell. Although there was a time when Alice did not hear from him for some time, it is said that Alice has never forgotten the man himself who has made her the most famous little girl in the world. Alice brought her kindness toward him to full play.

1.3 The third plus-oriented mental quality of this little girl is her true wisdom. Throughout the two literary works, Alice demonstrates this quality freely or as she pleases. Generally speaking, there are lots of 'clever' children, but not so many 'wise' ones. This quality in Alice seems superbly prominent among lots of plus-oriented qualities. One passage showing this will be shown below :

It was all very well to say 'Drink me, but *the wise little Alice* was not going to do that in a hurry. 'No, I'll *look* first,' she said,' *and see* whether it's marked "poison" or not'. (*Wonderland* 1)

We recognise that Mr. Dodgson himself admits of her wisdom. In view of the fact that she uses the paired expression '*look* and *see*', we see that Alice is both prudent and wise.

The following passage seems to be interesting to quote here :

'What I was going to say,' said the Dodo in an offended tone, 'was that the best thing to get us dry would be a Caucus-race.' 'What *is* a Caucus-race?' said Alice ; not that she wanted much to know, but the Dodo had paused as if it thought that somebody ought to speak, and no one else seemed inclined to say anything. (*Wonderland* 3)

Alice seems, as it were, to be a moderator for a discussion. Dodo expects a question of someone, but nobody seems inclined to ask any piece of question. So, Alice herself makes bold to ask. This sudden questioning shows clearly how wise she is. Anne Clark aptly admits of her intelligence.⁴⁾ It is said that Alice kept on showing this quality which may be justly called grown-ups' quality.

Wise Alice does not retort one by one what the adversary said. When the adversary corners Alice in an argument, she is wise enough to change the subject of conversation in many cases :

'Oh, you're sure to do that,' said the Cat, 'if you only walk long enough.' Alice felt that this could not be denied, so she tried another question, 'What sort of people live about here?' (*Wonderland* 6)

Alice doesn't want to incur or give any confusion to anybody. This testifies to her wisdom.

The following passage also seems to show how wise Alice is :

'Well, then,' the Gryphon went on, 'if you don't know what to uglify is, you *are* a simpleton.' Alice did not feel encouraged to ask any more questions about it, so she turned to the Mock Turtle, and said 'What else had you to learn?' (*Wonderland* 7)

Here as elsewhere, Alice changes the subject of conversation in order to fight shy of quarrel or trouble or confusion.

Moreover, Alice doesn't get angry even when the adversary catches her in her own words. :

'Oh, I'm not particular as to size,' Alice hastily replied ; only *one* doesn't like changing so often, you know. 'I don't know,' said the Caterpillar. Alice said nothing. (*Wonderland* 5)

We see that Alice uses the indefinite article *one* for the first-person pronoun *I*. Alice doesn't make her appearance straightforwardly. This seems to testify to her wisdom.

This quality keeps on appearing here and there in the latter literary work as well :

Alice didn't like this idea at all : so, to *change the subject*, she asked 'Does she ever come out here?' (*Looking-Glass* 2)

Alice thought it would *never do to have an argument* at the very beginning of their conversation, so she smiled and said 'If your Majesty will only tell me the right way to begin, I'll do it as well as I can.' (*Looking-Glass* 5)

Alice *didn't want to begin another argument*, so she said nothing. (*Looking-Glass* 6)

..... Alice *changed the subject* hastily. 'What a curious helmet you've got!' she said cheerfully. (*Looking-Glass* 8)

Alice's wisdom seems to deepen as she gets older throughout the two literary works. This quality seems to be more prominent in the latter work than in the former.

While in real life, it is said that Alice kept on exhibiting this quality of hers after her marriage with Reginald Hargreaves. Owing to her prudent wisdom, it is said, her husband 'Regi' (so intimately called by Alice) didn't need to worry about anything at all. He could spend all his leisure time for such hobbies as enjoying riding, shooting, playing cricket, and so forth. It is said that even Reginald, a graduate from Christ Church, acknowledged her superiority to himself in being wise. Every member in Christ Church admitted Alice's wisdom without any exception.

1.4 Although the collocation *wise Alice* makes a frequent appearance in the two *Alice* Books, there is not a single instance of the collocation *clever Alice*. Nevertheless, Alice has naturally an aspect of cleverness. The following passage will show us how clever she is! :

‘Oh, how I wish I could shut up like a telescope! I think I could, if I only knew how to begin.’ (*Wonderland* 1)

A clever child doesn’t need to be taught how to manipulate every mechanical device one by one from the beginning to the very last.

