

**The Disillusionment of the Archetypal Child:
A Mythological and Psychoanalytic Analysis of Lewis Carroll's Character, Alice**

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Abstract: According to Carl Jung, Lewis Carroll's Alice is an archetypal character: her essential nature reoccurs in many other fictional children as incarnations of the same character. This paper will use mythological (Jung) and psychoanalytic (Freud) literary analysis to describe the child archetype that manifests as Alice and to demonstrate she functions as a universal representation of the transition to individuation. By comparing Alice to J.M Barrie's Wendy the similarities in their characters and in the process to individuation prove Alice can indeed be seen as a symbol for an unconscious coming of age process. Likewise, Freud's ideas about symbolic expressions of unconscious drives and desires that herald the transition from childhood to adulthood support the analysis of Alice's individuation.

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The Disillusionment of the Archetypal Child:

A Mythological and Psychoanalytic Analysis of Lewis Carroll's Character "Alice"

From the perspective of Carl Jung's theory of archetypes, Lewis Carroll's Alice is one of many incarnations of the same recurring character conjured up by humanity's collective unconscious: the archetypal *child*. For Jung, the child archetype represented a stage in the process of individuation, which is not relegated to a literal connection to adolescence, but connected to Jung's idea of the Self. In Jungian psychology, the Self is an archetype that is defined as "an inner guiding factor that is different from the conscious personality and that can be grasped only through the investigation of one's own dreams" (Jung 163). Jung's idea of individuation involves a transition through various stages of psychological growth, the emergence of the child archetype signals the conscious recognition of previously unconscious knowledge. Because Alice is an archetypal character, her essential nature is mirrored in characters across the spectrum of world literature; she is alive and well today in other works of fiction, some of them including meaningful parallels with the story of her adventures in Wonderland (Carpenter). A similar idea is offered by Sigmund Freud in his conception of the "uncanny" in literature and art being recognition of previously repressed knowledge related to sex and death. Both the mythological (Jungian) and psychoanalytical (Freudian) approaches to the character of Alice verify that Alice symbolizes as a symbol for unconscious drives and association related to growth. As such, each approach associates the child's disillusionment with conventional ideas while growing up with initiation into adulthood and psychological individuation.

This paper will use mythological and psychoanalytic literary analysis to describe the child archetype that manifests as Alice. In order to demonstrate the archetypal nature of Alice, the paper will compare her with another incarnation of the archetypal child: Wendy, from *Peter Pan*. In addition to analysing these two characters as examples of the child archetype from Jungian mythological theory, the paper will demonstrate the symbolic function of the characters as revelations of unconscious drives by using Freud's essay: "The 'Uncanny'" (1919). In order to show how Freud's approach stresses the symbolic nature of the unconscious and the primitive nature of unconscious drives, a close analysis of the "The Walrus and the Carpenter" will be included. This explication will show that Alice's encounter with Tweedledee and Tweedledum represents her growth into an adolescent awareness of sex and death; more specifically, her fear of sex and death which indicates, also, the beginning of her individuation. The reason that the following examination is important is because it demonstrates that two critical approaches to the same work can arrive at "harmonious disagreement;" meaning that the two approaches result in slightly different readings, while simultaneously validating one another. This not only validates the work, but the efficacy of formal criticism.

Theoretical Framework

The mythological approach to literary criticism (also called the Jungian approach, or the archetypal approach) is based on the idea that various symbols can be identified within a story and that these symbols are commonly recognized by all people in a way that binds us together in a 'collective' consciousness mind that we all share. Everyone has similar ways of responding to ideas associated with archetypes, because the archetypes come from our shared collective unconscious (Snyder). The nature of the unconscious mind is such that it cannot be directly

aware of itself and can only experience it through altered states of consciousness – such as dream states or hypnosis – or indirectly through works of art and literature because they reflect the unconscious mind. A literary critic using the archetypal approach will identify and explain patterns of symbol and archetype that convey meaning through the story (“Literary Criticism: An Overview of Approaches”).

