

**GROTESK VE İNGİLİZ EDEBİYATINDAKİ GROTESKİN EDEBİ
İFADESİ: LEWIS CARROLL'UN ALICE HARİKALAR DİYARINDA VE
JONATHAN SWIFT'İN GULLIVER'İN GEZİLERİ**

Ayşe ESER

**Yüksek Lisans Tezi
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Danışman: Doç. Dr. Petru GOLBAN**

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TEKİRDAĞ NAMIK KEMAL ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI
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İngiliz Dili ve Edebiyatı Anabilim Dalı Yüksek Lisans programı öğrencisi **Ayşe ESER** tarafından hazırlanan “**Grotesk ve İngiliz Edebiyatındaki Groteskin Edebi İfadesi: Lewis Carroll’un “Alice Harikalar Diyarında” ve Jonathan Swift’in “Gulliver’in Serüvenleri”** konulu YÜKSEK LİSANS Tezinin Sınavı, Namık Kemal Üniversitesi Lisansüstü Eğitim Öğretim Yönetmeliği uyarınca günü saat’da yapılmış olup, tezin OYBİRLİĞİ / OYÇOKLUĞU ile karar verilmiştir.

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Bu tez grotesk ve İngiliz edebiyatındaki groteskin edebi ifadesi ve Lewis Carroll'un "Alice Harikalar Diyarında" ve Jonathan Swift'in "Gulliver'in Gezileri üzerindeki grotesk konseptin analizi hakkındadır. Carroll'un "Alice Harikalar Diyarında" romanı ana karakter, Alice'in hayal dünyası tarafından yaratılmış olan fantezi dünyasına yapılan bir yolculuk olarak yaklaşılır. Okuyucu, belli bir gerçeklik görülmeyen dünya olan Harikalar Diyarı'na yolculuk ediyor. Bu dünya saçmalıklar, anlamsızlıklar ve tutarsızlıklar tarafından yönetilir. Aynı zamanda, romanın çoğu elementi yazarın yaşadığı zaman olan Viktorya dönemindeki İngiltere'nin fikirlerini ifade eder. Amaç, Carroll'un esas niyeti grotesk konsepti kullanarak gülünç karakterleri göstermek ve Viktorya toplumunu yermektir. Burada tezim grotesk, karnivalesk ve yerme gibi teorik yapıları kullanarak Viktorya döneminin tarihsel, kültürel ve sosyal alt yapılarını gösterir. Bu tez, grotesk elementleri üzerinden Harikalar Diyarı'nın kendi kuralları ve değerlerin olduğunu anlamakta Alice'in yetersizliğini gösterir. Carroll, Kraliçe gibi Harikalar Diyarı'nın otoriter karakterleri üzerinden Viktorya toplumunu ve İngiliz hukuki sistemini yerer. Romanın yermesi, grotesk ve karnivalesk elementleri kullanılarak Harikalar Diyarı'ndaki varlıklarla tuhaf figürleri gelenekleri, diyalogları, ve olayları kapsar.

Swift'in "Gulliver'in Gezileri" romanı dört farklı yolculuk hakkındadır. Bu yolculuklar sembolik, temsili ve önemlidir. Jonathan Swift, grotesk gerçeklik ve grotesk bedenleri kullanarak İngiliz toplumu üzerindeki yermesine odaklanmaktadır. Gulliver'in ilk yolculuğu Swift'in insanların küçük bedenlerini yediği Lilliput; ikinci olan insanoğlunun yetersizliğini yediği Brobdingnag; üçüncü olan felsefe ve bilimi yediği Laputa ve son yolculuğu insanoğlunu genel olarak kınaması üzerine hiciv yaptığı Houyhnhnms'dır. Bu dört yolculuk Swift'in hicivi kendi dönemi ve gelecek insanoğlunu üzerindeki eleştiriyi yansıtmaktadır.

Bu tez, Lewis Carroll ve Jonathan Swift'in tuhaf figürleri, saçma gelenekleri ve anlamsız diyalogları gibi grotesk elementleri kullanarak İngiliz toplumu yermek için ana karakterleri Alice ve Gulliver'i inşa eden yolları göstermek istedim.

Anahtar Kelimeler: Grotesk bedenler, Grotesk gerçeklik, Hiciv, Karnivalesk

ABSTRACT

Institution, Institute, Department	: Tekirdağ Namık Kemal University, Institute of Social Sciences, : Department of English Language and Language
Title	: The Grotesque Concept and Its Representation in English Literature: “Alice’s Adventures in Wonderland” by Lewis Carroll and “Gulliver’s Travels” by Jonathan Swift
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The present thesis is an analysis of the grotesque concept and its representation in English literature, namely in *Alice’s Adventures in Wonderland* by Lewis Carroll and *Gulliver’s Travels* by Jonathan Swift. The novel *Alice’s Adventures in Wonderland* is approached as a journey to a fantasy world that is created by the protagonist, Alice’s imagination. The reader is traveling to Wonderland as a world with no obvious reality. This world is ruled by nonsense and incoherence. At the same time, many elements of the novel express the ideas of the writer’s time, Victorian England. The purpose here is to argue that the basic intentions of Lewis Carroll were to satirize the Victorian society and to show the absurd characters by using the grotesque concept. Here, my thesis presents historical, cultural and social background of Victorian period, as well as the theoretical frameworks of the grotesque, carnivalesque and satire as to finally reveal, Alice’s inability to comprehend that Wonderland has its own rules and values over the grotesque elements. Carroll satirizes the British judicial system and Victorian society through the authority characters of Wonderland such as the Queen of the Hearts. The novel’s satire encompasses bizarre figures, traditions, conversations, and situations with Wonderland creatures by using grotesque and carnivalesque elements.

The novel *Gulliver’s Travels* is about four different voyages. These voyages are symbolic, representative and important. Jonathan Swift focuses his satire on English society using grotesque realism and grotesque bodily elements. Gulliver’s first voyage is to Lilliput, where Swift satirizes the littleness of people; the second one is to Brobdingnag, where he satirizes the poorness of the mankind; the third one is to

Laputa, where he satirizes science and philosophy and last one is to Houyhnhnms, where he satirizes the human condition, in general, and promotes the condemnation of human beings. These four voyages reflect Swift's satire as criticism on his own time and the future of mankind.

The thesis also reveals the ways in which Lewis Carroll and Jonathan Swift construct their protagonists, Alice and Gulliver in order to satirize the English society by using grotesque elements such as bizarre figures, absurd conventions and ridiculous conversations.