Clever Alice doesn’t repeat the similar error or mistake other children made in the past :

‘When I’m a Duchess,’ she said to herself, (not in a very hopeful tone though), I won’t have any pepper in my kitchen *at all*. Soup does very well without (*Wonderland* 9)

The degree of this quality of cleverness seems to deepen in the latter literary work :

. . . . only I don’t exactly know what they are! However, *somebody* killed *something* : that’s clear, at any rate (*Looking-Glass* 1)

This passage refers to the famous song or poem “*Jabberwocky*”. Although she doesn’t understand the exact meaning of the song, she is clever enough to understand the overall meaning. This mysterious poem is a unique sort of poem which not all the men and women of ordinary intelligence can understand fully. We may look upon Alice as a very clever little girl.

Alice who puts the Red Queen’s advice into practical use may be said to be very clever :

‘open your mouth a little wider when you speak, and always say “your Majesty”.’ ‘I only wanted to see what the garden was like, *your Majesty*——’ (*Looking-Glass* 2)

Again, there is a scene where daily events happen the wrong way with respect to crime and judgement.

Alice brings forth a counterargument :

‘Suppose he never commits the crime?’ said Alice. (*Looking-Glass* 5)

This also testifies to her cleverness.

Alice who has some knowledge of poems says as follows :

‘That last line is much too long for the poetry,’ she added, (*Looking-Glass* 6)

Learning the passages of famous poems by heart is a long tradition in the elementary education in England. It is said that Alice had an unbelievably superb memory. In view of the fact that Alice was on friendly terms with Alfred Tennyson, the Poet Laureate, this is very convincing to us.

Alice is also very good at word-play :

'I love my love with an H,' Alice couldn't help beginning, 'because he is Happy
(*Looking-Glass* 7)

Alice enjoys such a word-play at successive intervals here and there. For a linguistic environment, Alice was brought up in an idealistic one : firstly because Alice's father is a great scholar of Greek, and secondly because Mr. Dodgson with whom Alice lived her everyday life enjoyably was in a sense a genius of playing with words. Mr. Dodgson entertained the children who crowded around him at some time, and worried or tortured them at another. Alice was taught the proper usage of English. That famous opening passage of the second chapter in the former work shows this aspect :

'Curiouser and curiouser !' cried Alice (she was so much surprised, that for the moment she quite forgot *how to speak good English*) ; (*Wonderland* 2)

1.5 Next, we'll refer to Alice's quick-wittedness or smartness, approximately similar to the quality mentioned just above.

The following will be a most proper passage to quote showing her quality of smartness :

'How do you like the Queen?' said the Cat in a low voice. 'Not at all,' said Alice : 'she's so extremely——' Just then she noticed that the Queen was close behind her, listening : so she went on, '——*likely to win*, that it's hardly worth while finishing the game. (*Wonderland* 8)

The moment she is about to speak ill of the Red Queen, Alice notices her presence. And in an instant Alice is quick-witted enough to change the possible abuse into a compliment.

In the next passage, we see that Alice is smart enough to anticipate the move of the Duchess :

"Oh, 'tis love, 'tis love, that makes the world go round.'" 'Somebody said,' Alice whispered, 'that it's done by everybody minding their own business ! (*Wonderland* 9)

This quality of Alice's sometimes worries others :

'Then the eleventh day must have been a holiday?' 'Of course it was,' said the Mock Turtle. 'And how did you manage on the twelfth?' Alice went on eagerly. (*Wonderland* 9)

The way Alice asks eagerly is similar to the way how a bright boy or girl worries his or her teacher.

This quality, on the other hand, which worries others as a result is not observed in the latter literary work. This may testify to the fact that Alice has grown up to be somewhat maturer.

1.6 Another major quality Alice has may be her curiosity. She herself admits of this quality. The quality of being 'curious' in this context means the eagerness to know anything positively or actively, but not a sensation-maker at all. It is not strange at all for any child of ordinary intelligence and feeling to be equipped with this quality. Especially in Alice, this plus-oriented quality seems to stand out.