Psychoanalytic literary criticism approaches literature with an assumption that it has a purpose beyond just entertaining the reader. The psychoanalytic critic believes, like the mythological critic, that literature and art reveal unconscious drives and symbols. However, for the psychoanalytic critic, the symbols and motifs revealed by literature indicate repressed desires that are strongly attached to sex and death. Both psychoanalytic and archetypal criticism also approach literature as a source of knowledge. When using archetypal criticism the critic is responsible for creating a lesson from the story; the archetypal critic is not expecting an author to have deliberately applied the characteristics of Jungian archetypes, and instead uses awareness of the nature of the collective unconscious, as well as the archetypes, to discover knowledge about collective humanity by observing the meanings represented in literature. In psychoanalytic theory, it is likewise taken for granted that unconscious contents are manifested in creative works without the creator’s direct, conscious awareness.

Despite their limitations as practical approaches with their own preconceived agendas, the archetypal and psychoanalytic approaches to literary criticism serve well as the theoretical framework for this paper because they help scholars to understand Alice in a way that makes it possible to see her manifested again in other stories, such as Peter Pan. The perspective from which Alice is explained in this paper involves several concepts related to the character's identity

and experiences. One concept is that of the archetypal 'child', from Carl Jung's theories of the unconscious, and this archetype is also represented in Wendy. Another area of commonality among these three characters is the motif of magic and fantasy (Senick). A third, and perhaps the most interesting to compare, is that during their adventures they each become empowered in a way that makes it possible for them to persevere even though they find that they are in a magical world where the ordinary rules and of logic and science do not apply.

Chapter 1: Alice as the Archetypal Child

Alice is a character whose personality reflects the conventional ways of thinking which were prominent in Victorian England (Honing). She is inclined toward logic and order, and she is well behaved in a formulaic sense; for example, she is concerned with the importance of having good manners. This aspect of her personality accomplishes three meaningful goals: creating contrast to highlight the absurdity in Wonderland; symbolising the conventional ideas of Victorian society; and showing Alice's childish naivety paired with the conventional ideas which Carroll is challenging. Symbolically, a state of childhood represents bondage to the collective consciousness and the beginning of individuation. The unsettling world beyond the looking glass (adolescent) is the release of repressed unconscious contents that begin the process of individuation. On her journey, Alice begins to define herself outside of social conventions.

As Aihong Ren notes in "'Who Am I': Alice's Quest for Knowledge and Identity in Wonderland" (2014), Alice's journey is a symbolic language that expresses her inner growth as a person. Ren writes "Her journey can be said to be a quest for knowledge and identity, and also a process of maturity and growth. Alice grows more and more confident and autonomous, which is

atypical of the Victorian ideal female" (Ren 128). That Alice begins to individuate during the journey is as a direct result of being plunged into a world of adult problems and situations.

Alice's individuality is shown through her personality that is logical in a way that contrasts against the strange and illogical creatures in Wonderland (Senick). An example of this contrast is seen in the Caucus race that takes place with a Dodo, a mouse, and several other animals. Alice is surprised to see that the animals run around in various directions without any established finish line. When the race is over, the task of determining a winner requires careful reflection from the participants. In Alice's mind, there are assumptions about logic and order but these assumptions are based on typical logic of the real world. During and after the race, Alice experiences emotions such as sadness, confusion, and frustration – all she is used to think in logical, goal oriented ways. Yet, the animals have no goal so they are rather carefree and silly as they enjoy the whole process. An important aspect of Alice's character is the fact that she demonstrates this habit of restlessly trying to arrange things in a way that makes sense and seems meaningful. As Ren points out: "Alice finds...that you must learn to be on your own to fight your own battle in a hostile environment. Alice's engagement...with such characters as the Cheshire Cat, the Caterpillar, the Hatter and the Queen cause her to question her own identity and power" (Ren 132). As Alice grows stronger she becomes more aware of the reality of the adult world and also of her own individual capabilities.

Moreover, Alice has become complacent, as have many adults in the real world, by using rules and order to determine what decisions should be made and what actions should be taken (Natov). During a time when she is finding that she is too large to fit through a small doorway, she wishes that she could 'shut up like a telescope' (Carroll 15) in order to fit through it, and the

thought of shutting herself up like a telescope occurs to Alice as a result of the fact that her beliefs about reality have been so challenged. She knows it is not supposed to be possible to shut up like a telescope, and yet “so many out-of-the-way things had happened lately, that Alice had begun to think that very few things indeed were, really impossible” (Carroll 15). Yet, it is also true that Alice has the idea that she needs to find a rule book for shutting people up like telescopes. Even in her dream state, while trying to magically contort like a collapsing telescope, Alice is trying to find answers in rules and orders. According to Ren, the transformations that Alice experiences are directly related to her transition into adulthood. Ren asserts that “Alice's bodily transformations can be interpreted as a realization of the child's dream to get rid of the control from the adults.” (Ren 133) Alice in growing both tiny and huge is beginning to feel the range and limitations of her individuality.

