



UNIVERSIDADE FEDERAL DA PARAÍBA
CENTRO DE CIÊNCIAS HUMANAS LETRAS E ARTES
COORDENAÇÃO DOS CURSOS DE GRADUAÇÃO PRESENCIAIS DE
LICENCIATURA EM LETRAS
LICENCIATURA EM LÍNGUA INGLESA

BIANCA HENRIQUES DANTAS

DOWN THE RABBIT HOLE WITH ALICE:
THE STIRRING OF EMOTIONS IN THE READER

JOÃO PESSOA

2020

BIANCA HENRIQUES DANTAS

DOWN THE RABBIT HOLE WITH ALICE:

The stirring of emotions in the reader

Trabalho apresentado ao Curso de Licenciatura em Letras da Universidade Federal da Paraíba como requisito para obtenção do grau de Licenciada em Letras, habilitação em Língua Inglesa.

Orientadora: Prof.^a Dr.^a Elaine Espindola Baldissera

João Pessoa

2020

Catalogação na publicação
Seção de Catalogação e Classificação

D192d Dantas, Bianca Henriques.

Down the Rabbit Hole with Alice: the stirring of emotions in the reader / Bianca Henriques Dantas. - João Pessoa, 2020.

61 f.

Orientação: Elaine Baldissera.

Monografia (Graduação) - UFPB/CCHLA.

1. Literary narratives. 2. Alice's Adventures in Wonderland. 3. Reader. 4. Immersion. 5. Emotions. I. Baldissera, Elaine. II. Título.

UFPB/CCHLA

AGRADECIMENTOS

À minha orientadora, a Prof^a Dr^a Elaine Espindola Baldissera, que acreditou no potencial desse trabalho desde o início e me incentivou a ir em busca das respostas para os meus questionamentos sobre Alice e sobre Wonderland.

Às minhas ex-professoras das disciplinas de Literatura Americana, Literatura Inglesa, e Mulher e Literatura, Elizabeth Souto Maior, Renata Gomes, Sandra Luna, Genilda Azeredo e Danielle Luna, por ministrarem minhas cadeiras preferidas do curso, me engajarem em trabalhos de Literatura e me apresentarem a tantos autores e autoras maravilhosos.

À minha ex-professora e amiga Juliana Diniz Malheiros, que me ajudou a aprimorar meu inglês não apenas com suas aulas, mas também com o seu exemplo de fluência e domínio da língua.

Aos meus pais, Sheila e Fernando, por me apresentarem ao vasto mundo da imaginação e da criatividade das brincadeiras, histórias, livros e filmes, por me darem suporte na minha carreira como professora e por me apoiarem durante todo o curso de Letras – Inglês.

Às minhas amigas Lilly, Louise, Bruna, Amanda, Maria Clara, Natália, Cibelle e Marisa, por se entusiasmarem com as minhas ideias e me encorajarem a manter o foco no trabalho, me mostrando que eu possuía plena capacidade para fazê-lo.

Ao meu namorado, Flávio, por me apoiar em todas as minhas decisões, por me ajudar a acreditar no meu potencial e por ter uma paciência incrível para me ouvir falar sobre Alice quantas vezes fosse necessário.

À minha ex-coordenadora, Naiara Fracaro, por ter me liderado, acompanhado e auxiliado no desbravamento do fascinante mundo do *Storytelling*.

A Kara Shallenberg, por ter gravado o audiobook de “Alice’s Adventures in Wonderland” em 2010. Sua voz encantadora me acalmou durante diversas crises de ansiedade e me salvou em inúmeras noites de insônia.

RESUMO

A presente monografia descreve o contexto histórico e cultural de “Alice no País das Maravilhas”, de Lewis Carroll (1865) bem como o papel da contação de história como uma ferramenta pedagógica. Os argumentos propostos pela pesquisa são baseados em teorias relacionadas a narrativas literárias, como o transporte narrativo de Gerrig (1998) e o monomito de Campbell’s (2004). Ademais, a pesquisa empírica de Nell (1988) é utilizada para ilustrar como narrativas podem suscitar reações fisiológicas no leitor lúdico. O objetivo principal desta pesquisa é investigar as emoções que emerge a partir de “Alice no País das Maravilhas”. Cada capítulo do livro é examinado pela reação emocional central que representa. Os resultados demonstram a importância e a influência que emoções têm sobre a experiência narrativa de cada indivíduo.

Palavras-chave: Narrativas literárias; Alice no País das Maravilhas; Leitor; Imersão; Emoções

ABSTRACT

The present monograph describes the historical and cultural context of “Alice’s Adventures in Wonderland” by Lewis Carroll (1865), as well as the role of storytelling as a pedagogical tool. The arguments proposed throughout the research are based on theories related to literary narratives, such as Gerrig’s (1998) narrative transportation and Campbell’s (2004) monomyth. Furthermore, Nell’s empirical research (1988) is used to illustrate how narratives can evoke physiological reactions on the ludic reader. The main objective of the present research is to investigate the emotions stirred by “Alice’s Adventures in Wonderland”. Each chapter of the book is examined by the core emotional reaction it represents. The results demonstrate the significance and the influence that emotions have on one’s reading experience.

Keywords: Literary narratives; Alice’s Adventures in Wonderland; Reader; Immersion; Emotions

SUMMARY

1. Introduction	10
2. Theoretical Framework.....	17
2.1 Reading Emotions	17
2.2 Alice’s Adventures in Wonderland and The Hero’s Journey.....	20
2.3 Empirical research on the physiological responses to ludic reading	22
3. Methodology.....	26
3.1 Object of Study: Alice’s Adventures in Wonderland.....	29
3.2 The Plot	32
4. Analysis	36
4.1 Chapter I: Down the Rabbit Hole.....	36
4.2 Chapter II: The Pool of Tears	37
4.3 Chapter III: A Caucus-Race and a Long Tale	38
4.4 Chapter IV: The Rabbit Sends in a Little Bill	40
4.5 Chapter V: Advice from a Caterpillar	41
4.6 Chapter VI: Pig and Pepper	42
4.7 Chapter VII: A Mad Tea Party	43
4.8 Chapter VIII: The Queen’s Croquet-Ground.....	44
4.9 Chapter IX: The Mock Turtle’s Story	45
4.10 Chapter X: The Lobster-Quadrille.....	45
4.11 Chapter XI: Who Stole the Tarts?	47
4.12 Chapter XII: Alice’s Evidence	49
5. Concluding Remarks	51
References	54
Appendix I “ –You are old, Father William”	57
Appendix II – Extracts Analyzed	59

Alice, Where Art Thou?

Quaint child, old-fashioned Alice, lend your dream:

I would be done with modern story-spinners,

Follow with you the laughter and the gleam:

Weary am I, this night, of saints and sinners.

We have been friends since Lewis and old Tenniel

Housed you immortally in red and gold.

Come! Your naivete is a spring perennial:

Let me be young again before I'm old.

You are a glass of youth: this night I choose

Deep in your magic labyrinths to stray,

Where rants the Red Queen in her splendid hues

And the White Rabbit hurries on his way.

Let us once more adventure, hand in hand:

Give me belief again—in Wonderland!

—Vincent Starrett, in *Brillig* (Chicago: Dierkes Press, 1949)

1. Introduction

In the same way as Starrett's (1949) poem proposes, the present monograph invites its reader to follow the White Rabbit, hand in hand with immortal Alice, who lends her dream of Wonderland. This research proposes belief again in Wonderland and the inner child within. With the main objective of investigating the emotions evoked by the reading of "Alice's Adventures in Wonderland", the present thesis is based on the following specific objectives, which were translated into questions for didactical purposes:

- 1) What emotions are brought forth by each chapter of the book?
- 2) How do these emotions affect one's reading experience?
- 3) Is it possible that these emotions increase one's level of comfort to sustain reading for a long time?

The writer of "Alice's Adventures in Wonderland", Charles Lutwidge Dodgson, better known by his pen name, Lewis Carroll, was a Math scholar and reverend at the Christ Church, in Oxford. It was while working at the library one day that he met the Dean's daughters: Alice Pleasance Liddell, who was only three years old at the time, and two of her sisters: Edith Mary Liddell and Lorina Charlotte Liddell. Seven years later, Alice would become the inspiration behind the acclaimed novel that is the object of study of this research.

The first mention of the curious little girl who fell down a very odd rabbit hole happened in the so-called *Golden Afternoon* Charles Dodgson spent with his friend, Reverend Robinson Duckworth, and the Liddell sisters (aged eight, ten and thirteen) on a rowing expedition up the river Thames in Southern England, on July 4th, 1862 (Gardner, 2000). The following success of the story came as a surprise, as it was merely meant to entertain his three little listeners, according to his article "Alice on Stage":

Many a day had we rowed together on that quiet stream - the three little maidens and I - and many a fairy tale had been extemporised for their benefit. (...) Yet none of these many tales got written down: they lived and died, like summer midges, each in its own golden afternoon until there came a day when, as it chanced, one of my little listeners petitioned that the tale might be written out for her. (Carroll, April 1887)

After much prompting from little Alice, Reverend Dodgson, under the pen name of Lewis Carroll, finally agreed to transcribe his story in a manuscript for close friends and family. This first draft was entitled "Alice's Adventures Underground" and was later adapted for publishing as "Alice's Adventures in Wonderland" with illustrations by John Tenniel.

Carroll was a natural storyteller. Indeed, humans have been storytellers since they have developed the ability to communicate with one another in all sorts of ways. From oral traditions, such as the Greek, Egyptian and Nordic myths and the Native American tales, to written works, such as Homer's epic poetry, the Bible, Shakespeare's plays, the Grimm Brothers' fairy tales, Agatha Christie's novels, and the cinematic industry, so popular today (Leeming; Sader, 1997).

Even long before the development of verbal language, knowledge was passed down through illustrations on cave walls, the latest available technology at the dawn of human civilization (Czarnecki, 2009). The earliest of those paintings, in particular, was found in the cave of Pont d'Arc, known as Grotte Chauvet-Pont d'Arc (UNESCO, 2014). The skillful paintings of dangerous animal species on the walls of this ancient cave date back to something between 30.000 and 32.000 years ago.

The discovery of cave paintings has subsequently uncovered a new perspective of human ancestry. Even though we will never know with absolute certainty why these paintings were ever made, there are several possible interpretations for them. They may have been a form of artistic expression, a way to memorialize personal experiences for the future generations to see, or even a way of disseminating knowledge about hunting since the majority of the paintings are those of wild animals. Illustrations on cave walls might also have served for sharing survival skills, such as the best animal prey (usually high protein sources: mammoths, horses, lions, and deer) and how useful tools and weapons were shaped.

According to Harari (2015), it was the Cognitive Revolution, which occurred 70,000 to 30,000 years ago, that led to the development of verbal communication. The development of this skill has made it possible for strangers to cooperate and band together to hunt and help each other. It was the dawn of society. Homo sapiens have so far been the only species capable of talking about things they have seen, smelled, tasted, touched, or heard. With verbal language, humans became able to tell stories.

By listening to a story, one can safely experience dangerous situations without actually being exposed to danger, and that goes for every other emotion as well. Joy, excitement, frustration, and anger, for instance. By contemplating narratives, one can understand how the characters in it succeed or fail in their quests and learn from them. Since narratives can teach valuable lessons, evolution has played its part and the human brain has become wired for

storytelling¹. This strategy to convey culture, knowledge, information, and wisdom across generations has, therefore, earned its place as an effective teaching method. Stories have the power to engage their audience actively and bring words to life, making it easy for one to learn by heart what they teach between the lines in a meaningful and memorable way (Davidson, 2003).

Furthermore, when one is lost in a good story, it is not for arbitrary reasons, but rather a phenomenon deeply rooted in biological and chemical processes. It is something from within the brain of the reader that pulls him/her into a certain fictional world (Cron, 2012). A good story induces the brain to release dopamine, a neurotransmitter that increases one's level of focus, motivation, and memory. In other words, chemical processes in the reader's brain lead them to forget their surroundings, urge them to keep on reading and facilitate memory retention. As stated by Oatley (1994), based on Psychology and Cognitive Sciences, a reader's mental structure is adapted while reading a narrative to integrate the character's goals, plans, actions, beliefs, and emotions into their schemata. This process allows readers to react to the conflicts in a story as if they were happening to them. This complete immersion is where the realms of Neuroscience, Psycholinguistics, and Literature merge.

The term narrative transportation is used in Gerrig's (1998) research to describe the moment when a reader becomes both cognitively and emotionally engaged in a book. Having been transported into a fictional world, readers start picturing its scenarios and characters as if they were indeed real. It is after this transportation that they become immersed in the story, completely focused on the sequence of events developing one after the other. In the same context, Aristotle proposes the term *mimesis* to describe the simulation of life in tragedy.

According to Woodruff (2015), Aristotle claims in his "Poetics" (330 B.C.) that it is through *mimesis* that we respond to the acting on a stage with empathy and a sense of shared burden, feeling as if the events enacted were actually happening to us. Once the connection between the reader and the elements of the narrative (narrator, characters, plot, setting, time and message) is established, the story can run in the reader's mind as a program runs in a computer, creating a unified experience (Oatley et al., 2011). Plato, from whom Aristotle borrowed the term mentioned before, in Book III of his "Republic" (375 B.C. apud Woodruff, 2015), describes a narrator as an impersonator, who aims at deceiving the reader into believing

¹ For the purposes of the present research, storytelling is considered as the oral or written sharing of stories by means of a narrative structure with narrator, characters, plot, time, setting, and message

that his/her voice is actually his/her characters'. This becomes clear when one notices that throughout Alice's speech, we are actually reading the author's words as he "pretends" to be Alice.