The following five passages may be said to express clearly Alice's burning curiosity :

- 1) 'and their names were Elsie, Lacie, and Tillie ; and they lived at the bottom of a well 'What did they live on ?' said Alice, who always took a great interest in questions of eating and drinking. (*Wonderland* 7)
- 2) 'I only took the regular course.' 'What was that?' inquired Alice. (*Wonderland* 9)
- 3) 'Reeling and writhing, of course, to begin with,' the Mock Turtle replied 'I never heard of "Uglification", Alice ventured to say. 'What is it?' (*Wonderland* 9)
- 4) '. . . . so you can have no idea what a delightful thing a Lobster Quadrille is!' 'No, indeed,' said Alice. 'What sort of a dance is it?' (*Wonderland* 10)
- 5) 'Boots and shoes under the sea,' the Gryphon went on in a deep voice, 'are done with whiting. Now you know.' 'And what are they made of?' Alice asked *in a tone of great curiosity*. (*Wonderland* 10)

The interrogative sentence 'what are they made of' seen in the fifth passage above is a very popular set-phrase or sentence in many nursery rhymes. Accordingly, it is very natural for Alice to use this frequently-used question.

Alice also shows her curiosity in judgement :

The twelve jurors were all writing very busily on slates. 'What are they doing?' Alice whispered to the Gryphon. 'They can't have anything to put down yet, before the trial's begun.' (*Wonderland* 11)

As we are very aware, it is well known that the English take great interest in judgement. Let's keep in mind that the unhappy story about which the Mouse himself tells is also about judgement. It is noteworthy that when Alice asks, such explanatory prepositional phrases as 'with great curiosity', 'in a tone of great curiosity', 'with much interest', etc. are added very frequently. This shows clearly that Alice is a girl of great curiosity. As ordinary children does, Alice takes great interest in eating and drinking.

This quality, on the other hand, sometimes has a negative meaning of 'odd, queer, singular' :

. . . and once she remembered trying to box her own ears for having cheated herself in a game of croquet she was playing against herself, *for this curious child* was very fond of pretending to be two people. (*Wonderland* 1)

'you ought to be ashamed of yourself,' said Alice, 'a great girl like you,' (she might well

say this), 'to go on crying in this way! Stop this moment, I tell you!' (*Wonderland* 2)

'Oh, you foolish Alice!' she answered herself. 'How can you learn lessons in here? Why, there's hardly room for *you*, and no room at all for any lesson-books!' (*Wonderland* 4)

Alice was happy enough to be surrounded by lots of little friends as well as by her own brothers and sisters. If only she asked, Alice could have friends to play with. Despite this fact, she was *curious* enough to be fond of pretending to be two or more people.

On the other hand, this quality does not weaken at all in the latter literary work as well :

Alice looked on *with great interest* as the King took an enormous memorandum-book out of his pocket, and began writing. (*Looking-Glass* 1)

'Where does she wear them?' Alice asked *with some curiosity*. (*Looking-Glass* 2)

She had got all the pegs put in by this time, and Alice looked on *with great interest* as she returned to the tree, (*Looking-Glass* 2)

'What does it live on?' Alice asked, *with great curiosity*. (*Looking-Glass* 3)

He was dressed in tin armour, which seemed to fit him very badly, and he had a queer-shaped little deal box fastened across his shoulders, upside-down, and with the lid hanging open. Alice looked at it *with great curiosity*. (*Looking-Glass* 8)

'But what are they for?' Alice asked *in a tone of great curiosity*. (*Looking-Glass* 8)

You'll find what a perfect picture of curiosity Alice is from several passages quoted just above. It is said that she took or showed an unending interest or curiosity in everything around her. It is also said that Alice disliked to do anything half-done. We may safely say that the word *curious* is a very important key-word throughout the two *Alice* Books.

1.7 Alice now and then makes manifest a naive or unsophisticated phase :

No, no! You're a serpent : and there's no use denyint it. I suppose you'll be telling me next that you never tasted an egg! 'I *have* tasted eggs, certainly,' said Alice, who was a very truthful child ; (*Wonderland* 5)

A grown-up person would say, considering the circumstances, that he had never tasted eggs. *Naive* Alice answers truthfully, and accordingly is driven into a corner by the Pigeon. As Alice herself says, she has a 'truthful' aspect as well.

In the scene of judgement, Alice demonstrates her childish aspect :

; they looked so good, that it made Alice quite hungry to look at them 'I wish they'd get the trial done,' she thought, 'and hand round the refreshments!' (*Wonderland* 11)

We find that Alice is a child itself, and suggestive of the true image of a child.