Keywords: carnivalesque, grotesque bodily elements, grotesque realism, irony, satire

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INTRODUCTION

Alice's Adventures in Wonderland is a Victorian novel which was written by Lewis Carroll in 1865. In the novel, the main character, Alice, is a seven-year-old girl. Adventures in the novel start with Alice when falling through the rabbit-hole and she begins discovering Wonderland. Wonderland is a place where you can face bodily changes and other strange situations. When Alice's adventures start in Wonderland, readers encounter some absurd characters, such as the Mad Hatter, the Queen of Hearts, the Caterpillar, the March Hare, and the Cheshire Cat. These characters have human bodies and animal heads. There are too many different animals which can talk and wear clothes like human beings. Along with changes in physical appearances, there are also intellectual changes. They do not apply logic and they have more different rules and laws than people's. Apart from these, readers encounter human creatures with grotesque bodies and sets of cards. These cards are described with the qualities of human bodies.

While in Wonderland, Alice has different situations of nonsense and incoherence. These situations are not actually in her world outside the rabbit-hole. First of all, she falls down through the rabbit-hole. Then she swims in a pool which is full of her own tears and takes pieces of lessons and advises from different characters, such as the Caterpillar and the Duchess. A baby transforms into a pig and she sits on a table of tea time which does not change. At the same time, she plays the croquet game without any rules as she listens to the Queen of Hearts who commands to have everyone's heads off. Alice speaks with a cat. But this cat disappears with its big smile. And finally, she participates in a trial. But this trial is more different than the trials people know. The order is out of equality and logic here. If people look at the events from Alice's perspective, there are no order, logic, laws, and rules at the moment of the development of Alice's adventures in Wonderland. Even though there are no order, logic, laws or rules, Alice must communicate with the figures of authority such as the King of Hearts, the Queen of Hearts and the Duchess. Elements of carnivalesque and grotesque are presented in *Alice's Adventures in Wonderland*.

Gulliver's Travels is a travel book which is written by the Anglo-Irish satirist, essayist, political pamphleteer, poet, cleric, who became Dean of St. Patrick's Cathedral in Dublin, and author, Jonathan Swift in 1726. Swift was a great writer in showing chaos, confusion, and corruption of eighteenth-century England. He noticed the absurd and injustice behind common sense. Jonathan Swift's bright intelligence could understand evil in all of its forms and areas of existence and he could not allow the lack of absence of common sense and reason in any aspect of human life. Due to these ways of the world, Swift felt responsible for improving it. He felt that any person could not success perfection. He would wear masks to show that he was independent in order to satirize whomever or whatever he had a target. Swift became a master on the genre of satire, which employs techniques to reveal, analyze and criticize absurdity and corruption of an individual or a society through the uses of irony, satire, exaggeration, ridicule or humor.

In literature, there are three important kinds of satire: Horatian, Juvenalian and Menippean satire. Swift relies particularly on Menippean satire in *Gulliver's Travels*. This satire is the dominant one lacking the focus of a basic aim. This satire is also more psychological. People look at the whole book, *Gulliver's Travels* is a Menippean satire. In *Gulliver's Travels*, Jonathan Swift implies the Lilliputians as unimportant and degenerate politicians, the Brobdingnagians as representative examples of moral giants, the Laputians as crazy scientists, and finally, Houyhnhnms are animals symbolizing the perfection of nature. Lemuel Gulliver thought them as his masters. The Man is Yahoo with an ugly body and intellect. Yahoos are pathetic representations of human beings.

Gulliver was constantly watching the matters of the Court of Lilliput, which was the most important part of the political satire. He compared the political condition of England with the country of Lilliput. In the chapter "A Voyage to Lilliput", the social background is England and the issue is politics. In Lilliput, the human being is viewed with the focus on the "inside". Satire on social background includes England, politics, and war. Satire on human nature includes spiritual existence as immoral. "A Voyage to Brobdingnag" attacks human pride and compares the moral man to the representative man. In Brobdingnag, the satire on social background includes the European government and human nature with the physical, private, external and intimate.

Brobdingnagians are moral, nice and noble. The focus seems to be on the outside and physical appearance. Jonathan Swift was interested in making many comparisons and turning the situations in the Lilliputians where Lemuel Gulliver was a Lilliputian in Brobdingnag.

In the chapter of “A Voyage to Houyhnhnms”, there are wild human-like beings called *Yahoos*, and a race of horses called *Houyhnhnms*. Houyhnhnms mean the perfection of nature. In presenting the lands of Houyhnhnms and Yahoos, there is a satire on the human condition. Houyhnhnms represent “horse” and horses represent reason, rationalism, calculation, and logic. These representations show Swift’s support for Neoclassical principles. Although horses lack feelings such as “love”, they express the ideal community based on Neoclassicism, rational existence, reason and common sense. Horses embody this neoclassical ideal. First of all, they lack individual features and they lack feelings. Gulliver was a member of a horse’s household and accepted their lifestyle while refusing the Yahoos which represent “people”. After his return to England from his fourth voyage, Gulliver spent much of his time in his fixed conversation with the horses. He was highly disappointed after all of his adventures among different lands and different people and consequently refused the full of human beings and selected Houyhnhnms instead.

CHAPTER 1

BAKHTIN ON GROTESQUE: A THEORETICAL FRAMEWORK

1.1 Theoretical Frameworks: Grotesque and Carnavalesque in *Alice's Adventures in Wonderland*

The main theoretical framework is grotesque in *Alice's Adventures in Wonderland* and *Gulliver's Travels*. The word "grotesque" originally emerged in 1500s. It comes from the Latin root "grotto". It means "a small cave or a hidden cave". Because in the past, a number of ancient cave paintings were discovered by people. The art in these paintings had no respect for the mimetic principles. These paintings were non-realistic in nature. They often contained a mixture of human and animal creatures. The Italians described these paintings as disgust. They considered them to be rude and comic art.

In 1600s, the term "grotesque" first emerged in literature, especially with French literature. It consolidated the term's connection to the physical body. Most of these references were connected to body parts. The term "grotesque" succeeded the popularity in 1800s in England and Germany. It was used for satire and caricatures at that time. The main reason here is that Enlightenment, the age of reason, was underway. Anything that expressed as excessive or exaggerated was comprehended to be comic, as opposed to the enlightened thought or idea, and thus excellent step for mockery.

The most significant example is Friedrich Schlegel. His 1804 *Conversation on Poetry* means the terrible aspect of humor and comedy. This has been seen as a definition of the Grotesque in literature. In the twentieth century, the literary and visual movements such as Surrealism, Theatre of Absurd and the theatre of Grotesque were affected by the mixture of comic and terrifying. Therefore these movements get a relation to the literary Grotesque. Many Grotesque stories are dreamlike and anti-mimetic. The best examples of this are Franz Kafka's *The Metamorphosis* and Nikolai Gogol's *The Nose*. These examples do not show any distinguishable reality. They are known as nightmarish, comic or surreal. With these examples, Grotesque is often rooted in the physical.