On top of that, stories have a compelling power that can activate different emotions in people (Oatley, 1994). They can make people cry, laugh, and even scream. They can transform how one feels, and take them to another world inside their minds. According to the millennial Indian book Bhagavad-Gita, written in the 4th century before Christ, the self is divided into five absolute truths: the body, the mind, the intelligence, the false ego, and the spiritual soul. The Gita affirms that the mind has an immaterial locus. Therefore, it is not in the brain itself, but rather in a psychological realm that thoughts, desires, and feelings unfold and take place (Prabhupada, 1976). Nowadays, however, it is known that it is in the brain that the neurotransmitters of wellbeing (dopamine for motivation, oxytocin for empathy, endorphins for happiness, etc.), as well as the neurotransmitters of negative emotions, are released. They are responsible for some physiological reactions such as palpitations, palm sweat, short breath, etc.

As reported by Booth (1986), "there is a pleasure from learning the simple truth, and there is a pleasure from learning that the truth is not simple." One of the many things that make reading a pleasurable experience is the potential to learn something new about reality through the lives of fictional characters. It is important to mention, though, that studying and learning are two different concepts, even if they are closely connected. The first relates to hard work and effort, whilst the latter is the satisfaction of acquiring new knowledge and the ability to apply it. The learning process is effective due to the power of dopamine, one of the neurotransmitters released in the brain when one learns something new. It makes the new information more likely to be retained and it evokes gratification, a powerful motivational tool.

Teaching language at school involves presenting children of early ages to written texts from a varied array of options, a compulsory approach as seen in formal documents (BNCC, 2017). Each characteristic of the activity of reading, such as reading a page from left to right, top to bottom, recognizing dialogues and narration, using intonation to show emotion, studying illustrations, and interpreting a character's behavior needs to be presented at a specific stage of formal education. The more ludic the activity, the better for the child's cognitive, social, and emotional development. The habit of reading can be transmitted across generations as something fun, relaxing, and pleasurable. It starts when one grows up surrounded by books,

being able to manipulate them with their own hands, and having moments of immersion in relatable stories when an adult (a parent, relative, friend, or teacher) shows enthusiasm using different intonations, gestures, facial expressions and sometimes props.

Both Nell's empirical research (1988) and the Brazilian pedagogical document: Base Nacional Comum Curricular (2017) point to reading for pleasure as one of the main goals of reading instruction. One of the reasons for that is the fact that children who are encouraged to read from an early age develop a deeper understanding of the world around them, appropriating the stories repeatedly read to/with them, and internalizing their insights. Furthermore, stories have the potential to teach all sorts of valuable things, from self-love and empathy for others to new vocabulary lexis taught in a meaningful and memorable context.

In "Alice's Adventures in Wonderland", children can learn about optimism, negativism, creativity, imagination, the child's world of make-believe, and the process of growing up, including the construction of self-identity, body image, and self-esteem. Children come to discover a lot about the world through stories like "Little Red Riding Hood", a classic fairy tale that dates back to the tenth century as a tale told among French peasants, which was later adapted by Charles Perrault (1697) and finally immortalized by the Grimm Brothers (1856). This tale tells the story of a little girl who crosses the forest to deliver a basket of treats to her grandmother and encounters the "Big Bad Wolf", who easily convinces her to give him the directions to her grandmother's house; therefore allowing him to go through with his evil plan to eat both her and her grandmother. By repeatedly listening to this classic fairy tale, children learn that they must never trust or talk to strangers because they might have wicked intentions.

In the context so far presented, this study can be noteworthy to anyone interested in the art of storytelling as it involves an intriguing issue, i.e. how the act of reading relates to the activation² of human emotions. Additionally, this area of research is relevant because some narrative emotions, such as sympathy, empathy, and identification, are promising domains of interest that remain to be further explored (Oatley et al., 2011).

Studying how reading for pleasure can benefit someone emotionally is a way to validate this hobby as a therapeutic tool. Reading is an activity composed of four fundamental cognitive processes: decoding the code of written language, making meaning out

² Activation of emotions, in the present works, means simply the emotional effect of the narrative in the reader. For instance, how funny situations cause laughter and how unmet expectations cause frustration.

of words and sentences, interpreting a text as a whole, visualizing the characters and the setting, and finally becoming involved in the sequence of events and connecting to those fictional beings involved. According to McCulliss (2012), reading has been used as therapy to treat the mentally ill since Ancient Greece. In fact, an inscription found on the entrance of a library in Thebes, Egypt, dated back to 300 B.C., already described reading as an activity that has the power to treat one's psyche: "The Healing Place of the Soul".

Bibliotherapy is an important clinical tool for mental health professionals who may prescribe reading (fiction, nonfiction, and poetry) or audiovisual material including films, in addition to engagement in discussion, an art activity, or writing, in their work with patients for the purpose of reflection, healing, and personal growth (McCulliss, 2012).

The present thesis will present passages of "Alice's Adventures in Wonderland" and describe how this story can activate emotions in its readers. This classic work of Children's Literature has been in the imaginary of diversified readers of all ages, all across the globe for over a century and a half demonstrating that its power to immerse its reader is remarkable and worth discussing. Carroll's novel aims at entertainment, rather than instruction, as the tradition among the genre children's books at the time. Carroll subverted traditionally expected rules of narrative through the element of fantasy and nonsense, creating a work of art widely recognized until the present day. A work that entertains both children and adults alike (Hrdličková, 2015).

In the context presented so far, the question that remains to be answered is: "What emotions can *Alice's Adventures in Wonderland* evoke in its readers? As Booth already stated in 1986:

If we look closely at our responses to most great novels, we discover that we feel a strong concern for the characters as people; we care about their good and bad fortune. In most works of any significance, we are made to admire or detest, to love or hate, or simply to approve or disapprove of at least one central character, and our interest in reading from page to page, like our judgment upon the book after reconsideration, is inseparable from this emotional involvement (Booth, 1986, p.129).

In other words, the author points to the needs of investigating the emotional aspect of the reading experience. Thus, after this chapter of an introductory nature, this monograph is further divided into 4 chapters. The second chapter presents theories of the fascination of fictional worlds from literary narratives and describes Nell's (1988) empirical research on different aspects of ludic reading, among which the most relevant researched aspect for the present study is about the physiological responses to reading for pleasure. The following one, chapter 3, describes the methodology used for selecting, interpreting, and developing the data of this study. Next, chapter 4 analysis the emotions brought forth by a passage of each chapter

of the book by describing and interpreting how they affect one's reading experience; and studying whether or not they influence one's decision to continue reading. Finally, chapter 5 revisits the objectives described in this section to shed some light in the area of storytelling, and evaluative, narrative, aesthetic, and self-modifying emotions.

To the purpose of the present study, Kara Shallenberg's reading of "Alice's Adventures in Wonderland" is taken into consideration. The audio is made available by LibriVox, a website that donates the recordings of audiobooks read by volunteers to the public domain. The tone, intonation, and rhythm in her voice brings the words printed on paper to life. This audiobook gives another layer of aesthetic value to Lewis Carroll's work for readers with auditory preferences rather than visual. Nevertheless, the difference between the emotional reactions of readers and listeners is not analyzed in the present thesis. Only the text and the reader are taken into consideration, therefore opening possibilities for further research.

2. Theoretical Framework

2.1 Reading Emotions

In parallel with Reading Images (Kress; Van Leeuwen, 2006), this section *Reading Emotions* discusses the ways in which narratives (i.e. stories) communicate emotions. As described by many dictionaries, such as The Cambridge Dictionary (2020), a narrative is a report of related events presented in a logical sequence to listeners, viewers, or readers. According to Ryan (2016), “The fact that stories can be summarized, adapted, and translated, and that they can be told by various media, emancipates them from language.” Therefore, considering that stories remain inscribed in our minds long after we forget the exact words that form the narrative, it becomes noticeable that a story is a cognitive construct rather than an immutable sequence of linguistic signs. It was in the 1980s that structuralism and other textualist schools were contradicted by the so-called narrative turn in literary theory when the signifier was put aside so that the signified could be brought forth.

Gerrig’s (1998) theory of transportation into narrative implies the existence of narrative worlds. He claims, however, that each different reader will experience each narrative world in slightly different ways. According to the author, during this transportation, the listener, viewer, or reader is shortly or lengthily withdrawn from their reality into the reality of the book s/he is reading. In his book “Experiencing Narrative Worlds”, he quotes a passage of the novel “My Secret History”, written by Paul Theroux (1989), where the protagonist Andrew Parent describes an experience of narrative transportation he has gone through.

I laughed out loud. Then I stopped, hearing the echo of the strange sound. For a moment in my reading I have been transported, and I had forgotten everything---all my worry and depression, the crisis in my marriage, my anger, my jealousy. I had seen the Indian sitting across the aisle from me in the wooden carriage, and the terraced fields on the steep slopes, and the way the train brushed the long-stemmed wild flowers that grew beside the track.

It was half a world away, and because it was so separate from me, and yet so complete, I laughed. It was a truthful glimpse of a different scene. It cheered me up. It was like looking at a brilliant picture and losing myself in it.

The fact that one can dive into a reading experience just like Andrew Parent did is evidence of Gerrig’s (1998) allegation that narrative worlds exist in the reader’s imagination. The author also claims that the suspense in a narrative is what triggers the participation of the

immersed reader. A clear example of a participatory response is when, upon reading about a character making a poor decision, one instinctively thinks (or even says aloud) “No! No! No!”

The paradox of fiction, also known as the paradox of emotional response to fiction, is a philosophical dilemma discussed since Plato, but first published by Radford and Weston (1975). This dilemma questions how people can feel strong emotions towards something fictional, which is a term defined by Walton (1990) as “true in the appropriate game of make-believe”. In other words, what is fictional might be considered truthful in one’s mind while they are appreciating it, therefore having a more satisfactory reading experience. The more plausible and lifelike is the coherence in its plot, the more likely it is for a story (be it a play, movie, novel, etc.) to stir authentic emotions in the reader (Aristotle, 330 B.C. apud Woodruff, 2015).

One of the main reasons why a reader can feel a deep connection with the characters in a story can be explained by the term anthropomorphization, which is the ability to see fictional characters as if they were real, with personality and psyche of their own (Oatley et al., 2011). As revealed by Frijda (1988), in his article “The Laws of Emotion”, one needs to believe in the possibility of the situations described in order to react to them emotionally. Hence, it is inherently paradoxical that “Alice’s Adventures in Wonderland”, a book full of nonsensical events and fantastic elements that plays with logic throughout the whole narrative can actually evoke emotions such as amusement, excitement, laughter, curiosity, and even frustration or annoyance.

The Psychology and Communication professor at the University of Louisville, Michael Cunningham (apud Lichtman; Palca, 2011), describes what he calls social allergens as behaviors that can lead to an emotional explosion after constant reoccurrence. According to him, these social allergens can fall into four categories: uncouth habits, inconsiderate acts, intrusive behaviors, and norm violations. An example of an uncouth habit would be nose picking or knuckle cracking, which is frequently unintentionally annoying. Promising something and repeatedly forgetting about it fits into the category of inconsiderate acts, which are also usually done without intention. Intrusive behaviors, however, such as unsolicited advice, are frequently intentional and personally directed. Finally, norm violations are commonly intentional but not personally directed, for instance, somebody not wearing a mask in a drugstore even though there is a pandemic going on.

As previously mentioned, some passages in “Alice’s Adventures in Wonderland” can be considered annoying. Most of them fall into Cunningham’s (apud Lichtman; Palca, 2011)

category of intrusive behavior. For instance, when the Duchess's footman dodges Alice's questions or when the Dormouse responds to Alice's questions with answers that do not make sense. Both situations make Alice seem unsettled and the reader may absorb her feelings.

According to Gibson (1980, apud Gerrig, 1998), when one starts a new book, the personality of the main character is usually assimilated by the reader during the immersive experience of the narrative. However, the reading experience is more likely to be satisfactory if the reader agrees with the attitudes of at least one of the characters in the story because, as stated by Gallaher (2012), Psychological studies have shown that people are more inclined to empathize with those who are similar to them. This empathic response is termed similarity bias and it operates in children's literature by assisting readers to see the world through the eyes of others (Mallan, 2013). Since the reader directs his/her perspective, personality, insecurities, and personal experience onto the character, they become like one throughout the reading experience. Faria (2004), a Brazilian professor known for spreading awareness about the vast potential of Literature as a pedagogical device, also mentions this connection when she describes the act of devoted reading (*leitura comprometida*) and how it creates some sort of dialogue between the narrative and the reader. According to the author, as long as an affective connection is established through the literary tool of identification, when a character feels something, the reader feels is bound to feel it too.

As claimed by Gibson (1980, apud Gerrig, 1998), the feelings of identification, sympathy, and/or empathy between reader and character are essential to foment the reader's desire to sustain reading and remain in a specific narrative world. A strong curiosity urge, however, might compel the reader to finish a book even if s/he is unsatisfied. Litman's (2005) definition of curiosity supports the claim that the feeling of missing out on something might arouse curiosity in an individual to encourage him/her to seek for information and eradicate the feeling of ignorance. Hence, learning new information one was curious about is bound to induce gratification.

A great number of the emotions stirred by the passages analyzed in the present research work as incentives to sustain reading: the curiosity triggered by unanswered questions, the concern for the main character, the amusement caused by the fun wordplay, etc. These subtle feelings have the power to capture and hold a reader's attention. According to Kuiken and Miall (2002), in literary response, the feelings activated during reading are divided into four categories: (i) evaluative, (ii) narrative, (iii) aesthetic, and (iv) self-modifying feelings. It is

important to notice, however, that individuality must be taken into consideration when analyzing the possible emotional impacts of a story, for not everybody has the same level of sensitivity.

Kuiken and Miall (2002) expand on the four categories by saying that the feelings in the (i) evaluative category are the most common reactions to an interesting story: entertainment, enjoyment, pleasure, satisfaction, etc. They are usually the primary goal of a reader when s/he chooses to open a book, being precisely the reason why ludic reading is called so³. Evaluative feelings arise from the process of reading as a whole. Events and characters in the fictional world of the text, on the other hand, prompt (ii) narrative feelings. “When readers feel sympathy for a story character, for example, their feelings often reflect the attitudes expressed by a sympathetic narrator” (Kuiken; Miall, 2002). Being influenced by a narrator’s opinion is usually an unconscious process, but it does happen. His/her reliability tend to determine whether the reader will believe a character to be either benevolent or evil. This will consequently resonate on the reader’s empathy or bitterness towards said character. The possibility of making an ill judgment because of the influence of who is telling a story is one of the reasons why critical thinking is so important. Otherwise, one might be manipulated into believing in something that is not true.