It is significant that Alice behaves in ways that represent both the child archetype and the conventional ways of thinking about how to be proper and act in socially expected ways. Through Alice, Carroll is able to confront the reader with the childish elements of adult society. There are political implications in the scene involving the 'Caucus race', for example, as the animals engaged in inconsequential activity that to them seemed to be of grave importance. The reader may at first simply associate their silliness with the imaginative play of children who make up a game as they go along, but quickly it becomes clear that the game the animals are playing is symbolic of futile human activity in the real world.

Conventional, socially acceptable ideas are represented very well through the child archetype, because they are simplistic, but Alice is growing up when her simplistic ideas are challenged in Wonderland. As a character who symbolizes conventional ways of thinking, Alice

undergoes a process of self-reflection and transformation. Approaching adolescence, she is “fond of pretending to be two people” (Carroll 23). Alice finds herself, compelled by curiosity, trying to access a beautiful garden and struggling to do so. The Garden might represent satisfaction or success, and Alice cannot get to it (Carpenter). She has a crisis of identity: “Was I the same when I got up this morning? I almost think I can remember feeling a little different. But if I'm not the same, the next question is, Who in the world am I?” (Carroll 26). She is expressing the archetypal child and its process of growing up through a process of self-reflection.

1.1 Absurdity and Adulthood

Alice's Adventures in Wonderland is often labelled as a work of nonsense literature, but to label it this way creates a risk of reducing it to something less than it actually is. As a work of children's literature, it may be easy for readers to overlook the profound social critique contained within the symbolism and instead simply regard the nonsensical poems and creatures as devices used to playfully connect with the mind of the child reader.

However, literary fantasy is also a portrayal of a dream state. Keeping this approach in mind, one can observe the fact that Alice's character is experiencing this story in a way that seems obviously to be a dream; it is reasonable for literary scholars to come to a conclusion that the fantastic and magical elements of the story are intended to artfully portray the “dream logic” and dream phenomena. Events that would seem entirely unrealistic in our ordinary, wakeful experience of reality as we know it can seem entirely plausible in a dream. For example, when Alice jumps down into the rabbit hole in pursuit of the white rabbit she falls for a very long time but upon reaching the bottom she is uninjured and continues the chase. No explanation is offered for this illogical detail of the story, and likewise no explanation is offered in dreams. The

character Alice is a child who is having an experience that challenges all her beliefs, and in this way exploring Wonderland is somewhat similar to growing up into adulthood, where it is often the case that no explanation will be offered for life's absurdities.

One scholar observes that as she is moving in a dream world that does not operate by the same moral rules as real life, Alice is a character in the first literary fairy tale with no moral purpose at all (Zipes 88). But this cannot be true, because it contains so many moral lessons. Viewed as a portrayal of a dream or as a playful fantasy purely for the purpose of entertaining children, the story might lose some of its profundity. The fact that morality seems to be entirely different in wonderland only serves to send the reader deeper into reflection. For Alice's story this would mean that it is possible to transcend the simple conclusions about its absurdity being used to delight the imaginations of children, and of it being a portrayal of a dream state (although it is indeed both of those things), and to recognize that the absurdity of Wonderland is nothing other than the absurdity of adulthood in our ordinary reality which we often experience as mundane. The symbolic landscape of the world beyond the looking glass is one where actions and objects have symbolic value without material consistency. It is the world of the psyche and represents an urge toward individuation.

We find the solution for boredom in Alice's adventure, and it serves as a reminder that our own ordinary reality is fantastic in a way that makes it quite a lot like Wonderland. Like Alice, adults in the real world are tired of "having nothing to do" (Carroll 11) and always busy looking for distraction. But the real world is like a wonderland, and this fact is evidenced by the strange creatures, pleasures, and wonders of this world – fascinating to children, and often tiresome and commonplace to adults. The stars at night, the way the planet flies around the sun, the way

humans walk on two legs – Alice's adventure shows the reader that wonder, like beauty, can be extrapolated from all possible surroundings, as long as one is open to it. This mirrors the process of individuation that is articulated by Jung while also fulfilling Freud's ideas about the symbolic expression of unconscious drives and desires that herald the transition from childhood to adulthood. The process of finding the “uncanny” or a magical aspect to the world is a consequence of releasing previously unconscious knowledge. For Jung this knowledge relates to the emergence of the true and complete Self; for Freud, it relates to the confrontation with repressed sexual desires and fears about death.