Another best example is Mikhail Bakhtin. He is important in the development of the literary Grotesque. He gave its importance in the work of *Rabelais and His World*. Bakhtin argued the concept of excess. He gave it especially in relation to the body and food. He discussed that the Grotesque usually exaggerated a negative characteristic. But he argued that the Grotesque did not exaggerate a negative phenomenon for the aim of refusing it.

Now, the Grotesque is defined as “strange, extraordinary, bizarre, funny, ridiculous, caricatural and so on”. Grotesque signifies the exaggerated and extreme representations of bodies, traditions, and dialogue. This is the most important characteristic of the grotesque. In these exaggerations, the grotesque needs a sense of openness and multiplicity. Because it needs to resist summarizing the concepts which can limit the comprehension of the representations. One of the best representations of the grotesque is the grotesque body. The grotesque, the material and the body are extremely important. The body and the material are narrowly connected with drinking and eating as they are the most important signs of the grotesque body. These important signs help the body to have the qualities of openness and multiplicity. Therefore, the body must be incomplete, unfinished and open. People are aware of their bodies and being able to constantly grow and renew themselves. In this manner of grotesque, everything becomes exaggerated and unmeasurable. The dialogue and the movements are available in the grotesque in order to make familiar one defamiliarize strangely and exaggerate.

According to Mikhail Bakhtin, the grotesque is an approach to overcome the evil aspects of the world. The grotesque is a way to try to take control of the aspects of environments in which people are afraid of horror films. If people explain “the grotesque” clearly, it is expressed as “strange, extraordinary, bizarre, funny, ridiculous, caricatural and so on”. The grotesque adds a sense of change of the body. It leads to a renovation of one’s body. It is a way to describe the secret and mysterious aspects of reality. Here suddenness, surprise, strangeness and dynamic actions are in question. The grotesque literature makes the human world seem unreliable and it inspires the readers with a fear of life. At the same time, according to Mikhail Bakhtin, grotesque is closely connected to carnivalesque. Carnivalesque is highly related to freedom from social

borders. It is a sense of time and place. It makes feel these characters in carnivalesque that they belong to a whole. There is a relation between carnivalesque and grotesque. Carnivalesque is a period of freedom from the formal culture. The disbalance and exaggeration in grotesque signs are the natural outcomes within carnivalesque. There is the existence of carnivalesque and grotesque signs in the novel. The elements of Bakhtin's concepts of carnivalesque and grotesque can be expressed as the changes in shape and sizes of the bodies of some characters, the unchanged eating and drinking, and disorganized social behavior.

As a result, the important use of the grotesque, especially in the carnivalesque, removes masks of the traditions which are enforced by the Victorian social system, in which the novel is written. Therefore the carnivalesque and grotesque signs and the use of irony will show us in this work to appear how Carroll applies something artificial of people's images of themselves, their traditions.

1.2 Theoretical Frameworks: Grotesque and Satire in *Gulliver's Travel*

In '*Rabelais and His World*', Mikhail Bakhtin came up with the concept of Grotesque Realism. This concept is an analysis of literature and language involving the body. This means continuity of Mikhail Bakhtin's concept of shifting the structuralist and formalist focus on abstract structures of the language of realist individual and social signs of language.

Grotesque Realism is not the objectification of the body, nor is it basically using disrespectful gestures to make absurd jokes or comments. Mikhail Bakhtin shows grotesque realism as something clear and positive. All of the people have bodies. When we focus on the bodies of the real world as a universal, all of us have bodies. Because it is universal, this concept of grotesque realism is both material and cosmic. It is a universal thought of the collective ancestral body of the people.

Degradation digs a bodily grave for a new birth; it has not only a destructive, negative aspect, but also a regenerating one. To degrade an object does not imply merely hurling it into the void of nonexistence, into absolute destruction, but to hurl it down to the reproductive lower stratum, the zone in which conception and a

new birth take place. Grotesque realism knows no other lower level; it is the fruitful earth and the womb. It is always conceiving.
(Bakhtin, 1984, p. 21)

In this quotation, Grotesque realism actually relies on degradation. Here Bakhtin shows that degradations are not disrespectful. It is a degradation from the spiritual or abstract world to the real or material world. It is a reference to come down the earth. Therefore, some topics include the actions of the body; eating, drinking, time, reproduction, birth, etc. All of these show something like renewal, consumption, and transition. Therefore, the focus on the body is a great moment for realism in that it focuses on actual physical changes in time and history. In the history of the novel, *Gulliver's Travels* is the most important work as it shows the ways that the novel inherits and develops Grotesque Realism and Menippean satire. *Gulliver's Travels* is seen as one of the early important novels like Robinson Crusoe. In *Gulliver's Travels*, there are two significant comprehensions: Grotesque Realism and Menippean Satire. Some critics have thought Menippean Satire as though to discuss that the genre of *Gulliver's Travels* is the kind of prose fiction, that is not the book. Northrop Frye, who is one of the most important critics, mentions that "most people would call Gulliver's Travels fiction, not a book. It must be another form of the book then." For example, Menippean satire.

Menippean satire is a sort of satire, especially in prose, it has a structure and length similar to a novel and it is characterized by attacked mental attitudes rather than exclusive individuals. The second traditional comprehension is that "grotesque" and "realism" are two main and completely different aesthetics dimensions. The grotesque aesthetics in *Gulliver's Travels* do not adapt to the realistic aesthetics of the novel. The realistic elements of Gulliver's Travels are a concern with individual experience of social background and textual representation of this concern. There is not a textual representation in this novel. On the contrary, there is a fantasy representation. This novel contains fantastic, supernatural creatures and settings. The present of the realistic element is discussable, absent because of the fantastic elements. It may be noticed that the concern with individual experiences and social background, but in the textual representation of this concern which is materialized by fantastic creatures and settings

CHAPTER 2

ALICE'S ADVENTURES IN WONDERLAND

2.1 Victorian Period

Victorian period is the most important time of the reign of Queen Victoria in England. Her reign lasted between 1837 and 1901. Queen Victoria was a symbol of this period. At the same time, she ruled her country for nearly sixty-four years, gave her name to an age of social reforms and created moral examples to her nation with her book *Our Life in Highlands*. This book was a sort of family diary. Queen Victoria's basic and virtuous behavior made the monarchy more popular and famous. The reign of Queen Victoria revealed the peak of Britain's imperial ambitions and purposes. For example, the loss of the American colonies in 1783 made the opinion of empire building unpopular and infamous. But, in 1850, Britain started to battle colonial wars, for example, the Crimean War against Russia in 1854.