The third category, (iii) aesthetic feelings, usually relates to the appreciation of formal aspects of the text, such as the writer’s aesthetically pleasing style, clever and witty wordplay, strategies to evoke suspense, etc. Finally, (iv) self-modifying feelings shape the way readers assimilate a narrative. Their sense of self can be transformed through the activation of old memories related to the situations in the narrative and a respective moment of retrospection and reflection (Kuiken; Miall, 2002).

2.2 Alice’s Adventures in Wonderland and The Hero’s Journey

Joseph Campbell was a Literature professor, philosopher, and mythology expert who studied myths from all around the globe and found multiple similarities in the fundamental

³ Ludic reading, or reading for pleasure, is a free time activity usually meant to relieve stress or to be a sort of escape from ordinary life. It is usually motivated by the reader’s physiological arousal during reading and the release of wellbeing neurotransmitters (an internal reward system). However, one’s choice for this activity, and the appraisal of it as something pleasant, depend on personal preference, aesthetic values, reading skills, attention span, and other similar specificities such as habit (Nell, 1988).

components of their plots. In his book, “The Hero with a Thousand Faces”, first published in 1949, Campbell describes what he calls “The Hero’s Journey” through a systematic approach. The first thing he explains about the monomyth, i.e. the “formula” of most myths and stories, is that it has a cyclical structure: from the hero’s ordinary world, into an unfamiliar realm, back to the ordinary world. However, according to Campbell (2004), the hero is not the same anymore when s/he returns home, the journey usually changes his or her character and perspective of the world around him/her.

Alice’s journey initiates when she is sitting by her sister on a riverbank peeping into the book the sister is reading. Alice complains about the lack of pictures and conversations in it and feels quite bored (Status Quo). Next, she sees the White Rabbit (The Call to Adventure) and follows him into the rabbit hole (Crossing the Threshold). She then dives into Wonderland (The Realm of Adventure) and faces a sequence of unthinkable problematic situations such as growing and shrinking rapidly and frequently, being mistaken by a serpent, escaping a giant puppy, meeting mad people, playing croquet in order not to be beheaded, providing evidence in a trial court ... (Tests). Moreover, along her way, Alice meets many characters: the blue Caterpillar, the Duchess, the Cheshire Cat, the Mad Hatter, the March Hare, the Queen of Hearts ... (Allies and Enemies). At the end of the book, after her adventure is finished, Alice wakes up to find herself lying on her sister’s lap realizing it was all a dream (Return to Status Quo).

However, throughout her journey, Alice learns several things about herself. The symbolism of the story walks her through puberty as she changes both physically and emotionally. She loses all sense of identity and continuously compares herself to others in search of an answer (Ada, Mabel, Mary Ann, and even a serpent) before realizing who she is.

“I wonder if I’ve been changed in the night? Let me think: was I the same when I got up this morning? I almost think I can remember feeling a little different. But if I ’m not the same, the next question is, Who in the world am I? Ah, that’s the great puzzle!”
(Carroll, 1865, p.19)

Alice also learns about how life does not always make sense, how frustration is a common feature encountered multiple times during the course of one’s existence, and how impossible things can sometimes be possible if only you believe in them. In other words, she learns about the importance of having dreams and hopes in life. In fact, as mythology scholars Eva Thury and Margaret Devinney (2009) have claimed:

We are all heroes struggling to accomplish our adventure. As human beings, we engage in a series of struggles to develop as individuals and to find our place in

society. Beyond that, we long for wisdom: we want to understand the universe and the significance of our role in it.

When Alice stands against the Queen of Hearts during the trial in the last chapter of the book, she is not scared to stand for herself anymore. In contrast to this behavior, in the fourth chapter, Alice follows orders from the White Rabbit when he demands her to go fetch his fan and a pair of gloves after mistakenly assuming she was his house cleaner, Mary Ann. Her journey through Wonderland changes Alice from being confused and insecure to being fearless and confident. When Alice returns to status quo, she has been transformed, conflating with Campbell's (2004) theory.

2.3 Empirical research on the physiological responses to ludic reading

Nell (1988), a Zimbabwean neuropsychologist and educator, undertook five studies on the physiological responses to ludic reading over the course of 6 years. Each study considered a different aspect of this hobby: (i) Reading Ability and Reading Habits; (ii) Reader Speed Variability During Natural Reading; (iii) Reader Rankings of Books For Preference, Merit, and Difficulty; (iv) The Physiology of Ludic Reading; and (v) The Sovereignty of the Reading Experience. The 245 subjects consisted of university students and lecturers, ludic readers, and librarians. In Nell's research, the term ludic reader is defined as those who read at least one book per week for pleasure and relaxation.

The subjects of the first study were 129 students from the University of Port Elizabeth, in South Africa, and 33 ludic readers selected from those who answered to a newspaper advertisement recruiting 'bookworms'. This study involved a speed test for reading comprehension and a questionnaire about reading habits. The questionnaire inquired the subjects about the following matters: the number of books, magazines, and newspapers they usually read; how they felt when they had nothing to read; how long they usually spent reading; how long they would spend if they were never interrupted; and the average time they spent selecting a book to read. The results showed that the subjects' reading comprehension speed correlates to the time they usually spend reading, as well as the number of books read. However, it was not certain whether one's reading comprehension speed is a precondition for ludic reading or a consequence of it.

In the second study, Nell (1988) observed that natural reading does not usually proceed at a regular pace. Instead, it varies with some parts of the text being read faster than others. He also applied questionnaires related to the subjects' mood while reading to guarantee that the

subjects' reading experience in the laboratory was similar to their usual experience of natural reading. This questionnaire was developed based on the scholar's hypothesis that the reading experience would be uncomfortable in the laboratory. According to the results and, contrary to this hypothesis, the subjects could read properly without any major difficulties in both situations. Therefore, the analysis of the studies would be truthful to the subjects' regular reading experience outside the studies' environment.

In the third study there were four subject groups: the 129 students from study 1; 23 professional librarians; 21 branch library assistants; and 14 university English lecturers. The students and lecturers (referred to in this study as literary critics) took a reading preference test in which they had to rank 30 different books bearing in mind which ones they would like to relax with the most and the least. Later, the students and the librarians had to rank the same books, minus five nonfictional ones, into a sequence of literary merit. Next, the librarians ranked them in order of difficulty. The results of this study showed that the books judged to have the most literary merit were considered to be usually less preferred for the activity of ludic reading for matters of personal difficulty. Nevertheless, as claimed by Nell (1988), difficulty and merit must not be mistaken because, "as the number of years of education increases, correlations between merit and difficulty tend to decline." In other words, as one becomes more knowledgeable, s/he begins to understand books that previously seemed too complex

It is important to notice that, even though the concept of literary merit has been criticized for being a subjective concept, there are some characteristics to keep in mind when evaluating whether a book holds merit or not. These criteria include the originality and appeal of the plot, the relevance of the message behind it, the complexity of the emotions it can stir in the reader, if the characters are realistic, the aesthetics of its style, etc. In this sense, "Alice's Adventures in Wonderland" can be categorized as having a strong aesthetic value as the masterpiece presents many of these characteristics.

The fourth study is the most relevant for the present research because it demonstrates how the process of reading can activate physiological reactions in the reader and evoke authentic emotions. The experiment involved the use of electrophysiological transducers placed on some body parts of the same 33 ludic readers from the previous studies as they went through 9 stages in the test: relaxation, two moments of boredom, ludic reading, relaxation one more time, work reading, math tasks, and visual tasks. The physiological responses monitored and analyzed included lower respiratory and heart rates, which is related to relaxation, as well as

muscle activity, which is an indication of subtle feelings and reactions. These reactions are described in the research as a form of illustration of the ways through which the activity of reading for pleasure may evoke emotions, i.e. reactions in one's body and mind.

The most salient feature among the results of this fourth study was that it activated perceptive physiological reactions in the volunteers. Some of which included muscle activity on the forehead, at the corners of the mouth, in the sheet-like muscle between the chin and the larynx⁴, and in their skin potential⁵, which was measured by the voltage of the skin under the subjects' feet. The last reaction had a stronger response in the monitoring of physiological reactions when the volunteers were reading their most-liked pages.

The second noteworthy result is the deactivation that sets in immediately after subjects stop reading and close their eyes, which explains the delights of bedtime reading. The fall in the physiological reactions, not only in skeletal muscle but also in skin potential can be powerfully rewarding. "Metaphorically, the page thus stands to the reader as a flower to a bee, and not, as one might have argued, as a picture of a flower to a bee: flat, odorless, and hopelessly unchanging" (Nell, 1988). All of the findings of this study suggest that events on the printed page have at least some status of reality.

The subjects of study 5, a group discussion, were the same 33 ludic readers who took part in studies 1, 2, and 4. The materials used for this last study were taken from two other scientific works: the *Sixteen Personality Factor Questionnaire* (Cattell, Eber; Tatsuoka, 1970 apud Nell, 1988), and the *Eysenck Personality Inventory* (Eysenck; Eysenck, 1964 apud Nell, 1988). In the body text of this study, the Nell (1988) argues that, when we fall asleep, our whole being disappears into the experiencing of another world in our imagination. Similarly, that is the experience of the ludic reader, who sinks into stories in the same way people dream and/or daydream. The difference between dreaming and reading literary narrative fiction, however, is that the fantasy of the book ceases when one lifts his/her eyes from the page. In this sense, the reader, in contrast to the dreamer, has some control over his/her experience.

"The mark of the absorbed reader who is really enjoying reading is that awareness of the mechanics of reading drops away" (Nell, 1988). In other words, the fascination that ludic readers feel while enjoying their hobby lies in the fact that the mechanical act of reading can

⁴ The vibration in this muscle can be a sign of sub-vocalization.

⁵ Skin potential is the phenomenon that turns one's skin into a better conductor of electricity as a reaction to external or internal stimuli. It is an electrodermal activity controlled by the autonomic nervous system. It can produce sweat on one's palms as a response to excitement or nervousness, for instance.

suddenly turn into something rather magical from some point on inside a story. The reader can start imagining the scenes in his or her mind, visualizing the setting, empathizing with the characters, wondering about what will happen next in the plot, and hoping for a “happy ending” or at least some sort of relief for the main character’s struggle.

Nell’s (1988) study is, then, relevant for the present research as it sheds light on the main concern of the present monograph: how words have the power to move a reader and evoke authentic emotions, capturing and holding their attention for long periods. This chapter looked at empirical evidence of the effects of literary narrative fiction and now turns to the description of the methodological steps undertaken for accomplishing the analysis.

3. Methodology

As stated by Frijda (1988), the law of situational meaning affirms that emotions arise in response to events. However, such emotions depend on one's appraisal of them. For instance, fear is usually elicited by dangerous elements; distress and shame might be caused by one's failure; success will probably bring joy, etc. Yet, not everybody fears the same things and not everybody has the same definition of failure and success. Therefore, following this concept of situational meaning, the emotional response of a reader of "Alice's Adventures in Wonderland" depends on his/her appraisal of each situation as well as their level of immersion in the narrative together with his/her reading abilities of text comprehension. For this reason, the emotions described in this qualitative descriptive research are only one of the many possible reactions to the book, since emotions are part of subjective experience.

As stated by Elliott, Fischer and Rennie (1999), publishable qualitative research include a set of applicable characteristics. First, the researcher (or researchers) must own his/her/their perspective, i.e. s/he/they must share his/her/their beliefs about the object of study and the phenomena in question. This facilitates the reader's interpretation of the data. Second, the author must situate the samples used. Accordingly, the passages of "Alice's Adventures in Wonderland" are contextualized in each section of the analysis and the book is placed in its historical and cultural context in the first section of the methodology. Third, the theories used must be grounded in examples, allowing the reader to appraise the connection between the data and the researcher's understanding of them.

Next, Elliott, Fischer and Rennie (1999) claim that publishable qualitative research must be coherent, i.e. it must display an organized structure as this allows the reader to properly understand the researcher's arguments. Furthermore, qualitative research must accomplish general research tasks as opposed to restrict ones. This way, the findings might become the basis for further study on the subject. Last, this type of research must resonate with its readers. In other words, the material presented clarify and/or expand the reader's appreciation and understanding of the subject in question.

New knowledge always comes with the opinion of the researcher to some extent. Thus, the present research does not ignore the presence of the analyzer. What is important is the theoretical basis behind the corpus analysis, for it is impossible to build knowledge without some kind of conceptual framework.