In the latter literary work as well, Alice demonstrates her own naiveness :

‘Here then! Here then!’ Alice said, as she held out her hand and tried to stroke it (= a Fawn) (*Looking-Glass* 3)

‘Feather! Feather!’ the Sheep cried again, taking more needles. ‘You’ll be catching a crab directly.’ ‘A dear little crab’ thought Alice. ‘I should like that,’ ‘That was a nice crab you caught!’ she(=the Sheep) remarked, . . . ‘Was it? I didn’t see it,’ said Alice, . . . (*Looking-Glass* 5)

‘I mean, what *is* an un-birthday present?’ ‘A present given when it isn’t your birthday, of course.’ Alice considered a little. ‘I like birthday presents best,’ she said at last. (*Looking-Glass* 6)

In all these passages, as ordinary children are, Alice is just like an unsophisticated or naive child in her behaviour, in her way of understanding of words, and in how she thinks.

1.8 Alice sometimes shows her very *imaginative* aspect of personality :

‘How queer it seems,’ Alice said to herself, ‘to be going messages for a rabbit! I suppose Dinah’ll be sending me on messages next!’ And she began fancying the sort of things that would happen : “Miss Alice! Come here directly, and get ready for your walk!” “Coming in a minute, nurse! (*Wonderland* 4)

Alice imagines her own image which is ordered about by her own pet Dinah. This quality doesn’t appear so often in the former work, but in the latter appears in great abundance. This shows that her imagination has become far richer. One example showing this will be shown below :

‘Do you hear the snow against the window-panes, Kitty? How nice and soft it sounds! Just as if some one was kissing the window all over outside, I’m sure the woods look sleepy in the autumn, when the leaves are getting brown. (*Looking-Glass* 1)

The scene is very beautiful and poetic, and so may be rightly called a world of a fairy tale.

Alice who likes to pretend to be two people, seen from a different angle, may be called an imaginative Alice :

‘Let’s pretend we’re kings and queens:’ ‘Nurse! Do let’s pretend that I’m a hungry hyaena, and you’re a bone! (*Wonderland* 1)

Alice even imagines herself who talks with a house, by the free stretch of imagination :

‘It’s no use talking about it,’ Alice said, looking up at the house and pretending it was arguing with her. (*Looking-Glass* 2)

Alice, who likens an immense and beautiful field extending right below her eyes to a chessboard, may be said to be very imaginative :

'I declare it's marked out just like a large chess-board !' Alice said at last. 'There ought to be some men moving about somewhere—and so there are !' she added in a tone of delight, and her heart began to beat quick with excitement as she went on. 'It's a great huge game of chess that's being played—all over the world—if this is the world at all, you know. Oh, what fun it is ! How I wish I was one of them ! I wouldn't mind being a Pawn, if only I might join—though of course I should *like* to be a Queen, best.' (*Looking-Glass* 2)

Again, Alice overlooks the whole city of Oxford from a hill, and sets herself in the lesson-time of geography :

'It's something very like learning geography,' thought Alice, 'Principal rivers there *are* none (*Looking-Glass* 3)

In that passage of 'a thousand pounds ~' in chapter 3, Alice finally says as follows :

'I shall *dream about a thousand pounds* to-night, I know I shall !' thought Alice. (*Looking-Glass* 3)

Again, in the paragraph of a lost dog in the same chapter, Alice allows her imagination its full play :

But then the fun would be, trying to find the creature that had got my old name ! That's just like the advertisements, you know, when people lose dogs—"answers to the name of 'Dash' : had on a brass collar" just fancy calling everything you met "Alice", till one of them answered ! (*Looking-Glass* 3)

It is a fact that Alice was equipped with a rich and bountiful imagination.

1.9 One of Alice's most outstanding qualities is her politeness. This quality of hers is clearly observed both in her speech and behaviour :

'*Would you tell me, please, which way I ought to go from here ?*' (*Wonderland* 6)

'*Would you tell me,*' said Alice, a little timidly 'why you are painting those roses ?' (*Wonderland* 8)

Alice uses these kinds of polite questions from start to finish. In the latter work, this pattern of polite questions continues to appear more frequently than in the former work :

'Please, would you tell me what you call yourself?' she said timidly. 'I think that might help a little.' (*Looking-Glass* 3)

'I was thinking,' Alice said *very politely*, 'which is the best way out of this wood: it's getting so dark. *Would you tell me, please?*' (*Looking-Glass* 4)

'*Would you tell me* which road leads out of the wood?' (*Looking-Glass* 4)

'*Would you please tell me* first which road?' (*Looking-Glass* 4)

Impenetrability! That's what I say!