The Victorian age involved most of the eighteenth-century all around Britain. It was an age of dramatic change in the lives of the British and the other population. People encountered the quick improvement of the Industrial Revolution, the rise of an extensive and strong kingdom, evolutions and progress in education, trade, medicine, transport, literature, and religion. On the other hand, it was an age of big abundance and concession. However, for most people, the quality of life was very low. Because there were long and difficult working hours. People worked in unhealthy factories or places and lived in unhealthy conditions at that time. At the same time, there was an extraordinary rise in population. During the century, the population almost doubled. Especially, it was quick in urban places. These were supported by the rise of industry. This attracted increasingly skilled and unskilled people's attention. But this situation caused people's housing. Because it was very insufficient and people started to live in unsanitary slums. Most families usually shared one room without a toilet or flowing water.

In Victorian period, the employment of children was quite widespread. Many children under the legal minimum age were employed at very dangerous works. They were employed in the coal mines or they cleaned the chimneys. For example, Charles

Dickens started working when he was twelve in a factory since his father got arrested. Working hours for children under the minimum age were very long. Most people from the upper and middle classes wished 'respectability'. They saw the queen as their symbolic person with her husband and nine children. They described her as the perfect femininity which was focused around motherhood, family and the rules of good manners. Thanks to this, the Victorian age was very important in which childhood and children were known as a prominent and valuable step in life. Hereby, the Victorian people started entertaining their children with stories.

In the twelfth-century, the word "Victorian" had different meanings. It started to describe as old-fashioned, prudish and suppressed. But many scholars approached Victorian period as second English Renaissance. Because England began to have big expansion with culture, power and wealth. During the reign of Queen Victoria, Britain became the wealthiest nation in the world. Many places were named after her. Britain did not lose any wars during her reign. She impressed many authors to write something on human rights and saving poor people. On the other hand, she influenced Europe. Therefore, she became the "Grandmother of Europe"

In religion, Victorian people lived a great time of suspect. These were Evangelicalism, the Oxford movement, the Broad Church, the rise of Unitarianism and so on. However, the most important movements are Evangelicalism and the Oxford movement. In the movement of Evangelicalism, people believed in the significance of conversion experiences and the Bible as the only phase for faith as the means of salvation. In the Oxford movement, Catholics in Britain answered the challenges of science. This movement found its expression with the English cardinal Henry John Newman. In ideology, politics, and society, Victorian people revealed amazing innovation, change, and movements such as democracy, feminism, socialism, Darwinism and so on.

Victorian period is divided into three parts: the early period, the mid-Victorian period and the late Victorian period. The early period appeared between 1837 and 1848. This period called the time of troubles in Victorian society. Unemployment began in England. Because of this big problem, a harsh depression emerged among people and

this caused rebellions. In 1836, the Chartists emerged. They were a working-class movement. They started to become more active in 1838. Their purpose was to take political rights, social reforms and effect for all the working classes.

The mid-Victorian period appeared between 1848 and 1870. This period had many problems. However, it was the time of financial wealth and economic success. The institutions started to work well. When people look at the revolution, hope, energy, and wisdom of Victorian society, this mid-Victorian period can be defined as “The Age of Improvement”. In 1851, Queen Victoria’s husband, Prince Albert, opened the Great Exhibition. This showed Britain’s economic success and industrial power to the world. It was at Crystal Palace which was designed by Sir Josep Paxton and was built in Hyde Park. Many people from all around the world came and displayed their works to visitors. Hereby, people became very interested in exhibitions. The late- Victorian period appeared between 1870 and 1901. Many Victorians called this period as the time of serenity. Victorian people lived in wealth and fruitfulness. But this would cause some problems at the same time. Because in the late-Victorian period, the British Empire had an area of 4 million square miles and had to rule more than 400 million people. But, the Empire started to have difficulty in controlling these lands and people. Among these lands, India was very significant for the Empire. Because it was an economical door for British goods. At the same time, India was strategically essential for Britain to control of Asia. India became the most important and largest importer of cotton. Hereby, Queen Victoria became the “Empress of India” in 1877. The Victorian period ended with the death of Queen Victoria in 1901.

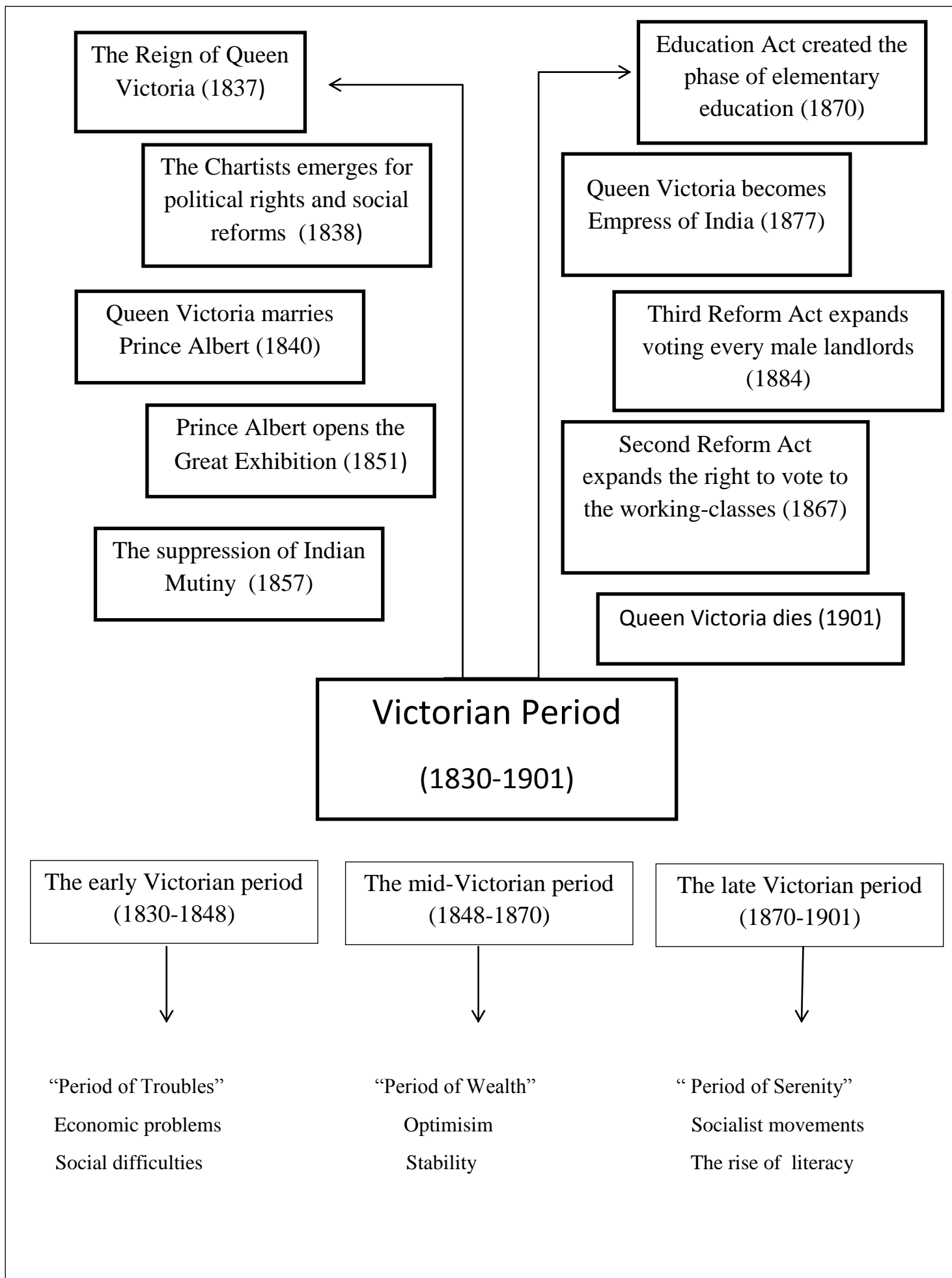
During the reign of Queen Victoria, literature gained very important success. The Victorian Age became a new period after the Romantic revival. This period was preceded by Romanticism and it was followed by Realism. It could actually be approached as a connection of writing style between Romanticism and Realism. The Victorian period is the expression of connection from Romance to Realism. Realism emerged in the Victorian cultural background as a means of rendering fidelity to actuality in its representation, thus defining a literary method and a particular range of subject matter, and being loosely synonymous with verisimilitude. The Victorian period is actually Post-Romantic. Fiction is a dominant literary form but the dominant literary