The passages of “Alice’s Adventures in Wonderland” that were chosen to be analyzed in the fourth chapter of this paper and that can be located in the second appendix are the ones in which stronger emotional reactions were stirred in the reading experience of the author of the present research. In the analysis chapter, the context that precedes each passage will be presented, followed by the passages per se, and the analysis together with the theoretical argument behind the researcher’s emotional response to it. Taking this into consideration, the data selection is presented in the following tabular format below. The start and end time of the passages in the audiobook are displayed in Table 1 for the reader of this monograph to have the option of listening along to Kara Shallenbrg’s recording of the text.⁶

Table 1 - Extracts Analyzed (see Appendix II)

Chapter	Page	Start/end time	Extract
1. Down the Rabbit Hole	2 and 3	01:27 – 02:08	“Alice started to her feet (...) what seemed to be a very deep well.”
2. The Pool of Tears	15 and 16	13:30 – 14:15	“Curioser and curioser (...) a new pair of boots every Christmas.”
3. A Caucus-Race and a Long Tale	34 and 35	31:37 – 32:06	“But she must have a prize herself (...) they all cheered.”
4. The Rabbit Sends in a Little Bill	50	44:45 – 45:36	“She waited for some time (...) to go down the chimney!”
5. Advice from a Caterpillar	60 and 61	52:46 – 54:07	“Who are you? (...) Who are you?”
6. Pig and Pepper	90	1:18:50 – 1:19:22	“In that direction (...) or you wouldn’t have come here.”
7. A Mad Tea-Party	95 and 96	1:22:54 – 1:23:59	“The table was a large one (...) said the March Hare.”
8. The Queen’s Croquet Ground	114	1:39:00 – 1:39:44	“Would you tell me please, (...) eager to see the Queen.”
9. The Mock Turtle’s Story	131 and 132	1:54:02 – 1:54:55	“She had quite forgotten (...) as well as she could.”
10. The Lobster-Quadrille	156 to 158	2:16:53 – 2:18:07	“Stand up and repeat (...) ever happen in a natural way again”
11. Who Stole the Tarts?	165 to 167	2:25:17 – 2:25:51	“Herald, (...) There’s a great deal to come before that.”
12. Alice’s Evidence	187 to 189	2:43:03 – 2:44:03	“No, no! (...) what a long sleep you’ve had.”

⁶ LIBRIVOX Audiobooks. Alice’s Adventures in Wonderland (version 2) by Lewis CARROLL | Full Audio Book. Available at: <<https://www.youtube.com/watch?v=qrUTkQOpioE>> Accessed on July 1st

After selecting the extracts, different emotions were associated with each situation and/or dialogue to create a varied display. Each extract was then analyzed and the emotion stirred by it was backed up by one of the theories described in the second chapter of this monograph (Theoretical Framework). In the table presented below, the emotions are aligned with their corresponding extract. One extract was taken from each of the twelve chapters of “Alice’s Adventures in Wonderland”.

Table 2 – Emerging Emotions

Chapter	Extract	Emotion
1. Down the Rabbit Hole	“Alice started to her feet (...) what seemed to be a very deep well.”	Enthusiasm
2. The Pool of Tears	“Curiouser and curiouser (...) a new pair of boots every Christmas.”	Inspiration
3. A Caucus-Race and a Long Tale	“But she must have a prize herself (...) they all cheered.”	Amusement
4. The Rabbit Sends in a Little Bill	“She waited for some time (...) to go down the chimney!”	Engrossment
5. Advice from a Caterpillar	“Who are you? (...) Who are you?”	Empathy
6. Pig and Pepper	“In that direction (...) or you wouldn’t have come here.”	Fascination
7. A Mad Tea-Party	“The table was a large one (...) said the March Hare.”	Surprise
8. The Queen’s Croquet-Ground	“Would you tell me please, (...) eager to see the Queen.”	Curiosity
9. The Mock Turtle’s Story	“She had quite forgotten (...) as well as she could.”	Discomfort
10. The Lobster-Quadrille	“Stand up and repeat (...) ever happen in a natural way again”	Annoyance
11. Who Stole the Tarts?	“Herald, (...) There’s a great deal to come before that.”	Delight
12. Alice’s Evidence	“No, no! (...) what a long sleep you’ve had.”	Relief

Each emotion is important for the reading experience as a whole. According to Kuiken and Miall (2002), the pursuit of evaluative feelings such as relaxation, entertainment and distraction is usually the primary goal of the reader when s/he chooses to read or re-read a book. After having experienced various emotions during the reading experience, new ones may arise

after the book is finished and closed, usually relief from tension, satisfaction and accomplishment.

For the present study, Kara Shallenberg's LibriVox audiobook, recorded in 2010, is taken into consideration. Although what she read was previously written by Lewis Carroll and published in 1865, her reading aloud allows the listeners to dive into Wonderland even with their eyes closed, making everything else fade away. However, even though she is a skilled reader who applies intonation and emotion into her speech, the key issue of the present study is the body text of "Alice's Adventures in Wonderland". After describing the analytical method, the object of study is presented next.

3.1 Object of Study: Alice's Adventures in Wonderland

Charles Lutwidge Dodgson, the author of the classic British novel, "Alice's Adventures in Wonderland", created the story to entertain children on a boat expedition. He engaged his audience in a world of make-believe, having the four of them burst out laughing and making their eyes sparkle with joy. Edith, Alice, and Lorina Liddell, together with Reverend Duckworth, were the first ones to listen to this tale, as uncountable other people have been doing for the past 155 years after its publication in 1865.

Not only Alice was created to emulate Alice Liddell's behavior, but also four other characters (depicted in the third chapter of the book: A Caucus-Race and a Long Tale) were intended to be the rest of the audience and the very own storyteller. The eaglet is Edith, the lory is Lorina, the duck is Reverend Robinson Duckworth, and the Dodo is Reverend Dodgson (Lewis Carroll). Reverend Duckworth's recollection depicts how naturally the story was woven:

I remember turning round and saying, "Dodgson, is this an extempore romance of yours?" And he replied, "Yes, I'm inventing as we go along." I also well remember how, when we had conducted the three children back to the Deanery, Alice said, as she bade us good-night, "Oh, Mr. Dodgson, I wish you would write out Alice's adventures for me." He said he should try, and he afterwards told me that he sat up nearly the whole night, committing to a MS. book his recollections of the drolleries with which he had enlivened the afternoon. (Duckworth, R. 1899)

Translated into 174 different languages, "Alice's Adventure in Wonderland" has more than a hundred editions and 25 movie adaptations, including Disney's famous animation, "Alice in Wonderland" (1951), and Disney's live-action reboot directed by Tim Burton: "Alice in Wonderland" (2010). Not to mention several theatrical plays, adapted or not.

In the sequel to this novel, “Through the Looking-Glass, and What Alice Found There”, written by Lewis Carroll and published in 1871, Alice visits Wonderland for the second time by entering a looking-glass instead of going down a rabbit hole. This sequel is also illustrated by Tenniel and has the same style and tone as the first one. However, only the first novel is analyzed in the present research.

The plot of “Alice’s Adventures in Wonderland” follows a little girl called Alice into the magic world of Wonderland, a nonsensical world that has its own logic. A world that she unconsciously created in her dreams while sleeping on her sister’s lap. “Alice’s Adventures in Wonderland” is a book full of wordplay, some of which include homophones, homonyms, paronyms, allusive puns, metaphors, and irony (Schleder, 1999). One of the innumerable pairs of homophones used for humorous and rhetorical effects in the narrative is *tortoise* and *taught us*:

“When we were little,” the Mock Turtle went on at last, more calmly, though still sobbing a little now and then, “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 asked.

“We called him Tortoise because he taught us,” said the Mock Turtle angrily: “really you are very dull!” (Carroll, 1865, p.141 and 142)

According to Crystal (2001), the main goal of language play is to trigger enjoyment in one’s own self or others. He claims that, when we play with letters, words, phrases, or sounds, “we are, in effect, bending and breaking the rules of the language. And if someone were to ask why we do it, the answer is simply: for fun.”

Two of the themes between the lines of “Alice’s Adventures in Wonderland” are the passage from childhood into adulthood and the lack of logic in life.

“For Nietzsche, there is no order to nature, and the impulse to impose any rational order must be eyed with suspicion. The need for order is a human requirement, something that we impose on the chaotic flux that is merely an arrangement of arbitrary wills to power. This idea is illustrated by the Hatter’s riddle: “Why is a raven like a writing-desk?” A raven, a predator and instinctual representative of nature, operates by no rules or regulations, but a writing desk represents civilization and imposed order. The riddle may have no satisfactory answer, as Alice tells the Hatter: “I think you might do something better with the time than wasting it in asking riddles that have no answers.” Riddles with no clear answers remind us that our knowledge is incomplete, but they also force us to think about familiar things in new and unusual ways.” (Davis; Irwin, 2009)

According to Nietzsche’s existential nihilist view that life has no intrinsic meaning, each individual should be the one to dictate his/her own reality, purpose, and value. Thus, one should not torment his/herself by worrying about what s/he should be feeling, how to behave,

or what to look like. In other words, Nietzsche and Lewis Carroll seem to be telling us to simply be.

Another characteristic of “Alice’s Adventures in Wonderland” is that it represents a shift in the history of Children’s Literature in the Victorian Age, during which the religious, moral, and informational texts were at the forefront of this genre. At that time, childhood was not recognized as a different stage in one’s life. Children were rather seen as miniature adults and their creative nature and instinct to play were usually repressed. They had to dress, behave, talk, eat, and work like adults (Bratton, 2016). Imagination and creativity were not encouraged. Instead, they were repressed. Their emotional development was also usually at fault, for they did not have their parents’ support when it came to the expression of several emotions. One example of this strictness towards the education of middle and upper-class children in the book is when Alice is crying because she cannot find a way to enter the garden and starts scolding herself:

“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!” But she went on all the same, shedding gallons of tears, until there was a large pool all round her, about four inches deep and reaching half down the hall. (Carroll, 1865, p.17)

In creating “Alice’s Adventures in Wonderland”, Carroll’s aim was far from that of an instructional narrative, as was usually the case for children’s books at the time. Throughout the whole narrative, he used the medium of fantasy and nonsense to subvert traditionally expected rules of narrative along with expectations regarding Children’s Literature (Hrdličková, 2015). In this story, the impossible becomes possible and the unreal becomes real. Besides, in the very first paragraph of his work, Carroll already gives a hint of how this novel would be different from the standard Literature directed to Children when Alice criticizes the book her sister is reading by saying: “and what is the use of a book without pictures or conversations?”

In the same vein, in the fifth chapter, Alice recites a poem while conversing with the Caterpillar. However, instead of “The Old Man’s Comforts and How He Gained Them”, by Robert Southey, she recites Lewis Carroll’s parody: “You are old, Father William” (see Appendix I). In the original poem, Father William explains what a young man should do in order to live a long and respectful life, he must not abuse his health and vigour, he must keep his future in mind, and he must always be faithful to God. The parody Lewis Carroll teaches the opposite, that is, to have fun, to play around and to speak one’s mind.

3.2 The Plot

The story begins with Alice sitting by her sister, who is reading a book without any pictures or conversations when she sees a White Rabbit wearing a waistcoat. He checks his pocket watch and mutters to himself that he will be late. Alice jumps up and follows him into a large and very deep rabbit hole. Oddly, she falls so slowly past cupboards and bookshelves that she has time to have conversations with herself. In the end, she falls safely on a pile of dry leaves and finds herself in a hallway with many doors.

There, she comes across a table upon which lies a tiny key and the tiny door to which it belongs leads to the most beautiful garden she has ever seen. She turns around and notices a little bottle labeled “Drink me” and shrinks to the perfect size to use the door, but forgets the key on the table. She then finds a very small cake marked “Eat me”, but it makes her grow too much larger than she had imagined and her head even hits the ceiling. This frustration leads to a lot of anguish, self-doubt, and a huge identity crisis. She begins to cry gallon-sized tears in despair and they form a large pool into which she falls after accidentally shrinking again by cooling herself with the White Rabbit’s fan.

While swimming about in the pool, Alice meets a Mouse with whom she attempts to speak but ends up offending. Some other animals fall into it as well and they all swim to the shore together. To get them all dry again, the Dodo suggests something he calls a “caucus-race” and decides that the race is over when he sees that the goal is finally reached. Everybody wins and gets prizes that are delivered by Alice, including her own.

After some time, the White Rabbit comes along trotting and mistakes her for his house cleaner, Mary Ann. He immediately orders her to go fetch him another fan and a pair of gloves so she hurries upstairs in his house and locates the items as soon as she enters a tidy little room. However, as she is leaving, her eyes catch sight of another bottle. She decides to drink it in hope of growing back to her regular size, but ends up growing so fast towards the ceiling that she gets stuck in there.

The Rabbit and his helpers try many strategies to get rid of giant Alice, but they are only able to make her shrink again once they throw multiple pebbles at her through the window. The pebbles turn into little cakes and Alice eats one of them. She instantly begins shrinking and, as soon as she can walk again, escapes into the woods. There, Alice encounters a puppy and, even though she is scared it might eat her up or run her over, she concludes that it acts just

like a normal puppy and plays with it. It soon gets sleepy and Alice takes this opportunity to run away.

Next, she comes upon a large mushroom onto which lies a blue caterpillar smoking hookah. After a moment of silence, he unceremoniously asks her a sequence of puzzling questions to which she cannot answer properly. He also asks her to recite the poem "You are old, Father William" but she ends up unintentionally reciting a completely different version of it. In the end, Alice claims that being only three inches high is what is bothering her the most. Therefore, he tells her that one side of the mushroom will make her grow while the other will make her shrink.

She proceeds to experiment with the bits of mushroom and, on her second try, only her neck grows and her head ends up above the trees. She then has to bend her neck and zigzag down among the green leaves when a frightened mother Pigeon starts attacking her, accusing her to be a serpent trying to eat her eggs. After a lot of struggle, Alice finally finds her body and nibbles at the bits of mushroom until she gets back to her regular size. However, she soon finds a little house and needs to shrink again to be able to enter it.

Upon approaching, she oversees a footman delivering an invitation to a butler for the Duchess to go play croquet with the Queen. In the kitchen, a hustling cook is pouring an enormous amount of pepper in the soup while a cat lies on a table grinning and the Duchess nurses her baby, who wails uninterruptedly. Suddenly, the cook begins to throw random objects over her shoulder but it does not stop the Duchess from singing a bizarre lullaby, namely "Speak Roughly to Your Little Boy", a parody of a poem to her baby while tossing him up and shaking him violently.

Afterward, the Duchess throws her baby at Alice and leaves abruptly to go meet the Queen. Alice has no choice but to take him with her when she goes back into the woods, but he turns into a pig and runs away. She notices the Cheshire Cat on a tree and approaches him to ask for directions. He tells her who lives in the proximities and they talk about the matter of madness for a while. Alice then chooses to go to the March Hare's house. There, she finds not only him but also the Mad Hatter and the Dormouse. They were having a tea party together in the garden.