'*Would you tell me, please,*' said Alice, 'what that means?' (*Looking-Glass* 6)

'*Would you kindly tell me* the meaning of the poem called "Jabberwocky"?' (*Looking-Glass* 6)

'*Would you—be good enough—*' Alice panted out, after running a little further, 'to stop a minute—just to get—one's breath again?' (*Looking-Glass* 7)

'Well, just then I was inventing a new way of getting over a gate—*would you like to hear it?*' 'Very much indeed,' Alice said *politely*. (*Looking-Glass* 8)

'*Please, would you tell me—*' she said, looking timidly at the Red Queen. (*Looking-Glass* 9)

This polite way of questioning appearing frequently throughout the two *Alice* Books, especially in the latter work, shows us that a rigid upbringing was required in home discipline. The fact is, people who frequented the Deanery were all distinguished personages. And all the Liddell children were taught a proper etiquette through and through befitting their own social status. We remember that there is a scene where Alice is advised to make curtsy when she goes down the Rabbit-hole. Alice had a special training for the use of words and for the proper behaviour just before the Prince and Princess of Wales made a special visit to Christ Church, Oxford. In chapter 2 of *Looking-Glass*, for example, there is a passage where she is advised to add 'Your Majesty' at the end of a conversation with a member of a royal family. Alice often met prominent figures in every circle. Thus, she was situated in the surroundings where polite speech and behaviour were asked.

1. 10 Alice is also a very diplomatic girl:

'*Thank you*, it's a very interesting dance to watch,' said Alice, feeling very glad that it was over at last: (*Wonderland* 10)

'*Thank you,*' said Alice, 'it's very interesting. I never knew so much about a whiting before.' (*Wonderland* 10)

In most cases, Alice utters words of gratitude or appreciation even when something unfavourable or disgusting is said or done toward herself. Such quality or personality seems to deepen as one

grows older. Accordingly, this quality is seen more frequently in the latter literary work :

'How is it you can all talk so nicely?' Alice said, hoping to get it into a better temper *by a compliment*. (*Looking-Glass* 2)

'And some eggs are very pretty, you know,' she added, hoping to turn her remark into a sort of *compliment*. (*Looking-Glass* 6)

'and *thank you very much* for coming so far—and for the song—I *liked it very much*. (*Looking-Glass* 8)

'We must support you, you know,' the White Queen whispered, as Alice got up to do it, very obediently, but 'Thank you very much,' she whispered in reply, 'but I can do quite well without.' (*Looking-Glass* 9)

It may be that it was one of lots of home disciplines to say this kind of diplomatic wording tactfully or without fault. On almost every occasion from her childhood onward Alice has been uttering what is called 'grown-up words'. We may say that Alice is not necessarily a precocious little girl.

1.11 Alice sometimes shows her pride :

'That is not said right,' said the Caterpillar. 'Not quite right, I'm afraid,' said Alice timidly; 'some of the words have got altered.' (*Wonderland* 5)

This is a passage where Alice is proud of her good memory. She never wants to lose her own identity.

The following passage in the latter work also shows this quality of hers :

'It seems very pretty,' she said when she had finished it, 'but it's *rather* hard to understand!' (You see she didn't like to confess, even to herself, that she couldn't make it out at all. (*Looking-Glass* 1)

Alice never displays a flag of surrender, confessing that she doesn't make out the meaning of the song of "*Jabberwocky*". As everyone of us knows, Mr. Dodgson admits of this in the bracket.

In addition to these qualities mentioned so far, there are some more plus-oriented qualities in Alice: 'self-asserting', 'useful to anyone who needs her help', 'ingenious', 'cautious', 'righteous', 'brave-hearted', etc. Though minutely classified, some qualities may be united, and some qualities overlap each other. Seen from a different angle, some quality may be construed a reverse one. At any rate, Alice is a little girl with every quality possible. Accordingly, we may safely call her 'multi-minded' girl. Our analysis of Alice's characters or personality may be to the point.

2.0 By the way, does it follow that there were no minus-oriented qualities in Alice? Certainly not. As ordinary children are, Alice is also equipped with minus-oriented qualities.