genre is Realism. The Victorian period co-exists in traditional and innovative elements. It is characterized by complexity and diversity. Innovation is more real complexity. It has many trends more than traditions. While the Romantic period was ruled by the emotions, the agitation of the soul and dreams, the Victorian period wanted to give a connection between these aspects and values in a search for balance and strict morality. Victorian Literature could not detach itself so easily from the Romantic period as well as it could not achieve a complete sense of balance. Victorian literature is the body of poetry, fiction, essays and letters which are produced during the reign of Queen Victoria between 1837 and 1901.

The literature of the period depicts a society that is more reflective about their actions. Although there are difficulties, it can adapt to different conditions and changes. Victorian poetry was related to social reality and improvement. There were two types of poetry. The first one was the creation of the royal poetry which was concerned with the belief of the importance and greatness of England. On the other hand, the second one was the creation of the poetry about disbelief which overcame the ethical problems came with science. In Victorian period, all of the poets were seen as a prophet or a wise person. Victorian people hoped that the poets might compromise faith and improvement. The most famous and significant poets of this period were Alfred Tennyson, Robert Browning, Elizabeth Barret Browning, and Matthew Arnold. Elizabeth Barret Browning wrote beautiful and appealing love sonnets, Matthew Arnold wrote his poems to express his displeasure with his period. During Victorian period, the novel showed a big and quick development. It gradually became the most dominant genre in Victorian Literature. Its successful development of this was the yielding of Romanticism to Realism, the correct idea of economic and individual problems, and social relationships. *Adventures of Alice* can be examples of this. It offers a society that through rational thinking gives an effort to see, understand and arrange life and society. It offers a society that tries to be clever and practical and to have a sense of life.

Alice in *Wonderland* must face a world where there is no centrality about changes from a scenario to the scenario without warning. At the beginning of *Wonderland*, Alice must quickly adapt to the new conditions and new contexts that she is involved in the novel. Alice grows more reflective and conscious character about the

actions that surround her and that she becomes part of. However, throughout the novel, Alice is often searching a balance by wondering, by questioning everything that seems nonsense, absurd to her by embodying one of the main characteristics of Victorian literature. Lewis Carroll created “nonsense” in Victorian literature. In his book, he created an absurd world where the social laws, rules, and traditions were separated, the relationship between cause and effect did not exist, and time and space lost their meaning and function of order to human experiences.



2.2 Children Literature and *Alice's Adventures in Wonderland*

Children literature has an important role in Victorian Age. Literature in Victorian period includes most of the values and way of thinking of the time. Children literature expresses the vision of children in the period. People have thought children literature as books for children for years. However, there are many different and various definitions for children literature. At the beginnings of children literature, people have entertained children orally with stories and fables. This literature has developed from stories and fables which passed down orally from generation to generation.

In the earliest times, the literature focused on myths which were written orally and then were developed to stories which

In Victorian period, the employment of children was quite widespread. Many children under the legal minimum age were employed at very dangerous works. They were employed in the coal mines or they cleaned the chimneys. For example, Charles Dickens started working when he was twelve in a factory since his father got arrested. Working hours for children under the minimum age were very long. Most people from the upper and middle classes wished "respectability". They saw the queen as their symbolic person with her husband and nine children. They described her as the perfect femininity which was focused around motherhood, family and the rules of good manners. Thanks to this, the Victorian Age was very important in which childhood and children were known as a prominent and valuable step in life. Hereby, the Victorian people started entertaining their children with stories such as *Black Beauty* by Anna Sewell, with adventure books such as *Treasure Island* by Robert Louis Stevenson, and with examples from nonsense literature such as *Alice's Adventures in Wonderland* by Lewis Carroll.

First of all, the origin of the vision of children in the Victorian period is important. There were two visions of childhood at that time. The first one was a romantic ideal of childhood and the other one was the evangelical aspect that childhood was the most important point where souls could be saved from sin to reform society. But when we think these two views, we can believe that childhood was a state of "innate innocence", "great spiritual" and "emotional importance". Some Victorian

people believed that children were a representation of innocence, purity, and virtue. They are separated from the corruption of the world of adulthood. Because of this aspect, Victorian children literature had purposes to protect children from a corrupted world and to promote the vision of children. In Victorian times, adults produced children literature and provided children with literature. They had the concern about children and the values which wanted to be transferred to them in the most important body of life. With Victorian children literature, the fairytale is the most important genre. And most of them had a clear symbol of the ideal of childhood and the ideal image of children.