Most of the dialogues they have with Alice are nonsensical and this chaotic encounter frustrates her tremendously. They have a sequence of small debates including whether saying

what you mean is the same as meaning what you say. The conversation is altogether very harsh and Alice accuses them of being rude and disrespectful to her many times. In response, they claim she is rude to them as well. At some point, the Dormouse tells a story about three girls who lived in a treacle well. However, just like the rest of their communication exchanges, it does not make a lot of sense. In the end, Alice walks away back into the forest.

Suddenly, she sees a door in a tree. She opens it and finds herself back in the hallway where her journey started. Fortunately, now she knows exactly what to do. She takes a bite of the mushroom, shrinks to 1 foot high, goes through the tiny door, and finally gets to the beautiful garden she longed so much to enter. There, she sees three humanoid playing cards painting some white roses red. She asks them why they are doing it and they tell her about the infamous and feared Queen of Hearts who takes delight into sentencing people to be decapitated.

A parade of the whole deck of cards, together with the White Rabbit, march as Alice and the three cards lie flat on the floor. Alice introduces herself to the Queen, who then invites her to play croquet. However, the whole game is very odd, with animals and cards being used as croquet equipment. Next, the Cheshire Cat suddenly appears as a floating head. When the Queen of Hearts orders him to be beheaded, a discussion on how to behead a floating head commences. For this matter, the Duchess, who is the owner of the cat, is withdrawn from jail back into the croquet-ground.

Thereafter, the Duchess harasses Alice, talking too close for comfort and bringing up nonsensical and annoying topics of conversation. Next, the Queen orders the Gryphon to introduce Alice to the Mock Turtle. However, before doing so, he soothes Alice by saying that nobody is actually executed because everybody is pardoned by the King. Next, the Mock Turtle tells Alice the story of his life, uncontrollably sobbing all the way through. He also brags about the school he attended and the lessons he took. After that, he tells Alice about a dance called the lobster-quadrille.

After that, Alice starts telling them all about the adventures she has had in Wonderland so far. When she comes to the part about her conversation with the Caterpillar, however, the Gryphon and the Mock Turtle ask Alice to recite the poem "Tis the Voice of the Sluggard" to see if she would say the correct words this time. Nevertheless, for the third time in the book, she recites another version of the original poem chosen. Next, the Gryphon asks the Mock Turtle to sing a song called "Turtle Soup", which is a parody of a composition, namely "Star of the Evening".

Soon, they hear someone announce that a trial is about to begin. In the court, Alice immediately recognizes some of the roles: the King of Hearts is the judge, twelve animals writing random words on slates compose the jury, and the Knave is the one being accused of a criminal act, that is, stealing the Queen's tarts. The White Rabbit is the one to read the charges pressed against the Knave and to call in the witnesses, respectively: the Mad Hatter, the Duchess's cook, and Alice herself, who claims not to have witnessed anything at all. Alice then starts to grow very slowly as the events in the courtroom keep on going.

In the end, when the verdict is about to be considered, the Queen of Hearts insists that the sentence should be applied first. Alice, who has finally grown back to her regular size, confronts the Queen by saying that what she is suggesting is nonsense. They argue and the whole pack of cards goes flying over Alice's head as she finds herself lying on her sister's lap, back at the riverbank. After Alice euphorically tells her sister all about her adventures, the latter falls asleep. In her dreams, she wonders about Alice's future as a grown woman and whether she will keep her loving heart and sense of child-like wonder. In this context, "Alice's Adventures in Wonderland" lends itself as an illustration of the benefits of directing attention to the feelings that are brought to the fore by all the nonsensical elements textualized in this book.

4. Analysis

After discussing the context and the framework of this monograph, the present chapter is devoted to analyzing the extracts previously presented on table 1 and further available in the second appendix. This analysis will be carried out with views to responding the following research questions:

- 1) What emotions are brought forth by each chapter of the book?
- 2) How do these emotions affect one's reading experience?
- 3) Is it possible that these emotions increase one's level of comfort to sustain reading for a long time?

This chapter is organized according to each of the twelve chapters of "Alice's Adventures in Wonderland". The emotions brought to the fore by the process of reading this story are described and analyzed next.

4.1 Chapter I: Down the Rabbit Hole

In this chapter, Alice finds herself following a figment of her imagination into a passage through which she cannot return. A hole so deep she wonders whether she is falling right through the Earth. Throughout the whole book, Alice always acts on her intentions, no matter how dangerous the decision might be.

Alice started to her feet, for it flashed across her mind that she had never before seen a rabbit with either a waistcoat-pocket or a watch to take out of it, and, burning with curiosity, she ran across the field after it, and was just in time to see it pop down a large rabbit-hole under the hedge.

In another moment down went Alice after it, never once considering how in the world she was to get out again.

The rabbit-hole went straight on like a tunnel for some way, and then dipped suddenly down, so suddenly that Alice had not a moment to think about stopping herself before she found herself falling down what seemed to be a very deep well (Carroll, 1865, p.2 and 3).

Following Campbell's (2004) theory of the monomyth, this moment refers to the first great stage of the hero's journey, that is, the crossing of the first threshold. It is the first step towards the unexplored and the beginning of Alice's adventure after she promptly decides to follow the White Rabbit into the rabbit hole. This anticipation of a great adventure is likely to cause excitement and curiosity in the reader.

It is from this point on that a series of nonsensical things start to happen. Nothing is as one would expect, and the only thing Alice can be certain of is that everything in Wonderland will frustrate her expectations. The fall, for instance, is very slow and gives her time to look around. On the sides of the deep well where she falls, objects that belong in a house can be seen (cupboards, bookshelves, maps, pictures, pegs, an empty jar of orange marmalade). Since the very beginning of her adventure, nothing seems to make sense.

According to one cognitive view of motivation, the human necessity to explore and probe the unknown works as a compelling force that serves to sustain reading (Litman, 2005). The more suspense is built in a narrative, the more curiosity is built in the reader, making him/her wish to keep on reading. Thus, Lewis Carroll's well-constructed narrative full of surprises and unexpected events, together with his captivating word choices, have the power to pull someone into Wonderland down the rabbit hole together with Alice. What happens upon Alice's fall, the puzzling scenarios she will face and the amusing conversations about to take place makes this excerpt a thrilling reminder that her journey is only just beginning.

4.2 Chapter II: The Pool of Tears

When Alice gets to a hallway where all the doors are locked, she finds a tiny key on a table and discovers that the tiny door to which it belongs leads to a very beautiful garden. Unfortunately, only her head fits through the little passage. She then turns around and finds a little bottle labeled "Drink me". After drinking the tasty liquid, she shrinks to the perfect size, but forgets the key on the table and finds herself still unable to enter the garden. She tries to climb the table, but it is very slippery.

Next, she sees a little box with a very small cake marked "Eat me". She decides that eating it is her best chance to get to the garden since both growing and shrinking would help her interchangeably. If she shrank, she could go under the door. If she grew, she could reach the key. However, she ends up growing too much and hits the ceiling with her head.

"Curiouser and curiouser!" cried Alice (she was so much surprised, that for the moment she quite forgot how to speak good English); "now I'm opening out like the largest telescope that ever was! Good-bye, feet!" (for when she looked down at her feet, they seemed to be almost out of sight, they were getting so far off) "Oh, my poor little feet, I wonder who will put on your shoes and stockings for you now, dears? I'm sure I shan't be able! I shall be a great deal too far off to trouble myself about you: 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! Let me see: I’ll give them a new pair of boots every Christmas.” (Carroll, 1865, p.15 and 16)

Making fun of her own situation, Alice soothes herself and gains time to process whatever is happening to her. Even though she cries and has what could be called an anxiety attack, she always perseveres after letting it all out and continues to look for a way to enter the garden, which is her main goal in Wonderland. She acts as if her situation was not as scary as it is, i.e. being lost, alone, away from home, growing and shrinking so frequently, meeting talking animals, and being stuck underground. After processing her feelings of despair, crying, thinking, conversing with herself, and deciding what should be done next, she regains her strength and moves on.

According to Kuiken and Miall (2002), self-modifying feelings can be evoked when a character’s actions inspire the reader to become a better individual. In this case, Alice’s perseverance after her emotional struggle can be a powerful motivational asset for the reader. Everybody needs continuous inspiration to overcome struggle and move forward in life. Upon accompanying Alice along her journey, her feelings of self-doubt, her identity crisis, and her overcoming of it all, the reader can become self-aware of his or her own emotional status. After all, awareness is the first step towards improving one’s emotional intelligence.

4.3 Chapter III: A Caucus-Race and a Long Tale

In the Disney version of the story, Alice describes her ideal world to her cat Dinah at the very beginning of the movie. Although this quote is not in the original book, it works as a great description of how Wonderland works:

“If I had a world of my own, everything would be nonsense. Nothing would be what it is, because everything would be what it isn't. And contrary wise, what is, it wouldn't be. And what it wouldn't be, it would. You see?” (Alice in Wonderland, 1951, 02:58 – 03:14)

According to Tigges (1988), although nonsense does not have a concrete and broadly accepted definition as a literary term, it is usually a number of words conveying absurd ideas or simply language without meaning. Either way, nonsense is composed of ideas that do not follow the logic of real life. The following passage, taken from the third chapter of “Alice’s Adventures in Wonderland”, is one of the several nonsensical dialogues in the book.

When Alice falls into the pool of tears, some other animals fall in it as well and they all swim to the shore together. Now they need to find a way to get themselves dry again. The Mouse promptly offers himself to get everybody dry by reciting a piece of History. However, after the animals and Alice find themselves still wet, the Dodo suggests something he calls a “caucus-race”. The problem is that they all start running in a circle at random and, since there is no start or finish line, they have no way of knowing who won. The Dodo decides that the race is over when he sees that everybody is dry again.

As to the question of who won, the Dodo’s solution is to say that everybody did and so everybody should get prizes. He also claims that Alice should be the one to provide them. Fortunately, she finds some comfits in her pocket, one for each, and she distributes them without questioning this logic. The Mouse then notices that Alice did not get a prize, and inquires the Dodo about it, who asks Alice what else she has in her pockets. Alice finds a thimble. The Dodo asks for it and solemnly offers it back to her as a prize, and everybody cheers in approval.

“But she must have a prize herself, you know,” said the Mouse.

“Of course,” the Dodo replied very gravely. “What else have you got in your pocket?” he went on, turning to Alice.

“Only a thimble;” said Alice sadly.

“Hand it over here,” said the Dodo.

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, 1865, p.34 and 35).

Nonsense literature is an opportunity for the reader to delve into their imagination as well as their creativity. It can alter one’s perspective of common life situations and it serves as a brainteaser when it forces the reader to search for the logic behind it. After all, the main purpose of nonsense is to be fun and provoke laughter. It is quite likely that one of Lewis Carroll’s main goal with his portrayal of Wonderland and its inhabitants was simply to entertain and spark joy.⁷ If Alice and all the other animals are the winners, it does not make sense that she has to hand out the prizes herself. Neither does it make sense that her prize is an object that was already hers. Still, listening to this story can be quite entertaining as we expect something to happen and something completely different does.

⁷ Apart from expressing the fun characteristics of “Alice’s Adventures in Wonderland”, it is imperative for Lewis Carroll’s criticism to the Victorian education, government, society, and classes to be acknowledged. The Queen of Hearts, for instance, represents Queen Victoria and her conservative ways. These critic characteristics of the novel, however, are not the main focus of the present monograph.

4.4 Chapter IV: The Rabbit Sends in a Little Bill

In this chapter, the White Rabbit orders Alice to go fetch him a fan and a pair of gloves from his house and she hurries right away. She locates the objects as soon as she enters a tidy little room. However, as she is leaving, her eyes catch sight of a bottle. She decides to drink it in hopes of growing back to her regular size, but she grows so fast towards the ceiling that she is forced to lie down with one arm out through the window and one foot up the chimney.

When the White Rabbit calls her again, she shakes in fear, making the house tremble before realizing the Rabbit cannot do her any harm. He goes around the house, sees her arm, and orders his servant Pat to take it away somehow. Yet, since Alice keeps on trying to catch them with her giant hand, he refuses to do it. After some time pondering, the Rabbit orders another servant, Bill, to go down the chimney. Alice, ready to defend herself, kicks the poor lizard up in the air. The following humorous passage describes the moment when the White Rabbit and his helpers are arguing about how to get rid of the giant monster (Alice) that invaded his house:

She waited for some time without hearing anything more: at last came a rumbling of little cart-wheels, and the sound of a good many voices all talking together: she made out the words, "Where's the other ladder?—Why, I hadn't to bring but one: Bill's got the other—Bill! fetch it here, lad!—Here, put 'em up at this corner—No, tie 'em together first—they don't reach half high enough yet—Oh! they'll do well enough; don't be particular—Here, Bill! catch hold of this rope—Will the roof bear?—Mind that loose slate—Oh, it's coming down! Heads below!" (a loud crash)—"Now, who did that?—It was Bill, I fancy—Who's to go down the chimney?—Nay, I shan't! You do it!—That I won't then!—Bill's got to go down—Here, Bill! the master says you've got to go down the chimney!" (Carroll, 1865, p.50)

At this moment in the narrative, it is easy for the reader to dive into the story and be transported into the White Rabbit's garden, where a huge fuss is going on and everybody is stressing out about giant Alice. According to Gerrig's (1998) theory of narrative transportation into fiction, when one is cognitively and emotionally engaged in a story, s/he can easily forget that none of the actions is actually happening and none of the characters is in fact real. The words written by Lewis Carroll may take form in one's mind allowing him/her to travel through Wonderland with Alice.

Making the proper pauses where the dashes are while reading this flustered dialogue, one can imagine the commotion without the need to know which sentences each specific character uttered. The reader becomes one of Rabbit's helpers waiting to find out who is the unfortunate soul who will have to go down the chimney.