In fact, Carroll goes as far as to include a part of the story that functions like a lesson in finding the wonder in ordinary things. After the Caucus race when the Dodo and the other animals have received prizes from Alice, they decide that she should receive a prize as well, so they ask her if she has anything in her pocket that they could give her as a prize. Alice sadly says, “Only a thimble,” because she does not consider the thimble to be of much value or importance. But the animals demonstrate how value is imbued on objects in a nonsense world: “Then they all crowded round her once more, while the Dodo solemnly presented the thimble, saying 'We beg your acceptance of this elegant thimble;' and, when it had finished this short speech, they all cheered” (Carroll 31). In this way, through ritual they infuse an ordinary object with value.

The symbolic associations of the unconscious indicate meanings that often escape the purely rational approach to life. Part of Alice's process of individuation is to learn to see beyond the expected and to trust in her own experiences. The significance of the ceremony in which the thimble becomes a valuable prize for Alice comes from the fact that it is a demonstration of the

way to find wonder in our ordinary world. It is there already and only needs to be noticed. If people break free from conventional ways of thinking they can find the wonder in an ordinary object, like a thimble. This part of Alice's process also serves as another demonstration of the way wonderland is not so different from the real world. In the real world, we use ribbons and trophies as prizes, but alone they are just ordinary objects. The reader notices that the real world is just as absurd as wonderland and that wonder is not something that can be found outside of oneself; a person is responsible for her own experience of wonder. Alice learns that, 'Everything's got a moral, if only you can find it' (Carroll 89), so the meaning, much like beauty, can be found when one looks for it.

The scenes in which Alice undergoes a kind of physical metamorphosis can be interpreted psychologically with reference to Carl Jung's theories. He writes, "A typical infantile motif is the dream of growing infinitely small or infinitely big, or being transformed from one to the other—as you find it, for instance, in Lewis Carroll's *Alice in Wonderland*" (*Man and His Symbols* 53). In *Man and His Symbols* Carl Jung explains the way the child archetype is a hero that is powerful but also vulnerable. Another important aspect of the absurdity in Wonderland is the fact that its wonders include some dark aspects. There is a real threat of senseless and even frivolous violence – such as decapitation as a punishment. The threat of violence is also a characteristic of the ordinary wonderland that is the real world.

There is a conflict between the process of individuation and the demands of living in a collective society that produces the absurdities detailed in the preceding discussion. As the later examination of Freud's essay on the "uncanny" will show, much of the process of transitioning from childhood to adulthood involves the recognition of repressed desires and fears. Alice is an

archetypal figure, but she is also a figure that stands for the human ego. For Freud, the ego and the unconscious often fell into a state of conflict that could result in mental and physical illness. Therefore, the threat of the real world is also the threat to the individual sense of purpose and desire in relation to the constraints of society.

Chapter 2: The Archetypal Child in 'Wendy' from Peter Pan

The fact that Wendy and Alice share many characteristics is noted by Shelly Rakover in her article "Why Wendy Does Not Want to Be a Darling: A New Interpretation of "Peter Pan"" (2010). In the article, Rakover notes that as she “delved deeper into the character and journey of Wendy Darling” she was “struck by the parallels between this story and Alice's Adventures in Wonderland. In both cases, prepubescent girls set out on an adventurous quest in a world that affords access to the imagination and unconscious contents” (Rakover 46). The key idea offered in this statement is that the fantasy realms encountered by each of the archetypal protagonists represents the symbolic world of the unconscious.

When Alice reappears in the form of Wendy from Peter Pan, she is a girl whose story began in the 20th century, perhaps a little less than a century after Alice's generation (assuming the character Alice lived in the same time period as Carroll and Alice Liddell. Both characters are from England, but they are magically transported to other worlds where the laws of physics do not apply. This transporting of the hero into a strange world where things do not always make sense can be interpreted as a symbolic representation of a child's transition into adulthood. However in these cases the path toward individuation begins with a magical initiation where previous associations and lines of causality are challenged.