2.1 The most outstanding of those qualities of Alice's seems to be her 'showing-off' aspect. From the very start in the former work, Alice demonstrates this aspect of personality :

'I must be getting somewhere near the centre of the earth. Let me see : that would be *four thousand miles* down, I think——(*Wonderland* 1)

'——yes, that's about the right distance——but then I wonder what *Latitude* or *Longitude* I've got to?' (*Wonderland* 1)

In those days, ordinary children of lower-middle or working class, it is supposed, could not make out how long the distance of the semidiameter of the earth is, or what latitude or longitude is.

Her own force, just after the previous passage or context, drives her to overeagerness :

The *Antipathies*, I think——(*Wonderland* 1)

The word *antipathies* should be, properly speaking, *antipodes*. Having no confidence in her own proper knowledge, she utters a similar but wrong technical term. Rashness sometimes causes her to make mistakes.

Likewise, Alice demonstrates the knowledge about a part of the world history :

'Perhaps it doesn't understand English,' thought Alice ; 'I daresay it's a French mouse, come over with William the Conqueror.' So she began again : '*Où est ma chatte ?*' (*Wonderland* 2)

Here also she goes farther than is proper. If the Mouse had come with William the Conqueror, the former should be 700 years old. It follows that Alice did not know the exact year about how long ago Norman Conquest⁵⁾ took place.

In different contexts or situations, Alice uses proudly some technical terms or long words such as *jurors* or *unsatisfactory* :

I suppose they are the *jurors*.' She said this last word two or three times over to herself, being rather proud of it : for she thought, and rightly too, that very few little girls of her age knew the meaning of it at all.

However, 'jury-men' would have done just as well. (*Wonderland* 11)

'Of all the *unsatisfactory*——(she repeated this aloud, as it was a great comfort to have such a long word to say) 'of all the *unsatisfactory* people I ever met——' She never finished the sentence, (*Looking-Glass* 6)

Alice doesn't demonstrate her aspect of 'a know-it-all' or 'show-off' except for the passage quoted just above in the latter work. Alice may be said to have become far maturer.

2.2 Alice has a defiant or 'so-what' aspect :

'No room! No room!' they cried out when they saw Alice coming. 'There's *plenty* of room!' said Alice indignantly, and she sat down in a large arm-chair at the end of the table. (*Wonderland* 7)

The Dormouse again took a minute or two to think about it, 'it was a treacle-well.' 'There's no such thing!' Alice was beginning very angrily, . . . (*Wonderland* 7)

The following passage would be worth special notice :

the Queen, turning to Alice, 'What's your name, child?' 'My name is Alice, so please your Majesty,' said Alice very politely ; but she added, to herself, 'Why, they're only a pack of cards, after all. I needn't be afraid of them!' (*Wonderland* 8)

It is true that Alice is certainly defiant, but we find that she is very wise and polite at the same time. In view of the fact that she uses the cordial wording 'so please your Majesty', we find that she was taught exhaustively the proper use of this expression on the occasion of the arrival at Oxford of the Prince and Princess of Wales.

When she becomes defiant, Alice uses the expression '*I shan't*. . . .' very frequently :

'Nearly two miles high,' added the Queen. 'Well, *I shan't* go, at any rate,' said Alice : 'besides, that's not a regular rule : you invented it just now.' (*Wonderland* 12)

Alice shows a disregard for even the Queen's raged words :

'Off with her head!' the Queen shouted at the top of her voice. Nobody moved. 'Who cares for you?' said Alice, (she had grown to her full size by this time). 'You're nothing but a pack of cards!' (*Wonderland* 12)

Such a defiant personality disappears in the latter work with one exception :

'If you're so anxious to have a joke made, why don't you make one yourself?' (*Looking-Glass* 3)

We may safely admit that Alice has grown to be far maturer.

2.3 Alice shows a 'cheeky, impertinent, pert, saucy and selfish' aspect very frequently :

'I'm sure I'm not Ada,' she (Alice) said, . . . and I'm sure I can't be Mabel, for I know all sorts of things, and she, oh! she knows such a very little! . . . London is the capital of Paris, and Paris is the capital of Rome, and Rome—no, *that's* all wrong, I'm certain I must have been changed for Mabel!' (*Wonderland* 2)

'I'm sure those are not the right words,' said poor Alice, and her eyes filled with tears again as she went on, 'I must be Mabel after all, and I shall have to go and live in that

poky little house, and have next to no toys to play with, and oh! ever so many lessons to learn!' (*Wonderland 2*)

Alice often ascribes an inconvenient thing to others. This is clearly her minus-oriented quality. She imputes her own failure to others:

'We won't talk about her any more if you'd rather not.'