Fairytales commonly depict a protagonist who has violated a boundary or prohibition in some way and so must perform a task, which in turn becomes part of the protagonist's characterization. Eventually, the protagonist will encounter enemies, usually in the form of witches or monsters, or friends whose magical gifts enable the protagonist to deal with a new task or test (Roberts 357)

In Roberts' opinion, *Alice's Adventures in Wonderland* adapts perfectly to the definition of the fairytale since Alice enters through the places where she is not assumed to be in; for example, the rabbit-hole to enter Wonderland. So, although Alice adapts perfectly to the definition of the fairytale, the irony mentioned in Alice who crosses through the limit and gets into the rabbit-hole is that the fairytale main character is assumed to cross a limit to perform a task. Alice is the main character who lacks one. Alice can complete the specific tasks that she has provided after she falls into the rabbit-hole. At the same time, Alice has no real enemies in Wonderland. In *Alice's Adventures in Wonderland*, there is a world of sense over nonsense and rational over irrational. This may make it difficult for children's creativity to improve. In contrast to Victorian order, *Alice's Adventures in Wonderland* amuses the children with its absurd and talking animals and repetitious actions in a world where Alice becomes an adventurer. The fairytale elements reveal another reality which battles children's opinions about logic and encourages their imagination.

Consequently, *Alice's Adventures in Wonderland* belongs to the tradition of Victorian children literature. This novel has the definition of the fairytale and elements

of carnival and grotesque. It presents the dynamics of change and instability. They overreach the limits of the genre and make the novel a deconstructing device of the Victorian self.

2.3 Lewis Carroll and *Alice's Adventures In Wonderland*

The original name of the author of *Alice's Adventures in Wonderland* was Charles Lutwidge Dodgson. But this novel is written under the name of Lewis Carroll. He was an English writer, mathematician, deacon and photographer. He was the first one of eleven children. When he was a child, he would entertain his sisters and brothers with puzzles and games which he invented. He continued to be an inventor for the entertainment of children in the rest of his life. Lewis Carroll was a well-disciplined, meticulous and conservative person. Accuracy, order, rules, and laws were everything for him. When he was a teacher at Oxford University, his students never described Carroll as a friendly, warm-hearted or humorous man. This was the other part of his life. On the other hand, he had a big love for children. He thought his own childhood as the happiest time in his life. When he became an adult, Carroll completely enjoyed the small children. In his life, he loved only one child, Alice Liddell who was the daughter of the Dean of Christ Church, Henry Liddell. Alice Liddell was a big inspiration for Carroll. One day, when he went for a walk with Alice, his ideas of *Alice's Adventures in Wonderland* appeared. Hereby, it would become a legendary novel. Carroll. He wrote something on this walking.

I made an expedition up the river with the three Liddell girls, we had tea on the bank there, and did not reach Christ Church till half-past eight... on which occasion I told them the fairy tale of Alice's Adventures Under-ground, which I undertook: to write out for Alice.

This situation becomes the beginning of *Alice's Adventures of Wonderland*. It first published in 1865. It became one of the most famous books in English Literature and a strange one among Victorian writings. He loved to create new ideas about the most unimaginable issues and subjects in England. Many children loved his book but at the same time, many best writers such as James Joyce, Virginia Woolf and so on were inspired by Carroll's works. Lewis Carroll was an organized writer. He loved to record letters and the position of people when they met. People can see this now in Carroll's works. He had an obsession with perfection. Carroll worked with some illustrators like Henry Holiday, John Tenniel and Harry Furnis. The writer sent the illustrator quantities of the photograph who showed this feature which he found the inspiration or requested

him to meet with friends or strangers to take fragments of aces that Lewis Carroll had though available or the illustrations. In this obsession, the origins of Carroll's grotesque aesthetics may be marked. Grotesque signs give a lot of significance to circumstances while describing, for example, grotesque bodies. The significance is given to the situations of the bodily grotesque signs. These signs depend on the idea that the grotesque makes people aware of the reality. This exposes the material and makes the reader curious about being human.

Carroll had some topics in his life. His writings were affected by these topics such as time, eating, animals and language. About time, Carroll kept away from being caught or trapped by time. In his work of *Alice's Adventures of Wonderland*, this consciousness of time is available in the character of the White Rabbit at the beginning of the book. This character is always nervous about not being late and it always appears to be on *time*. Moreover, time is available at the Tea Party with the character, Mad Hatter. In both of two examples, the topic of time has ironically appeared as a nonsense Victorian tradition. Because there is not an exact and logical explanation of the reason why it is significant to always be on time.

Carroll was also related to eating. He had a tendency to describe human beings who were extraordinary fat or extraordinary thin. In his writing, food and drinks are significant in the effect which they have on Alice's body. As a result, in the creation of the grotesque body, it is nearly concerned with food. In Carroll's relation to animals, he thought them as superior to people. There was something that had a result in Wonderland, many of the characters are animals or sets of cards, which are impersonated, and a few humans, except Alice, that seem in the book are shown grotesquely. All in all, Carroll showed close attention to the use of language and the words that he talked ridiculously as it is proved in his letter to Gertrude Chataway, who was the most significant child-friend in his life when the expression "drink her health" is given more than one idea.

I am writing this to wish you many and many a happy return of your birthday to-morrow. I will drink your health, if only I can remember, and if you don't mind - but perhaps you object? You see, if I were to sit by you at breakfast, and to drink your tea, you wouldn't like that, would you? You would say "Boo! hoo! Here's Mr. Dodgson's drunk all my tea, and I haven't got any

left!" So I am very much afraid, next time Sybil looks for you, she'll find you sitting by the sad sea-wave, and crying "Boo! hoo! Here's Mr. Dodgson has drunk my health, and I haven't got any left!" And how it will puzzle Dr. Maund, when he is sent for to see you! "My dear Madam, I'm very sorry to say your little girl has got no health at all! I never saw such a thing in my life!" "Oh, I can easily explain it!" your mother will say. "You see she would go and make friends with a strange gentleman, and yesterday he drank her health!" "Well, Mrs. Chataway," he will say, "the only way to cure her is to wait till his next birthday, and then for her to drink his health."

And then we shall have changed healths. I wonder how you'll like mine! Oh, Gertrude, I wish you wouldn't talk such nonsense!

(Letter to Gertrude Chataway, 13 Oct 1875, p.381)

Here as in *Alice's Adventures of Wonderland*, the use of language for communication is taken by Lewis Carroll to its only actual meaning while doing the same development of paying attention to the use of language that in *Wonderland*, the characters do regarding the communication and speech of Alice and she uses the words that she uses. Hereby, it is demonstrated in the language how the social traditions about language may cause the creation of a nonsense dialogue since human beings are used to talk in the way that they have been imposed to without absolutely thought about the words and how their actual meaning may affect the message which wants to be delivered.

The book, *Alice's Adventures of Wonderland*, is within the framework of Victorian children literature. It belongs to the genre of the fairy-tales. Nina M. Demurova is a university instructor and Russian translator of *Wonderland and Looking Glass*. She made some researches on *Alice's Adventures in Wonderland*. According to Nina M. Demurova, this book is closer to this English ironic development of the fairy tale convention. In this irony, Carroll appeared his book by defining opinion in children literature and the writer could write a tale for children with the complexity and literary worth to equal adult literature.