Wendy is going through a time of stress, because her parents have just told her that she is

too old to stay in the nursery and that it is time to have her own room. Rakover asserts: “The move is associated with a range of developmental and psychological changes (both internal and external) which Wendy must now face, and which serve as the motivational foundation of the story.” (Rakover 48). In this way, we can see a theme that involves growing up, which is also present in Alice's story when she worries: “Shall I never get any older than I am now? That'll be a comfort, one way -- never to be an old woman -- but then -- always to have lessons to learn! Oh, I shouldn't like that!” (Carroll 39). Alice is speculating about what it would be like if she never got any older, and of course this concept is a major theme in Peter Pan as well.

The concept of the archetypal child is reinforced in Wendy's story by the way it is exhibited by an unlikely character: her father. As the head of the household and a man of high social standing, he does not seem like the best character to use as a representation of the child archetype, but he acts childish and lacks emotional maturity. His behaviour is an unmistakable reminder to the reader that things in the 'real world' are not as they seem, and that from a mythological, Jungian perspective the archetypal energy of the child is present in adults as well. Her feelings of uncertainty about growing up are punctuated by the symbolism associated with her father, who demonstrates that it is possible to grow up without really growing up.

The playfulness and childishness remain with a person in adulthood, as explained by one scholar: “Simply said, we all have had a childhood and a part of us remains a child throughout our lives. Eight or Eighty we are all still capable of playing wild and free, throwing tantrums, hiding from grown-ups (authority), believing that anything can happen or just being silly for the sake of doing so” (Givot paragraph 1). Perhaps it is possible to use the energy of the archetypal child without losing the opportunity to 'grow up' in the sense of gaining wisdom.

Wendy's parents symbolize the adult world, with its conventional ideas and all its concerns that seem so important. From the reader's perspective, it is easy to see the process of thought that takes place in the young characters as they cope with the inevitability of growing up. She feels reservations about being in Neverland, and in this respect she is like Alice who says to herself: "I almost wish I hadn't gone down that rabbit-hole -- and yet -- and yet -- it's "rather curious, you know, this sort of life!" (Carroll 38). This reluctance combined with excitement demonstrates the way the character's curiosity compels her to explore even when the exploration takes her out of her comfort zone. Wendy is feeling apprehensive about the change that is about to occur when she will live in her own room and never again be small enough to stay in the nursery. Yet, despite her apprehension she also shows signs of being ready to approach adulthood. These signs include her maternal instincts when she is taking care of her brothers and the Lost Boys, and also in her romantic attraction to Peter Pan. Like Alice, she feels nervous but her nervousness is overridden by a desire for new experiences.

Another area of similarity between the two characters is that Alice and Wendy both are very interested in doing things in the way that is considered socially acceptable, but they have their ideas challenged during their adventures through a magical world. Both are little girls who have been raised according to English values, which include dignity, logic, self-control, and virtuous conduct. In both cases, it is interesting to note that the 'child' archetype can be a hero despite having the disposition of a child, especially because their sense of values make Alice and Wendy seem so much more mature than the others around them in their magical worlds.

Like Alice, Wendy has learned from her parents how to think in conventional ways and conduct herself in a way that would be socially acceptable. This very structured way of living

has some advantages, but it also perhaps interferes with the experience of wonder. It also can interfere with one's efforts to express herself in an authentic way. Wendy, in particular, is very aware of her parents' hypocrisy even though they are prominent members of society and considered to be upstanding citizens. Wendy's mother is old fashioned, submissive to her husband and keeps herself busy with home making and parenting.

Like Wendy's mother, her father also symbolizes conventional logic and orderliness, as well as behaviour that is socially expected, preserving the status quo. Yet, his own wisdom does not match his artificial social standing. At one point he becomes frustrated while trying to tie a neck tie, and he has a childish outburst. The tie is a symbol for his effort to appear a particular way to others, and the outburst demonstrates that despite his status he lacks wisdom. He is the opposite of the characters in Wonderland and Neverland, because he is not true to his own nature. He uses his position as head of the family as a crutch and becomes too dependent on their expressions of respect for him. Demonstrating his childish neediness, he becomes jealous of Nana, the house dog, putting her outside because he sees that the children are giving her more attention than he is getting.