'We, indeed!' cried the Mouse, who was trembling down to the end of his tail

'I won't indeed!' said Alice, . . .

'Do come back again, and *we* won't talk about cats or dogs either, if you don't like them!' (*Wonderland 2*)

Alice uses the personal pronoun *we* in the place where the first personal pronoun *I* should be used. By the use of *we*, she attributes half of the responsibility to the Mouse.

Alice's soliloquy on the Pig-baby also attracts our attention:

'it would have made a dreadfully ugly child: but it makes rather a handsome pig, I think.' And she began thinking over other children she knew, who might do very well as pigs, and was just saying to herself, . . . (*Wonderland 6*)

Conversely speaking, it seems that she wants to say she is a pretty or beautiful girl. The fact is, Alice and her sisters were all very beautiful.⁶⁾ Rumor has it that the students at Christ Church frequented the Deanery simply to have a look at these beautiful sisters (including the beautiful Mrs. Dean) every day.

The following passage may show Alice's impertinent quality without doubt:

The Dormouse sulkily remarked, 'if you can't be civil, you'd better finish the story for yourself.'

'No, please go on!' Alice said very humbly; 'I won't interrupt again. I dare say there may be *one*.'

'*One*, indeed!' said the Dormouse indignantly. (*Wonderland 7*)

'*There may be one*' is a decisive and impertinent utterance enough to offend the Dormouse. How saucy and selfish Alice is to use the indefinite pronoun *one*!

2.4 Alice sometimes shows a 'scatter-brained, heedless' aspect:

. . . and she's such a capital one for catching mice—oh, I beg your pardon!' cried Alice again, for this time the Mouse was bristling all over, . . . (*Wonderland 2*)

'Dinah's our cat. And she's such a capital one for catching mice you can't think! And oh!, I wish you could see her after the birds! Why, she'll eat a little bird as soon as look at it!' (*Wonderland 3*)

Alice lifts the brakes when she speaks about her pet Dinah proudly. She utters on an impulse what she should not say. She cannot go beyond the confines of a little girl.

As for a neighbouring farmer's dog as well, she repeats the same mistake by blowing a similar boastful talk :

... and it belongs to a farmer, you know, and he says it's so useful, it's worth a hundred pounds! He says it kills all the rats and—oh dear!' cried Alice in sorrowful tone, ...
(*Wonderland* 2)

Again, as for a lobster to whom Alice is introduced, she blurts out unguarded remarks :

... 'and perhaps you were never even introduced to a lobster—' (Alice began to say 'I once tasted—' but checked herself hastily, and said 'No, never'.) (*Wonderland* 10)

Although she checks herself in the middle of a sentence, what is done is undone! Alice is too naive and honest. She is no better than a little girl or child.

Furthermore, a similar passage goes on :

'Oh, as to the whiting,' said the Mock Turtle, 'they—you've seen them, of course?'
'Yes,' said Alice, 'I've often seen them at dinn—' she checked herself hastily.
(*Wonderland* 10)

She manages to check herself right in the middle of the word *dinn-er*. She had a very narrow escape. Such a heedless or scatter-brained Alice doesn't appear in the latter work. We may say with respect to this point that Alice has grown up to be maturer.

2.5 As an ordinary child does, Alice repents very frequently :

'*I wish I hadn't cried* so much!' said Alice, as she swam about, trying to find her way out.
(*Wonderland* 2)

'*I wish I hadn't mentioned* Dinah!' she said to herself in a melancholy tone. (*Wonderland* 3)

'.....*I do wish I hadn't drunk* quite so much'! (*Wonderland* 4)

'*I almost wish I hadn't gone* down that rabbit-hole.....' (*Wonderland* 4)

'Suppose it should be raving mad after all! *I almost wish I'd gone* to see the Hatter instead!' (*Wonderland* 6)

We can read clearly the tone of repentance in the repetitive pattern 'I (do/almost) wish I hadn't.....'. Such tone of repentance doesn't appear in the latter work. We may safely conclude that Alice has grown up to be far riper or maturer.

2.6 Alice sometimes shows a 'theoretical' aspect :

'Very true,' said the Duchess : 'flamingoes and mustard both bite. And the moral of that is—"Birds of a feather flock together."'