4.5 Chapter V: Advice from a Caterpillar

Once Alice finds herself in the woods, she looks around in search of something to eat or drink because she knows this is the way to grow and shrink in Wonderland. Being only three inches high is bothering her very much. Suddenly, she finds a large mushroom onto which a blue caterpillar chills and smokes hookah without taking any notice of Alice. After a moment of silence, he asks her: “Who are you?” Yet, the poor girl has a lot of trouble answering because she does not feel like herself. The caterpillar insists that it is not confusing to have your body changed and Alice insists that it certainly is. They absolutely do not get along, but he ends up helping her by saying that one side of the mushroom will make her grow taller and the other one will make her shrink.

In the following extract, the theme of coming of age stands out when Alice and the Caterpillar discuss about changes in one’s body. Once the magic behind Alice’s growing and shrinking is put aside, it is noticeable how their conversation is actually a symbolic way to talk about puberty. In the same way that the Caterpillar will someday become a butterfly, Alice will become a woman in due time and it scares her to feel the obligation to become a completely different person all of a sudden.

“Who are you?” said the Caterpillar.

This was not an encouraging opening for a conversation. Alice replied, rather shyly, “I—I hardly know, sir, just at present—at least I know who I was when I got up this morning, but I think I must have been changed several times since then.”

“What do you mean by that?” said the Caterpillar sternly. “Explain yourself!”

“I’m afraid I can’t put it more clearly,” Alice replied very politely, “for I can’t understand it myself to begin with; and being so many different sizes in a day is very confusing.”

“It isn’t,” said the Caterpillar.

“Well, perhaps you haven’t found it so yet,” said Alice; “but when you have to turn into a chrysalis—you will some day, you know—and then after that into a butterfly, I should think you’ll feel it a little queer, won’t you?”

“Not a bit,” said the Caterpillar.

“Well, perhaps your feelings may be different,” said Alice; “all I know is, it would feel very queer to *me*.”

“You!” said the Caterpillar contemptuously. “Who are you?” (Carroll, 1865, p.60 and 61).

Once the reader of “Alice’s Adventures in Wonderland” learns what is between the lines of this dialogue, memories might arise and evoke sympathy for Alice’s odd feelings. The moment when a child notices that s/he will become an adult sooner than expected is a relatable description of a slice of life that everybody has to go through. One might identify with Alice depending on his or her personal experience. This feeling of identification creates a deeper

connection between reader and character. The deeper this connection is the better is the quality of the reading experience.

It is important to state, however, that this dialogue, as well as the dialogues and events described in the other chapters of the book, might affect adults, teenagers, and children differently. Not everybody notices the real theme of the dialogue the first time s/he reads the book. Therefore, reading this conversation might evoke a wide range of feelings of identification and sympathy, from a deep impact to no effect at all. As claimed by Oatley (1994), according to Aristotle's notion of the simulation of life in plays that he named *mimesis*, the core of the experience of immersing oneself into a fictional narrative is in the spectator's identification with one or more characters. Without identification or sympathy, the story will seem meaningless and the reader might soon lose interest.

4.6 Chapter VI: Pig and Pepper

It is while wandering in the woods after leaving the Duchess's house that Alice suddenly comes across the Cheshire Cat. He is sitting on a branch, smiling creepily at Alice. She asks him for directions but does not know exactly where she wants to go. In response, he claims that it does not matter which way she goes. Any way would get her somewhere. So Alice asks about the people who live in Wonderland and the Cheshire Cat describes the Mad Hatter and the March Hare as being mad. Alice tells him she does not wish to meet any mad person, but he assures her that she does not have a choice because everybody in Wonderland is mad, including her.

"In that direction," the Cat said, waving its right paw round, "lives a Hatter: and in that direction," waving the other paw, "lives a March Hare. Visit either you like: they're both mad."

"But I don't want to go among mad people," Alice remarked.

"Oh, you can't help that," said the Cat: "we're all mad here. I'm mad. You're mad."

"How do you know I'm mad?" said Alice.

"You must be," said the Cat, "or you wouldn't have come here." (Carroll, 1865, p.90)

The reader might feel intrigued by the Cat's revelation because, at least to some extent, it is true that nobody is completely normal. A dialogue between Socrates and Theaetetus transcribed by Plato (360 B.C., apud Gardner, 2000) can explain one possible interpretation of the philosophy behind the Cat's remark "We're all mad here". In the dialogue, Socrates raises a question about the difference between our sleeping state and our awake state: "How can you determine whether at this moment we are sleeping, and all our thoughts are a dream; or whether we are awake, and talking to one another in the waking state?"

Later in the dialogue, Socrates argues that during our sleeping state, we consider our surroundings to be true while the same can be said about our awake moments. Therefore, according to him, one can never know whether what is happening is real or imagined. Hence, since Wonderland is only real in Alice's dreams, her believing that she is there physically might mean she is indeed mad. Consequently, if Alice is mad for believing in her dreams while dreaming them, we must all be mad too. By any means, this possible interpretation serves as an indication of how this passage of "Alice's Adventures in Wonderland" can arouse interest and curiosity in the reader.

4.7 Chapter VII: A Mad Tea Party

After talking to the Cheshire Cat, Alice decides that going to the March Hare's house would be safer for her because, since it is May, it must not be as mad as it usually would be. When she first sees the March Hare's house, Alice notices that it has two chimneys shaped like bunny ears and the roof is covered in fur. Before going any nearer, she eats some more mushroom and grows a little to match the size of those she would encounter. Apprehensive about the mental state of the Hare, she approaches the house anyway.

In front of the house, there is a long table set under a tree with many chairs around it. There, the March Hare and the Mad Hatter are having tea while resting their elbows on the Dormouse, who is fast asleep. As soon as they see Alice coming, they hastily announce that there is no room for her. However, she sits anyway after claiming that there is plenty of room.

The table was a large one, but the three were all crowded together at one corner of it: "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 one end of the table.

"Have some wine," the March Hare said in an encouraging tone.

Alice looked all round the table, but there was nothing on it but tea. "I don't see any wine," she remarked.

"There isn't any," said the March Hare.

"Then it wasn't very civil of you to offer it," said Alice angrily.

"It wasn't very civil of you to sit down without being invited," said the March Hare. (Carroll, 1865, p.95 and 96)

Everybody is rude in Wonderland. She is rude for joining the tea party without having been invited and is treated rudely because of that. The reader, upon reading the March Hare's clever response to the intruder of his party, might initiate a participatory response (c.f. Gerrig, 1998) of gasping or even impulsively thinking or saying "It serves you right, Alice!" or "Oh my! Poor Alice got burned!" The reader might feel surprised by the March Hare's quick

reasoning, even though his disrespectful response only took place because of Alice's disrespectful intrusion.

4.8 Chapter VIII: The Queen's Croquet-Ground

Since she first set foot in Wonderland, Alice's main goal has been to enter the garden with beautiful flowerbeds and cool fountains, which we later find out to be the Queen of Hearts' croquet-ground. Immediately after finally entering the space, Alice notices a white rose tree and three men shaped like cards painting its roses red. Upon approaching this scene, Alice overhears their flustered conversation. First, she learns their names: Two, Five, and Seven. They are talking about the Queen and her unjust tyrannical ways. Without wasting any time, Alice inquires the three gardeners about what they were doing.

“Would you tell me please,” said Alice, a little timidly, “why you are painting those roses?”

Five and Seven said nothing, but looked at Two. Two began in a low voice, “Why, the fact is, you see, Miss, this here ought to have been a red rose-tree, and we put a white one in by mistake, and if the Queen was to find it out, we should all have our heads cut off, you know. So you see, Miss, we're doing our best, afore she comes, to—” At this moment Five, who had been anxiously looking across the garden, called out “The Queen! The Queen!” and the three gardeners instantly threw themselves flat upon their faces. There was a sound of many footsteps, and Alice looked round, eager to see the Queen. (Carroll, 1865, p.114)

The ending of this passage is likely to induce curiosity in the reader by fomenting questions such as: “What will happen next? What does the Queen look like? Will she notice the white roses? What will happen to the gardeners?” As claimed by Hume (1993, apud Carroll, 2007), a very effective technique of narration involves presenting the reader with a chain of events, enticing curiosity about it, and delaying disclosures to heighten the audience's emotional state. According to Litman (2005), curiosity has the power to energize one to search for answers to fill gaps in their knowledge. It is similar to the drive of scratching a mental itch. This curiosity might be raised by the fact that the gardeners were caught mid-sentence, still talking about how apprehensive they were towards the Queen, when she approaches them unexpectedly followed by “the sound of many footsteps”. Additionally, even though the gardeners were doing their best trying to fix their mistake, the Queen was widely known for ordering everyone to be beheaded for any reason, be it foolish or serious.

4.9 Chapter IX: The Mock Turtle's Story

During the croquet game, the Cheshire Cat makes an appearance to visit Alice and they have a small chat. However, when she introduces him to the King, they have a quarrel and the King asks the Queen to order him to be beheaded. However, the executioner struggles about how to do such thing since the Cheshire Cat is a bodiless floating head. After a heated discussion about how to remove a head from a body if there is no body at all, Alice suggests that the Duchess should be called since she is the Cat's owner. Nonetheless, when the Duchess joins them, the Cat is nowhere to be seen.

The Duchess expresses how glad she is to see Alice again as soon as they meet. She holds the little girl's arm and they walk together along the garden. Alice then wonders whether the pepper was the reason why the Duchess was so bitter when they first met. The Duchess then invades Alice's personal space quite abruptly.

She had quite forgotten the Duchess by this time, and was a little startled when she heard her voice close to her ear. "You're thinking about something, my dear, and that makes you forget to talk. I can't tell you just now what the moral of that is, but I shall remember it in a bit."

"Perhaps it hasn't one," Alice ventured to remark.

"Tut, tut, child!" said the Duchess. "Everything's got a moral, if only you can find it." And she squeezed herself up closer to Alice's side as she spoke.

Alice did not much like keeping so close to her: first, because the Duchess was very ugly, and secondly, because she was exactly the right height to rest her chin upon Alice's shoulder, and it was an uncomfortably sharp chin. However, she did not like to be rude, so she bore it as well as she could. (Carroll, 1865, p.131 and 132)

While reading this passage, the reader might feel very uncomfortable for Alice. Reader and character become like one during the reading experience through the literary tool of identification and empathy. The affective connection between them creates a projection of what the character is feeling into the reader, even if only partially (Faria, 2004). In this case, discomfort, embarrassment, and uneasiness. Consequently, when the Duchess approaches Alice, she becomes too close for comfort. When she holds her waist tightly and pokes her chin painfully onto Alice's shoulder, negative feelings are likely to arise in the reader.

4.10 Chapter X: The Lobster-Quadrille

When the Gryphon presents the melancholic Mock Turtle⁸ to Alice, he is sobbing uncontrollably, but agrees to tell his story as long as Alice would not say a word and pay close attention. He then recounts all about the time when he was a real turtle and went to school in the sea every day. He competes with Alice by saying his lessons were better than the ones she had and cites the subjects⁹ he studied at school, namely, Reeling and Writhing; the four branches of Arithmetic: Ambition, Distraction, Uglification, and Dirision; Ancient and Modern Mystery; Seaography; Drawling, Stretching, and Fainting in Coils; and finally Laughing and Grief. Halfway through his story, the Mock Turtle accuses Alice of not believing in what he is saying. However, when she tries to defend herself, the Gryphon scolds her.

The Mock Turtle continues to talk about his lessons and tells Alice that the reason why they are called lessons is that they last 10 hours on the first day, 9 hours on the second day, 8 hours on the third day, and so on. The Mock Turtle then describes a complex dance called the Lobster-Quadrille. He invites the Gryphon for a demonstration and begins to sing while they perform the dance to Alice, but they keep on stepping on her feet. Even though Alice does not enjoy the song nor the dance, she pretends to find them interesting by making kind remarks about the whole performance, as she does not want to sound rude.

Alice continues to pay attention quite patiently while the Mock Turtle goes on telling fun facts about the song, but he is still rude to her. When it is Alice's turn to tell them all about her adventures in Wonderland, the Gryphon and the Mock Turtle show themselves to be an awful audience by interrupting her all the time and scolding her for not remembering how to recite the poem "Tis the Voice of the Sluggard" correctly.

"Stand up and repeat "Tis the voice of the sluggard,"" said the Gryphon.
 "How the creatures order one about, and make one repeat lessons!" thought Alice, "I might just as well be at school at once." However, she got up, and began to repeat it, but her head was so full of the Lobster-Quadrille, that she hardly knew what she was saying, and the words came very queer indeed:—

*"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."*

"That's different from what I used to say when I was a child," said the Gryphon.
 "Well, I never heard it before," said the Mock Turtle; "but it sounds uncommon nonsense."

⁸ The character of the Mock Turtle was inspired by a soup that is made with veal (calf meat). It is an imitation of green turtle soup, but does not use turtles. Hence the name – Mock Turtle (Gardner, 2000).

⁹ All of the subjects the Mock Turtle cites are puns to Reading, Writing, Addition, Subtraction, Multiplication, Division, Ancient and Modern History, Geography, Drawing, Sketching, Painting in oil, Latin, and Greek.

Alice said nothing: she had sat down again with her face in her hands, wondering if anything would ever happen in a natural way again. (Carroll, 1865, p.156 to 158)

The several rude attitudes of the Gryphon and the Mock Turtle might provoke annoyance in the reader, as it is burdensome to follow Alice through such an uncomfortable visit and disrespectful conversation. However, what makes something annoying depends on, among other characteristics, personal sensitivities, upbringing, and point of view. In other words, not everybody is annoyed by the same things. In Alice's case, she endures the Mock Turtle and the Gryphon's annoying attitudes toward her, but the reader, as a spectator, might become more annoyed after each time Alice is interrupted and/or treated with disrespect. After all, during the reading experience, we tend to be sympathetic toward the main character, whom we have grown accustomed to root for throughout their struggles. By interrupting and ordering Alice about, the Mock Turtle and the Gryphon display intrusive behaviors, usually exhibited by people who tend to insist on inflicting their opinion on someone, whether this person is interested or not (Cunningham, apud Lichtman; Palca, 2011).