Alice and Wendy both are defined partly by experiences that help them to become disillusioned with the conventions they have unhesitatingly accepted from their parents, teachers, and society. Importantly, Wendy's parents are both emotionally unavailable to her in a way that makes it clear that their social prominence and properness is of no use to a child as she tries to cope with the emotions associated with the changes that occur during childhood. As Rakover notes "Peter Pan deals with the far-reaching implications of a father's emotional absence on a girl's life, particularly in the context of her search for sexual and gender identity." (Rakover 49)

This is similar to the approach taken by Freud in his understanding of the symbols of the unconscious.

Chapter 3: Freud's Looking-Glass

The psychoanalytic theories of Sigmund Freud involve an exploration of the role that imagination and dreams play in disclosing repressed or unconscious drives. These drives are primarily sexual in nature but also involve repressed feelings of fear and alienation most notably in relation to death. The way that Freud looks at dreams and the language of the unconscious also relates to his interpretation of the role that symbols and symbolic language play in creative expression. Freud in "The "Uncanny" (1919) remarks that creative expression is of tremendous importance in understanding the nature of the unconscious, particularly "when aesthetics is understood to mean not merely the theory of beauty, but the theory of the qualities of feeling." (Uncanny, 1). For Freud, feelings and most significantly the feeling of "uncanniness" often indicate the release of unconscious urges and drives.

The following discussion will examine these ideas in relation to the poem "The Walrus and the Carpenter" which is, of course, included in Lewis Carroll's famous novel: *Through the Looking-Glass and What Alice Found There*. (1906). The examination of this excerpt will show that the poem exhibits the same kind of dream-logic that Freud identifies as originating in unconscious drives related to sex and death. A close-reading of this excerpt demonstrates the way that the unconscious infuses text with a dense symbolic structure and meaning that may not be apparent on the first reading. This means that reading a text such as "The Walrus and the Carpenter" from a psychoanalytic point of view and explicating it actually yields important insight into the text that would otherwise remain unseen. Applying a psychoanalytic method to

interpreting the text allows interpretation of the symbols and meanings within the bounds of this theory.

One of the first concepts offered by Freud that is necessary to understand before examining the poem is his idea of the "uncanny." Freud sees the experience of the uncanny as a form of recognition, through emotion, of the unconscious. The vehicle for the connection between the ego and unconscious is the imagination. Therefore, Freud remarks that "an uncanny effect is often and easily produced by effacing the distinction between imagination and reality." (Uncanny, 9) What this means is that imagination is capable of exhibiting an intrusive quality that interrupts rational thought processes and causes a feeling of emotional discord in the individual. This effect is not dependent on artistic expression or narrative fiction to be operational as it occurs in spontaneous fantasy or even through the projection of unconscious contents onto empirical objects and places. However, the "uncanny" plays a highly important role in fiction and this role is very closely connected to the role that dreams play.

Another key idea to keep in mind regarding the nature of fiction and the imagination in accordance with Freud's views is the idea of symbolic association. Freud links the emotional experience of the uncanny not only to the imposition of imaginary ideas on rational thought, but to the manifestation of symbolic association. He writes that the uncanny is often present "when a symbol takes over the full functions and significance of the thing it symbolizes" (Uncanny, 9). This is especially important in regard to what Freud regards as dream-language and dream association. The same dynamic also applies, with slight modification, to the symbolic content of narrative fiction. Therefore symbolism in dreams of fiction is a language used by the unconscious to disturb human rationality and reveal unconscious urges.

Freud's theory about the nature of dream-language also contains the notion that the symbols manifested in dreams indicate "dream-thoughts" which are the actual initiators of symbolic expression, whether in dreams, proper, or in fiction. He writes that interpreting dreams or symbols in fiction requires "investigating the relations between the manifest content of dreams and the latent dream-thoughts, and of tracing out the processes by which the latter have been changed into the former." (Freud 277). This kind of back-tracing leads logically from a symbol or experience that produces a feeling of the "uncanny" to a latent, unconscious drive, or series of unconscious drives. As mentioned, these unconscious drives are usually, according to Freud, connected to a repressed anxiety that involves a sexual or mortal connotation.