In his book, Carroll expressed the topics which were of more relation in his life. But at the same time, he could express Victorian values with a sense of irony in order to laugh at the traditions which are imposed and agreed by the society of the time. These traditions are described in the book to be thought, analyzed and criticized as involved deeply in a carnivalesque atmosphere full of grotesque signs.

2.4 The Grotesque Concept in *Alice's Adventures in Wonderland*

Alice's Adventures in Wonderland contains important elements of carnivalesque and grotesque to describe ironically Victorian society and to expose the nonsense of the conventions of time. Carnival is the place and the moment where everything that was considered to be part of the formal culture, the norm is replaced by the informal culture by giving place to disorder, laughter, and grotesque representations. On the other hand, one of these grotesque representations was the ambivalent figure of the underworld. When Alice falls down into the rabbit-hole before she enters the Wonderland, all the actions and characters are not a representation of what is underworld, but a representation of the life on earth. We can see a representation of the Victorian system and society at that time. Other two important elements of carnivalesque and grotesque are available in food and the body.

“The grotesque body, as we have often stressed, is a body in the act of becoming. It is never finished, never completed.”
(Bakhtin, 1984, p. 317)

In this quotation, Mikhail Bakhtin sees the grotesque as a whole element in the happy cycle of birth, death, and rebirth. It is always under construction. It is created and builds and creates another body. In addition, the body is absorbing the world and is itself absorbed by the world. The most significant role in the grotesque body is these parts of the grotesque body where it grows itself, beyond its own limits, where it conceives a new body. They have an important role in a grotesque image of the body. They are the predominant positive exaggeration. And they may even become detached from the body and lead an independent life as they overshadow the rest of the body as something secondary.

The most important events in the life of the grotesque body, the acts of physical drama appear in this sphere. Eating, drinking, sweating, blowing of the nose, sneezing, as well as mating, pregnancy, birth, growth, old age, sickness, death, torn apart, dismemberment into the pieces of absorption of another body are committed on the boundaries of the body and world, or on the boundaries of the old and new body. In all these events, the beginning and end of life are nearly connected to each other.

The grotesque body is cosmic and universal. It highlights common to all space elements such as earth, water, fire, and air. And it is directly connected to the sun, to the stars. It includes the signs of the zodiac. It offers the cosmic hierarchy. This body could appear with the many natural phenomena such as mountains, rivers, seas, islands, and continents. It can fill itself in the whole world.

When Lewis Carroll represents Victorian society since that play an important role every time that Alice eats and drinks something in the novel, food, and the body are extremely important. The grotesque body needs openness to allow multiple dialogues to renew the body while Alice consumes cakes and drinks beverages in an exaggerated manner. When Alice drinks and eats something, Alice is eligible to be renewed. At the same time, the bodies of the other participants of the carnival are eligible to be renewed in this situation.

At the beginning of the novel, Alice's body changes because she drinks something. It is supposed not to be harmful, but still, her body suffers certain changes. When Alice drinks the bottles which are written on *Drink me*, she grows without control. Then when she eats some cakes which are written on *Eat me*, it is hard to say how much her body will shrink. At the beginning of this event, she feels very curious about the bottles and cakes and compares that she shrinks and grows bigger with the way a telescope would do. But when she does not control the growth of her body, it makes her cry and sad. This contradicts one of the principles of the image of food in the carnival concept. Therefore, Alice is not completely involved in the carnivalesque environment of Wonderland, consequently, her body is not able to be renewed. This occurs at the beginning of the book. Therefore, Alice is still a faithful representation of the formal culture which enters into conflict with the informal culture. When Alice moves on within Wonderland, she meets a Caterpillar.

Caterpillar is neither strict nor friendly. In Wonderland, it is the first character for Alice to guide on her adventures. Some critics approach the Caterpillar as a representative of drug culture. Because it is smoking a hookah and it teaches Alice how to eat a magic mushroom. However, on the other hand, other critics approach the Caterpillar as a lazy advisor. Because it helps Alice how to control the difficulties of

Wonderland where she is traveling. At the first meeting between Alice and Caterpillar, it sits on a big mushroom and makes a conversation with Alice. It asks Alice who she is. But Alice struggles to give an answer to that question because she has suffered so many changes since she entered Wonderland. She is not able to confidently and exactly explain who she is. At the end of the conversation between Alice and the Caterpillar, the Caterpillar gives a piece of advice to Alice. Its advice is that half of the mushroom helps her grow big and the other half of the mushroom helps her grow small.

This time Alice waited patiently until it chose to speak again. In a minute or two, the Caterpillar took the hookah out of its mouth and yawned once or twice, and shook itself. Then it got down off the mushroom, and crawled away in the grass, merely remarking as it went, ‘One side will make you grow taller, and the other side will make you shorter.’

‘One side of *what?* The other side of what?’ thought Alice to herself.

‘Of the mushroom’, said the Caterpillar, just as if she had asked it aloud; and in another moment it was out of sight.

Alice remained looking thoughtfully at the mushroom for a minute, trying to make out which were the two sides of it; and as it was perfectly round, she found this a very difficult question. However, at last, she stretched her arms round it as far as they would go and broke off a bit of the edge with each hand.

‘And now which is which?’ she said to herself, and nibbled a little of the right-hand bit to try to effect. The next moment she felt a violent blow underneath her chin: it had struck her foot!

She was a good deal frightened by this very sudden change, but she felt that there was no time to be lost, as she was shrinking rapidly: so she set to work at once to eat some of the other bit. Her chin was pressed so closely against her foot, that there was hardly room to open her mouth; but she did it at last, and managed to swallow a morsel of the left-hand bit. (Carroll, 1968, p. 74).

In this quotation, with a bit of fear, Alice starts experimenting with the growing of her body in a more confident way. This shows how Alice little by little is each time more involved in the carnivalesque mood. When Alice continues eating the mushrooms,

her neck grows in such a way that she loses sight of the rest of her body and is only able to see a green mass that hides her body. This is an expression of the grotesque body that finds to go out beyond the body's limits. While Alice is looking at the view from the sky with an extremely long neck, she is pleased with the view and she becomes curious about what she can find there which means that Alice agrees on this open situation of the grotesque body which becomes fully grotesque herself. There is something that exactly detaches her from the formal forest.

Alice is completely covered with Wonderland and in this carnivalesque and grotesque mood, Lewis Carroll's ironic representations of Victorian society start to be clearer. The novel keeps with the existence of the grotesque bodies. The first obvious example is Duchess. The novel describes the Duchess with a huge head and an enormous chin. She is an ugly and old woman of Wonderland and appears twice in the novel. She is the first female character whom Alice encounters.