'Only *mustard isn't a bird*,' Alice remarked.

'Right as usual,' said the Duchess : 'what a clear way you have of putting things!' (*Wonderland* 9)

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

'Then it ought to be Number One,' said Alice. (*Wonderland* 12)

'That proves nothing of the sort!' said Alice. 'Why, you don't even know what they're about!' (*Wonderland* 12)

'we went to school in the sea. The master was an old Turtle—we used to call him Tortoise—'

'*Why did you call him Tortoise, if he wasn't one?*' Alice said.

'We call him *Tortoise* because he *taught us*,' said the Mock Turtle angrily : really you are very dull!' (*Wonderland* 9)

The superexcellent word-play '*Tortoise : taught us*' seems difficult to understand even to a bright or intelligent Alice.

Theoretical Alice makes frequent appearances in the latter literary work :

'What's the use of their having names,' the Gnat said, 'if they won't answer to them?' 'No use to *them*,' said Alice ; 'but it's useful to the people that name them, I suppose. If not, why do things have names at all?' (*Looking-Glass* 3)

'And what does *it* live on?' 'Weak tea with cream in it.' A new difficulty came into Alice's head. 'Supposing it couldn't find any?' she suggested. (*Looking-Glass* 3)

'The rule is, jam to-morrow and jam yesterday—but never jam *to-day*.'

'It must come sometimes to "jam to-day,"' Alice objected. (*Looking-Glass* 5)

*(the Queen said) 'how old are you?' 'I'm seven and a half, exactly.' (*Looking-Glass* 5)

*'But "glory" doesn't mean "a nice knock-down argument,"' Alice objected. (*Looking-Glass* 6)

'Are five nights warmer than one night, then?' Alice ventured to ask. 'Five times as warm, of course. 'But they should be five times as *cold*, by the same rule—'

 (*Looking-Glass* 9)

This quality of 'being theoretical' becomes a plus-oriented one ('accuracy-seeking') in a different context (*e. g.*, the passages with asterisks). Alice's father is a famous compiler of *Greek-English Lexicon*⁷⁾. It is said that her father was strict with the choice of speech or manner of speaking to the children in everyday life. Mr. Dodgson, who always keeps watch over her, is a math don.

Thus, she was positioned in the surroundings where exactness was always expected.

Be the matter what it may, this character seems to stand out more frequently in the latter work than in the former. It is because one will become more theoretical when one grows older.

In addition to these minus-oriented ones, there are some more: 'officially intrusive', 'over-confident', 'ill-tempered', 'irritating', 'hot-tempered', and so forth.

3. Taken all in all, plus-oriented characters seem to be far more outstanding. Plus-oriented characters do not weaken even when she grows older. On the other hand, minus-oriented characters tend to lessen toward the latter work. Between the two *Alice* Books there is a time lag of nine years. Thus, Alice should be fairly grown-up or maturer. Nevertheless, Alice's characters don't change noticeably. It is just because she has grown only half a year old from the former to the latter work. We find that Mr. Dodgson wants Alice to remain pretty and naive for any length of time. Mr. Dodgson doesn't want her to grow older. He wants her to be an eternal little girl.

At first sight, Alice is an average little girl seen everywhere, but at the same time she was an outstanding little thing or girl. She was a little girl in the typical upper-middle class or house in the Victorian age. She attracted people around her and all the readers the world over by her personal beauty and lots of prominent qualities of her.

Notes :

- 1) Tokuji Shimogasa, "Aspects of Alice's Personality As Seen in *Alice's Adventures in Wonderland*", Bulletin of The Faculty of International Studies, Yamaguchi Women's University, No. 2, pp. 87-94, 1996
- 2) *Through the Looking-Glass*, Chapter VI
- 3) *ibid.*, Chapter VI
- 4) The Lewis Carroll Society, *Mr. Dodgson*, Robert Stockwell Ltd., London, 1973, p. 10 (Anne Clark says: 'She (Alice) was an intelligent child and,')
- 5) the Conquest of England by William of Normandy in 1066 (COD)
- 6) The Lewis Carroll Society, *ibid.*, p. 10 ('A beautiful child with short, straight hair cut in a fringe across the forehead and with large, thoughtful eyes, . . .')
- 7) Henry George Liddell and Robert Scott, *A Greek-English Lexicon*, Oxford at the Clarendon Press, 1843¹; and with a Supplement (1968); new (ninth) edition (1940); Revised Supplement (1996)

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