4.11 Chapter XI: Who Stole the Tarts?

While Alice is still talking to the Mock Turtle and the Gryphon, they hear someone announce in the distance that the trial is about to begin. Although Alice does not know who is being accused of what, she decides to go along with the crowd into the courtroom. There, she sits next to the Dormouse on a bench and sees the King and the Queen sitting on their thrones, the Knave of Hearts standing in front of them in chains, the White Rabbit holding a trumpet and a scroll, and twelve animals sitting in the jury box. Alice notices that the King is the judge, the Knave is the accused, and the animals are the jurors. On a table, right in the middle of the room, a delicious-looking dish of tarts may be seen. After Alice and the Dormouse talk about how stupid the jurors are, the trial begins.

"Herald, read the accusation!" said the King.

On this the White Rabbit blew three blasts on the trumpet, and then unrolled the parchment scroll, and read as follows:—

"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!"

"Consider your verdict," the King said to the jury.

"Not yet, not yet!" the Rabbit hastily interrupted. "There's a great deal to come before that!" (Carroll, 1865, p.165 to 167)

This passage might arouse appreciation for the aesthetic values (c.f. Kuiken and Miall, 2002) of the rhymes in the poem read aloud by the White Rabbit. Such feelings may be stirred as one identifies and appreciates the witty wordplay used to bring musicality to the announcement of the accusation. The short poem in the White Rabbit's scroll is the first half of the nursery rhyme "Queen of the Hearts", which was originally printed in *The European Magazine* on April, 1782 (Gardner, 2000). Regular rhymes such as the ones in the poem above (ABAB) have the power to create some sort of predictable pleasure in the reader.

Another example of delightful rhyming in "Alice's Adventures in Wonderland" is in the second chapter of the book, namely "The Pool of Tears", when Alice tries to repeat the poem "How doth the little busy bee" and ends up reciting a parody of it by mistake. The rhymes (ABAB, CDCD) in this poem create, apart from the effects described in relation to the poem above, a memorable and playful reading experience.

*"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 spreads his claws,
And welcome little fishes in
With gently smiling jaws!"* (Carroll, 1865, p.20)

Through the use of rhymes, an author can make an important contribution to the overall impact of a story. Rhyme is quite easy to spot and the rhythm it creates can bring joy to the reader because it turns the act of reading into chanting. Throughout "Alice's Adventures in Wonderland", there are 11 rhyming poems. The first one is an original poem by Lewis Carroll used as a preface to the book, namely "All in a Golden Afternoon". Another original rhyming poem is "The Mouse's Tale", printed in the form of a tail. There are three parodies of didactic poems originally used to teach morals, manners, and politeness (the so-called nursery rhymes): "How Doth the Little Crocodile"; "You are old, Father William"; and "'Tis the Voice of the Lobster".

There are also two parodic poems turned into songs: "Speak Roughly to Your Little Boy" and "The Lobster-Quadrille". Two parodies of sentimental songs: "Twinkle, Twinkle, Little Bat" and "Turtle Soup". A poem based on linguistic nonsense: "Letter of Evidence". And half of the poem "The Queen of Hearts", which is read by the White Rabbit in the extract discussed in the present section.

4.12 Chapter XII: Alice's Evidence

After the testimony of the Mad Hatter and the Duchess's cook, Alice is called to speak as a witness, which surprises her quite a lot because she had not witnessed anything. Unaware of how much she has grown since the beginning of the trial, she stands up hastily and bumps into the jury box. The jurors all thrash about like fish out of water, so Alice grabs them and puts them all back in their places. She claims in her testimony that she knows nothing about tarts being stolen, which was the accusation against the Knave.

Later, the King unexpectedly tries to make Alice leave the courtroom because she is getting too high, but she refuses. The White Rabbit then announces that there is a piece of evidence to be read, and it is a letter. In this piece of evidence, somebody admits to have stolen the tarts, but there is no signature at the bottom of the paper. Although the identity of the thief of tarts remains uncertain, Alice notices a very relevant information in the letter, that is, the verse "They all returned from him to you". Suddenly, the King looks at the table and triumphantly exclaims that the tarts were there the whole time. However, when the King announces that the verdict is to be considered, the Queen interrupts him and demands that the sentence must be applied first.

"No, no!" said the Queen. "Sentence first—verdict afterwards."

"Stuff and nonsense!" said Alice loudly. "The idea of having the sentence first!"

"Hold your tongue!" said the Queen, turning purple.

"I won't!" said Alice.

"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!"

At this the whole pack rose up into the air, and came flying down upon her; she gave a little scream, half of fright and half of anger, and tried to beat them off, and found herself lying on the bank, with her head in the lap of her sister, who was gently brushing away some dead leaves that had fluttered down from the trees upon her face. "Wake up, Alice dear!" said her sister; "Why, what a long sleep you've had!" (Carroll, 1865, p.187 to 189)

When Alice wakes up, the reader is likely feel a sudden relief from the tension experienced at the end of the trial and bring forth the notion of Wonderland as an imaginary dreamland. Alice's crossing of the return threshold (c.f. Campbell, 2004) suddenly answers many questions such as "How can Alice have gone back to the hallway of many doors if she had been walking away from it? Why does the pack of cards have more authority then the animals? Why was Alice called in as a witness if she had not witnessed anything?" One can

answer all of these questions by simply saying that it was all a dream, and dreams hardly ever make sense.

According to Carroll (2007), narrative closure refers to a sense of finality in a story. It yields a feeling of completeness and conclusion rather than an abrupt ceasing of the sequence of events. After Alice wakes up, her sister dreams about Wonderland herself and sees everything that Alice described to her. She wonders about how Alice would be as a grown woman.

Lastly, she pictured to herself how this same little sister of hers would, in the after-time, be herself a grown woman; and how she would keep, through all her riper years, the simple and loving heart of her childhood: and how she would gather about her other little children, and make their eyes bright and eager with many a strange tale, perhaps even with the dream of Wonderland of long-ago: and how she would feel with all their simple sorrows, and find a pleasure in all their simple joys, remembering her own child-life, and the happy summer days. (Carroll, 1865, p.192)

This explanation is the disclosure to Alice's adventures in Wonderland. We see how her imagination is powerful and wonder, together with her sister, about the importance of one's inner child. According to Capacchione's (1991), despite being usually hidden under our grown-up personas, the inner child is the one responsible for our emotions, playfulness, intuitivism, and creativity.

5. Concluding Remarks

As proposed by Starrett's (1949) poem, "Alice, Where Art Thou?", the present monograph took the reader hand in hand into Alice's dream of Wonderland. Its title, "Down the Rabbit Hole with Alice", was inspired by the first chapter of "Alice's Adventures in Wonderland", namely "Down the Rabbit Hole". Its subtitle, "The stirring of emotions in the reader" stands for the emotional reactions that may be evoked by the narrative, such as enthusiasm, amusement, engrossment, curiosity, and even annoyance.

The relevance of literary narratives was described throughout the present research. They actively engage people and bring words to life by stirring authentic emotions through the connection created between narrative and reader. The activity of devoted reading (c.f. Faria, 2004) allows the reader to live, through the mimetic simulation of the narrative (c.f. Woodruff, 2015), the success or failure of others and learn from them without having to experience the said problematic or even dangerous situations in real life. Nevertheless, the distinction between the emotions brought forth by written novels in comparison to audiobooks of the same texts is a subject worthy of further investigation.

Taking into consideration each reader's individual peculiarities, the emotions stirred by "Alice's Adventures in Wonderland", as well as any other book, play, or movie, and the implications of that, can be further explored with interviews and questionnaires across age and culture, for instance. As for the study carried out here, the research questions may be revisited to as follows:

- 1) What emotions are brought forth by each chapter of the book?

The reading of "Alice's Adventures in Wonderland" has prompted in the researcher enthusiasm, inspiration, amusement, engrossment, empathy, fascination, surprise, curiosity, discomfort, annoyance, delight, and relief. These are only some of the emotions brought forth by reading this story. It is noteworthy how the emotional reaction of a reader depends on one's personality, the moment s/he is going through in his/her life, whether it is the first, second, or third reading, among other individual factors. However, emotional reactions are an intrinsic part of any reading experience. Without emotions, a story may fall flat as one of the main goals of someone who chooses to immerse his/herself in a narrative is to experience evaluative feelings (c.f. Kuiken and Miall, 2002) such as enjoyment and satisfaction.

2) How do these emotions affect one's reading experience?

According to what was found in the analytical process of this study, one's reading experience depends, among many other things, on his/her reading ability of text comprehension. On the one hand, this monograph has demonstrated that the level of one's immersion in a narrative (c.f. Gerrig, 1998) strongly influences the individual's emotional reactions and consequently the level of satisfaction regarding the reading experience. On the other hand, the depth of this immersion depends directly on the devotion of the reader (c.f. Faria, 2004) as well as the writer's skills to create an appealing plot, with a relevant message, realistic characters, and so forth.

3) Is it possible that these emotions increase one's level of comfort to sustain reading for a long time?

Once the reader has been transported into a narrative world (c.f. Gerrig, 1998), whether s/he will stay there depends on how much s/he is enjoying the exposure to the story. As long as the plot remains appealing and one's state of curiosity remains active, there is no reason within the text to close the book. Comparing a dreamer to a ludic reader, the first has no control over his/her adventure, whether the latter can simply raise his/her eyes to go back to reality (c.f. Nell, 1988). In some way, one can say that a reader is a dreamer with power. At least as long as s/he does not unconsciously lose his/herself into the narrative world. In other words, whether one will continue reading for a long period of time depends directly on his/her emotional reaction to the story.

The effects of the emotions prompted by one extract of each of the twelve chapters of "Alice's Adventures in Wonderland" on the reading experience of the researcher were described and analyzed through the theoretical framework of this monograph. In a nutshell, the curiosity and the engrossment brought forth by the narrative, the introspection and the reflections it incites, the witty wordplay, and the delightful rhymes, can indeed increase one's level of comfort to sustain reading for a long time.

As to the matter of using "Alice's Adventures in Wonderland" in the classroom, the present study showed how stories have the potential to promote discussion on matters such as identity, body image, self-esteem, kindness, and many other values in a meaningful and memorable way. Storytelling is a very useful pedagogical tool especially because of the connection it creates between the audience and a character. By capturing the audience's

attention and allowing them to see the world through others' eyes, one can learn, or at least reflect on some issues such as the importance of relationships from "living" a simulation. All of these aspects encourage the reader to remain in Wonderland with Alice and share her dream with her while getting distracted from real life.

References

- ALICE in Wonderland. Directed by Clyde Geronimi, Wilfred Jackson, and Hamilton Luske. Burbank: Walt Disney Productions, 1951 (75 min)
- BRATTON, Jacqueline S. **The Impact of Victorian Children's Fiction**. Abingdon: Routledge, 2016
- BOOTH, Wayne. **The Rhetoric of Fiction**. Chicago: University of Chicago Press, 1983
- BORBA, Maria Cristina S. **The Translation of Wordplay in Alice in Wonderland: a descriptive and corpus-oriented study**. Unpublished doctorate thesis (Post-graduation in Linguistics), Universidade Federal de Santa Catarina, Florianópolis, 1999
- CAMBRIDGE Dictionary. **Narrative**. Cambridge University Press. Available at: <<https://dictionary.cambridge.org/dictionary/english-portuguese/narrative>> Accessed on July 16th, 2020
- CAMPBELL, Joseph. **The Hero with a Thousand Faces**. Princeton: Princeton University Press, 2004
- CARROLL, Lewis. **Alice's Adventures in Wonderland**. London: Macmillan & Co, 1865
- _____. 1832-1898. **The annotated Alice: Alice's adventures in Wonderland & Through the looking-glass**. Introduction and notes by Martin Gardner. Nova York: W. W. Norton & Company, 2000
- CARROLL, Noël. Narrative Closure. **Philosophical Studies**, Vol. 135, p.1-15, May 30th, 2007
- CAPACCHIONE, Lucia. **Recovery of Your Inner Child: The highly acclaimed method for liberating your inner self**. New York: Simon and Schuster, 1991
- CRASHCOURSE. The Hero's Journey and the Monomyth: Crash Course World Mythology #25. 2017. (13m19s). Available at: <https://www.youtube.com/watch?time_continue=143&v=XevCvCLdKCU&feature=emb_title> Accessed on May 4th, 2020
- CRON, Lisa. **Wired for Story: The Writer's Guide to Using Brain Science to Hook Readers from the Very First Sentence**. New York: Ten Speed Press, 2012
- CRYSTAL, David. **Language Play**. Chicago: University of Chicago Press, 2001
- CZARNECKI, Kelly. Storytelling in Context. *In: _____*. Digital Storytelling in Practice. Chicago: **Library Technology Reports**, Vol. 45, N° 7, Oct 2009
- DAVIDSON, Michele R. A phenomenological evaluation: using storytelling as a primary teaching method. **Nurse Education in Practice**. Vol. 4, N° 3, p.184-189, Sept 2004
- DAVIS, Richard B.; IRWIN, William. **Alice in Wonderland and Philosophy: Curiouser and Curiouser**. Hoboken: John Wiley & Sons, 2009
- DĚDKOVÁ, Lenka. **Poems in Alice's Adventures in Wonderland as Lewis Carroll's reaction to conventions in nineteenth century children's literature**. Unpublished graduation thesis (Bachelor in Arts), Palacký University in Olomouc, Olomouc, 2013
- DEVINNEY, Margaret K.; THURY, Eva M. **Introduction to Mythology: Contemporary Approaches to Classical and World Myths**. Oxford: Oxford University Press, 2009

DONAHUE, John K.; GREEN, Melanie C. **Simulated worlds**: Transportation into narratives. *In*: KLEIN, William M; MARKMAN, Keith D. & SUHR, Julie A. Handbook of imagination and mental simulation. New York: Psychology Press, p.241-256, 2009

ELLIOTT, Robert; FISCHER, Constance T.; RENNIE, David L. Evolving guidelines for publication of qualitative research studies in psychology and related fields. **British Journal of Clinical Psychology**. Vol. 38, p.215-229, 1999

ELLIOTT, Robert.; TIMULAK, Ladislav. **Descriptive and interpretative approaches to qualitative research**. *In*: MILES, J. & GILBERT, P. A handbook of research methods for clinical and health Psychology. Oxford: Oxford University Press, 2005

FARIA, Maria Alice. **Como Usar a Literatura Infantil na Sala de Aula**. São Paulo: Contexto, 2004

FRIJDA, Nico H. The laws of emotion. **American Psychologist**. Vol. 43, Nº 5, p.349-358, 1988

GALLAHER, Shaun. Empathy, Simulation, and Narrative. **Science in Context**, Vol. 25, Nº 3, p.355-381, Sept 2012

GERRIG, Richard. **Experiencing Narrative Worlds**: On the Psychological Activities of Reading. Boulder : Westview Press, 1998.