The difficulty in tracing back the symbol to the unconscious drive that gave rise to its manifestation in the imagination is that the logical association of the unconscious is oriented in a much different way than the rational orientation of the ego. This is why Freud remarks that "we are dealing with an unconscious process of thought, which may easily be different from what we perceive during purposive reflection accompanied by consciousness." (Freud 281) Keeping this thought in mind, it is still possible to trace back symbols from fiction to discover their latent meanings in just the way that Freud suggests is possible for dreams.

In "The Walrus in the Carpenter," the first symbols which are present in regard to the excerpt are not the characters of the title, but Tweedledee and Tweedledum -- a pair of twins who are the orators of the poem. Freud remarks that the symbol of twins while once being a conscious connotation toward self-preservation through duplication actually expresses the unconscious anxiety that is associated with the individual fear of death. He writes that for an adolescent or adult "the double takes on a different aspect. From having been an assurance of

immortality, he becomes the ghastly harbinger of death." (Uncanny 9). That Alice stands on the verge of adolescent means that her encounter with Tweedledee and Tweedledum is, symbolically, an encounter with her unconscious fear of death.

Keeping this association in mind, the way that the poem is presented to Alice is also very important. She is reluctant to hear the poem but this has no effect on the twin characters: "What shall I repeat to her?" said Tweedledee, looking round at Tweedledum with great solemn eyes, and not noticing Alice's question" (Carroll 71). That her anxiety is ignored by the two characters shows that the unconscious fear and anxiety of death is a repressed content of her own imagination. The poem that is recited to her is, symbolically, the revelation of this same unconscious anxiety. Therefore, in examining the poem, symbolic associations with death should be of special note.

The opening lines of the poem show that the revelation of death-anxiety is also a struggle between rational consciousness symbolised by the sun and unconscious contents symbolised by the moon. The poem starts with "The sun was shining on the sea, / Shining with all his might:" but then quickly moves to "The moon was shining sulkily, / Because she thought the sun / Had got no business to be there" (Carroll 73). This shows that the unconscious drives have a tendency to displace rationality just as Freud surmised. Furthermore, the poem then translates this dynamic into a pair of characters, the Walrus and the Carpenter which are symbolic of the same dynamic between rational and unconscious thought. Another significant symbol is that of the oysters which represent the life-force and sex-drive, while it is obvious throughout the poem that the oysters are being led by the Walrus and the Carpenter to a dismal fate. The oysters aware of this fact implore the Walrus and Carpenter not to eat them "But not on us!" the Oysters cried,

Turning a little blue. / 'After such kindness, that would be / A dismal thing to do !'" (Carroll 79).

By the close of the poem, the oysters have, indeed been eaten, and this is symbolic of the realisation of both the rational mind and the unconscious that life leads always to an eventual death. Alice, in hearing the story, is making a transition from childhood innocence to adolescent knowledge. The story of "The Walrus and the Carpenter" is the unconscious revelation that death is the logical and unavoidable consequence of life. The poem shows this through an intrusion of unconscious anxiety over the rational mind and establishes the emotion of the "uncanny" through the manifestation of symbols in the imagination.

Conclusion

The archetypal and psychoanalytic approaches to literary criticism both indicate that the character of Alice functions as a representation of the transition to individuation. While it might be argued that the archetypal and psychoanalytic approaches to literary criticism both are limited in their ability to express full appreciation for a work of literature, because neither of them allows a story to be appreciated as a work of art. Neither can be appreciated as an end itself. Both have their own analytical agendas to achieve, so they reduce a work of literature to something that can be used as a means to an end. Yet, when analysed from the perspective of psychoanalytic or mythological criticism, the character manifested in Alice can be understood as re-enacting that very old, very human story of the child that gradually becomes disillusioned about conventional beliefs and finds the power to challenge them, or at least cope with them.

For Jung, the child was an archetype of the Self which indicated an ideal balance between conscious and unconscious drives. For Freud, the sense of the "uncanny" that is present in Alice's adventures indicates the revelation of repressed desires centred on sex and death. The movement

from the innocence of childhood to the awareness of adolescence represents a movement away from adherence to the collective social order toward individuality. The archetypal nature of the Alice character is verified by a comparison to the character of Wendy from Peter Pan. Each character demonstrates the same growth from social compliance to self-distinction from the mundane. The individuation process involves an obvious conflict between the individual and the demands of collective society, the result of which is the gradual release of repressed drives that emerge out of the unconscious.

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