HARARI, Yuval N. **Sapiens**: A Brief History of Humankind. New York: HarperCollins Publishers, 2015

HRDLIČKOVÁ, Jana. **A Corpus Stylistic Perspective on Lewis Carroll's Alice's Adventures in Wonderland**. Unpublished master's thesis (Master's in Arts), Charles University in Prague, Prague, 2015

JON Solo. The Messed Up Origins of Alice in Wonderland (Pt. 1) | Disney Explained - Jon Solo. 2019. (17m30s). Available at:

<<https://www.youtube.com/watch?v=ihUwWDWyyVs&t=707s>> Accessed on July 4th, 2020

KRESS, Gunther; VAN LEEUWEN, Theo. **Reading Images**: The Grammar of Visual Design. Abingdon: Routledge, 2006

KUIKEN, Don; MIALI, David S. A feeling for fiction: becoming what we behold. **Poetics**, Vol.30, p.221-241. 2002.

LEEMING, David A.; SADER, Marion. **Storytelling Encyclopedia**: Historical, Cultural, and Multiethnic Approaches to Oral Traditions Around the World. Phoenix: The Oryx Press, 1997

LIBRIVOX Audiobooks. Alice's Adventures in Wonderland (version 2) by Lewis CARROLL | Full Audio Book. Available at: <<https://www.youtube.com/watch?v=qrUTkQOpioE>> Accessed on July 1st

LICHTMAN, Flora; PALCA, Joe. **Annoying**: the science of what bugs us. Hoboken: John Wiley & Sons, 2011

LITERARY Devices. **Narrative** (2013). Available at:

<<https://literarydevices.net/narrative/>> Accessed on July 9th, 2020

LITMAN, Jordan A. Curiosity and the pleasures of learning: Wanting and liking new information. **Cognition & Emotion**, Vol. 19, Nº 6, p.793-814, 2005

MALLAN, Kerry. **Empathy**: Narrative Empathy and Children's Literature. *In*: MALLAN, Kerry; MCGILLIS, Roderick; WU, Yan. (Re)imagining the World: Children's Literature Response to Changing Time. Springer: 2013

MCCULLISS, Debbie. Bibliotherapy: Historical and research perspectives. **Journal of Poetry Therapy**, Vol. 25, N° 1, p. 23-38, Feb 14th 2012

NELL, Victor. The Psychology of Reading for Pleasure: Needs and Gratifications. **Reading Research Quarterly**, Vol. 23, No. 1, p.6-50. 1988

OATLEY, Keith. **A taxonomy of the emotions of literary response and a theory of identification in fictional narrative**. Poetics, 1994

OATLEY, Keith *et al.* Emotion and narrative fiction: Interactive influences before, during, and after reading. **Cognition & emotion**, Vol. 25, Issue 5, p.818-833, 2011

PRABHUPADA, Swami. **O Bhagavad-Gita Como Ele É**. The Bhaktivedanta Book Trust, 1976

RADFORD, Colin; WESTON, Michael. How can we be moved by the fate of Anna Karenina? **Aristotelian Society**, Vol. 49, p.67–94, July 1975

RYAN, Marie-Laure. **Texts, Worlds, Stories**: Narrative Worlds as Cognitive and Ontological Concept. *In*: MÄKELÄ, Maria *et al.* Narrative Theory, Literature, and New Media: Narrative Minds and Virtual Worlds. New York: Routledge, 2016

STARRETT, Vincent. **Alice, Where Art Thou?** *In*: Brillig: Sonnets and Other Verse. Chicago: Dierkes Press, 1949

TEDX Talks. The magical science of storytelling | David JP Phillips | TEDxStockholm. 2017. (16m44s). Available at: <<https://www.youtube.com/watch?v=Nj-hdQMa3uA>> Accessed on May 4th, 2020

THE BOOK Quest. Lewis Carroll's Alice's Adventures in Wonderland. Available at: <https://yorkspace.library.yorku.ca/xmlui/bitstream/handle/10315/31842/4th_Winner_Alices_AdventuresInWonderland.pdf?sequence=1&isAllowed=y> Accessed on Feb 13th, 2020.

THE SECRET World of Lewis Carroll. Direction by Clare Beavan. Swan Films & British Broadcasting Corporation (BBC), 2015

TIGGES, Wim. **An Anatomy of Literary Nonsense**. Amsterdam: Rodopi, 1988.

UNESCO. **Decorated Cave of Pont d'Arc, known as Grotte Chauvet-Pont d'Arc, Ardèche**. 2014. Available at: <<http://whc.unesco.org/en/list/1426>> Accessed on Feb 12th, 2020

WALTON, Kendall L. **Mimesis as Make-Believe**: On the Foundations of the Representational Arts. Cambridge: Harvard University Press, 1990.

Woodruff, Paul. **Mimesis**. *In*: DESTRÉE, Pierre; MURRAY, Penelope. A Companion to Ancient Aesthetics. John Wiley & Sons, Inc., 2015

Appendix I – “You are old, Father William”

Parody by Lewis Carroll (1865, chapter 5, p.63 to 66)

“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!”

Appendix II – Extracts Analyzed

Extract 1, Chapter 1: Down the Rabbit Hole (p.2 and 3; 01:27 – 02:08)

Alice started to her feet, for it flashed across her mind that she had never before seen a rabbit with either a waistcoat-pocket or a watch to take out of it, and, burning with curiosity, she ran across the field after it, and was just in time to see it pop down a large rabbit-hole under the hedge.

In another moment down went Alice after it, never once considering how in the world she was to get out again.

The rabbit-hole went straight on like a tunnel for some way, and then dipped suddenly down, so suddenly that Alice had not a moment to think about stopping herself before she found herself falling down what seemed to be a very deep well.

Extract 2, Chapter 2: The Pool of Tears (p.15 and 16; 13:30 – 14:15)

“Curiouser and curiouser!” cried Alice (she was so much surprised, that for the moment she quite forgot how to speak good English); “now I’m opening out like the largest telescope that ever was! Good-bye, feet!” (for when she looked down at her feet, they seemed to be almost out of sight, they were getting so far off) “Oh, my poor little feet, I wonder who will put on your shoes and stockings for you now, dears? I’m sure I shan’t be able! I shall be a great deal too far off to trouble myself about you: 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! Let me see: I’ll give them a new pair of boots every Christmas.”

Extract 3, Chapter 3: A Caucus-Race and a Long Tale (p.34 and 35; 31:37 – 32:06)

“But she must have a prize herself, you know,” said the Mouse.

“Of course,” the Dodo replied very gravely. “What else have you got in your pocket?” he went on, turning to Alice.

“Only a thimble;” said Alice sadly.

“Hand it over here,” said the Dodo.

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.

Extract 4, Chapter 4: The Rabbit Sends in a Little Bill (p.50; 44:45 – 45:36)

She waited for some time without hearing anything more: at last came a rumbling of little cart-wheels, and the sound of a good many voices all talking together: she made out the words, “Where’s the other ladder?—Why, I hadn’t to bring but one: Bill’s got the other—Bill! fetch it here, lad!—Here, put ’em up at this corner—No, tie ’em together first—they don’t reach half high enough yet—Oh! they’ll do well enough; don’t be particular—Here, Bill! catch hold of this rope—Will the roof bear?—Mind that loose slate—Oh, it’s coming down! Heads below!” (a loud crash)—“Now, who did that?—It was Bill, I fancy—Who’s to go down the chimney?—Nay, I shan’t! You do it!—That I won’t then!—Bill’s got to go down—Here, Bill! the master says you’ve got to go down the chimney!”

Extract 5, Chapter 5: Advice from a Caterpillar (p.60 and 61; 52:46 – 54:07)

“Who are you?” said the Caterpillar.

This was not an encouraging opening for a conversation. Alice replied, rather shyly, “I—I hardly know, sir, just at present—at least I know who I was when I got up this morning, but I think I must have been changed several times since then.”

“What do you mean by that?” said the Caterpillar sternly. “Explain yourself!”

“I’m afraid I can’t put it more clearly,” Alice replied very politely, “for I can’t understand it myself to begin with; and being so many different sizes in a day is very confusing.”

“It isn’t,” said the Caterpillar.

“Well, perhaps you haven’t found it so yet,” said Alice; “but when you have to turn into a chrysalis—you will some day, you know—and then after that into a butterfly, I should think you’ll feel it a little queer, won’t you?”

“Not a bit,” said the Caterpillar.

“Well, perhaps your feelings may be different,” said Alice; “all I know is, it would feel very queer to *me*.”

“You!” said the Caterpillar contemptuously. “Who are you?”

Extract 6, Chapter 6: Pig and Pepper (p.90; 1:18:50 – 1:19:22)

“In that direction,” the Cat said, waving its right paw round, “lives a Hatter: and in that direction,” waving the other paw, “lives a March Hare. Visit either you like: they’re both mad.”

“But I don’t want to go among mad people,” Alice remarked.

“Oh, you can’t help that,” said the Cat: “we’re all mad here. I’m mad. You’re mad.”

“How do you know I’m mad?” said Alice.

“You must be,” said the Cat, “or you wouldn’t have come here.”

Extract 7, Chapter 7: A Mad Tea-Party (p.95 and 97; 1:22:54 – 1:23:59)

The table was a large one, but the three were all crowded together at one corner of it: “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 one end of the table.

“Have some wine,” the March Hare said in an encouraging tone.

Alice looked all round the table, but there was nothing on it but tea. “I don’t see any wine,” she remarked.

“There isn’t any,” said the March Hare.

“Then it wasn’t very civil of you to offer it,” said Alice angrily.

“It wasn’t very civil of you to sit down without being invited,” said the March Hare.

Extract 8, Chapter 8: The Queen’s Croquet-Ground (p.114; 1:39:00 – 1:39:44)

“Would you tell me please,” said Alice, a little timidly, “why you are painting those roses?”

Five and Seven said nothing, but looked at Two. Two began in a low voice, “Why, the fact is, you see, Miss, this here ought to have been a red rose-tree, and we put a white one in by mistake, and if the Queen was to find it out, we should all have our heads cut off, you know. So you see, Miss, we’re doing our best, afore she comes, to—” At this moment Five, who had been anxiously looking across the garden, called out “The Queen! The Queen!” and the three gardeners instantly threw themselves flat upon their faces. There was a sound of many footsteps, and Alice looked round, eager to see the Queen.

Extract 9, Chapter 9: The Mock Turtle’s Story (p.131 and 132, 1:54:02 – 1:54:55)

She had quite forgotten the Duchess by this time, and was a little startled when she heard her voice close to her ear. “You’re thinking about something, my dear, and that makes you forget to talk. I can’t tell you just now what the moral of that is, but I shall remember it in a bit.”

“Perhaps it hasn’t one,” Alice ventured to remark.

“Tut, tut, child!” said the Duchess. “Everything’s got a moral, if only you can find it.” And she squeezed herself up closer to Alice’s side as she spoke. Alice did not much like keeping so close to her: first, because the Duchess was very ugly, and secondly, because she was exactly the right height to rest her chin upon Alice’s shoulder, and it was an uncomfortably sharp chin. However, she did not like to be rude, so she bore it as well as she could.

Extract 10, Chapter 10: The Lobster-Quadrille (p.156 to 158, 2:16:53 – 2:18:07)

“Stand up and repeat ‘Tis the voice of the sluggard,’” said the Gryphon. “How the creatures order one about, and make one repeat lessons!” thought Alice, “I might just as well be at school at once.” However, she got up, and began to repeat it, but her head was so full of the Lobster-Quadrille, that she hardly knew what she was saying, and the words came very queer indeed:—

*“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.”*

“That’s different from what I used to say when I was a child,” said the Gryphon. “Well, I never heard it before,” said the Mock Turtle; “but it sounds uncommon nonsense.” Alice said nothing: she had sat down again with her face in her hands, wondering if anything would ever happen in a natural way again.

Extract 11, Chapter 11: Who Stole the Tarts? (p.165 to 167, 2:25:17 – 2:25:51)

“Herald, read the accusation!” said the King. On this the White Rabbit blew three blasts on the trumpet, and then unrolled the parchment scroll, and read as follows:—
*“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!”*
“Consider your verdict,” the King said to the jury. “Not yet, not yet!” the Rabbit hastily interrupted. “There’s a great deal to come before that!”

Extract 12, Chapter 12: Alice’s Evidence (p.187 to 189, 2:43:03 – 2:44:03)

“No, no!” said the Queen. “Sentence first—verdict afterwards.” “Stuff and nonsense!” said Alice loudly. “The idea of having the sentence first!” “Hold your tongue!” said the Queen, turning purple. “I won’t!” said Alice. “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!” At this the whole pack rose up into the air, and came flying down upon her; she gave a little scream, half of fright and half of anger, and tried to beat them off, and found herself lying on the bank, with her head in the lap of her sister, who was gently brushing away some dead leaves that had fluttered down from the trees upon her face. “Wake up, Alice dear!” said her sister; “Why, what a long sleep you’ve had!”