'Oh, don't bother *me*,' said the Duchess; 'I never could abide figures!'
And with that she began nursing her child again, singing a sort of lullaby to it as she did so, and giving it a violent shake at the end of every line:

' Speak roughly to your little boy,
And beat him when he sneezes:
He only does it to annoy,
Because he knows it teases.'

CHORUS.

(In which the cook and the baby joined) : --

'Wow! Wow! Wow!'

While the Duchess sang the second verse of the song, she kept tossing the baby violently up and down, and the poor little thing howled so, that Alice could hardly hear the words:--

' I speak severely to my boy,
I beat him when he sneezes ;
For he can thoroughly enjoy

The pepper when he pleases !’

CHORUS

‘Wow! Wow! Wow!’

‘Here! you may nurse it a bit, if you like!’ the Duchess said to Alice, flinging the baby at her as she spoke. ‘I must go and get ready to play croquet with the Queen,’ and she hurried out of the room. The cook threw a frying-pan after her as she went out, but it just missed her. (Carroll, 1968, p. 69-70).

When Alice meets with her, the Duchess is in her arms. At first, people thought that the Duchess is very far from her role as a mother. Because she is tossing her baby up and down and singing a lullaby. It summarizes the strict education system. The children in the Victorian period took this school system. The Duchess looks like an unloving mother. This representation is a complete result of the Victorian belief. Here the Duchess is a very different character.

Such parts of the body like nose, mouth, and head cease to play an important role in a new canon. Instead of the generic values, they are established in only expressive nature that is shown only individual life of the unit and limitation of the body. The nose, mouth, head, and belly always remain in the body image and these cannot be secret, but in an individual and complete body, they either accomplish purely expressive functions or the functions of characterization and personalization. There is neither symbolic nor broad meaning in the organs of this body. The head, face, eyes, lips, to a system of muscles, and to the individual position occupied by the body to the outside world.

We get the first words from the Duchess during the croquet game. (In the novel, the croquet game is played with flamingoes as croquet mallets and hedgehogs as balls.) Her first words come from a conversation with Alice.

‘When I’m a Duchess,’ she said to herself, (not in a very hopeful tone though), ‘I won’t have any pepper in my kitchen AT ALL. Soup does very well without—Maybe it’s always pepper that makes people hot-tempered,’ she went on, very much pleased at having found out a new kind of rule, ‘and vinegar that makes them sour—and camomile that makes them bitter—and—and

barley-sugar and such things that make children sweet-tempered. I only wish people knew that: then they wouldn't be so stingy about it, you know—'

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.

(Carroll, 1968, p. 120)

In this quotation, the Duchess finds the moral of each of the topics that she and Alice get that her “morals” are pure absurd and teach little or nothing. People see the second face of the Duchess here. Her views are completely different and they depend on whether she is in her own and public mood. Carroll shows the character of the Duchess to satirize the double life. Because at that time, the Victorian people are appeared in the home and in public. Firstly she is a domestically unethical character. Because she beats her baby and she feeds her baby with pepper. But on the other hand, she is obsessed with morals. The Duchess' behavior and humor depend on where and around what kind of people she finds herself.

'Of course it is,' said the Duchess, who seemed ready to agree to everything that Alice said; 'there's a large mustard-mine near here. And the moral of that is--"The more there is of mine, the less there is of yours."'

'Oh, I know!' exclaimed Alice, who had not attended to this last remark. "It's a vegetable. It doesn't look like on, but it is."

"I quite agree with you," said the Duchess; and the moral of that is – 'Be what you seem to be'- or, if you'd like it put more simply- Never imagine yourself not to be otherwise that what it might appear to others that what you were or might have been was not otherwise that what you had been would have appeared to them to be otherwise."

“I think I should understand that better,” Alice said very politely, “If I had it wirtten down; but I can’t quite follow it as you say it.”

'That's nothing to what I could say if I chose,' the Duchess replied, in a pleased tone.

'Pray don't trouble yourself to say it any longer than that,' said Alice.

'Oh, don't talk about trouble!' said the Duchess. 'I make you a present of everything I've said as yet. (Carroll, 1968, p. 122)

In this quotation, we see a discussion between Alice and the Duchess about the type of mustard. Alice claims that it is a vegetable. From here, the Duchess takes another moral. It does not have much sense at first look. The Duchess tries to find a moral in everything in much the same way that Alice tries to understand her environment in terms of cause and effect. The Duchess expresses that “everything’s got a moral if only you can find it.” The Duchess’s opinion impacts with Alice’s comprehension that everything she meets should give a lesson of some kind. Alice does not succeed to understand that her preoccupation with morals. Lewis Carroll uses the Duchess to convict the self-righteous by moralizing of Victorian society in England. The Duchess’s cruel discussion of morals prevents Alice from having personal space for her own thoughts. Therefore, in the grotesque image of the Duchess, it is not impossible to see an ironic representation of the speech of the time because her words are unreliable and amoral, something which is presumed to teach people, especially children, how to live, ends up being just a bunch of words that people can fake to understand or just laugh at it as in the mood of the carnivalesque. Here there is the criticism of Victorian society. At the same time, the moral is told by someone who is presumed to be the embodiment of authority.

The grotesque body is also available in the character of the Cheshire Cat and its big smile. Its grotesque body is covered in the sense of openness and renovation. It is able to disappear behind just its big smile. We see the Cheshire Cat’s bodily experience here. Lewis Carroll is able to criticize hierarchical positions such as the Queen of Hearts and the King of Hearts. In the croquet game, the Cheshire Cat makes its appearance and the King of Hearts gets upset at it which has the Queen’s order that the Cat is to be cut off the head, but they fail to see a problem in the grotesque body of the animal.

The moment Alice appeared, she was appealed to by all three to settle the question, and they repeated their arguments to her, though, as they all spoke at once, she found it very hard indeed to make out exactly what they said.

The executioner's argument was, that you couldn't cut off a head unless there was a body to cut it off from: that he had never had to do such a thing before, and he wasn't going to begin at his time of life.

The King's argument was that anything that had a head could be beheaded, and that you weren't to talk nonsense.

The Queen's argument was that, if something wasn't done about it in less than no time, she'd have everybody executed, all round.

It was this last remark that had made the whole party look so grave and anxious. (Carroll, 1968, p. 116-117)

In this quotation, the incomplete and the open body of the Cheshire Cat finds out how the authorities do not always have the correct answers as well as they do not have always answers at all, and they take excessive measures of punishment such as cutting off the heads of people and creatures to avoid making a fool of themselves. With no uncertainty, this is a significant sign when speaking ironically of Victorian society and its traditions. Nevertheless, the Cheshire Cat finds out the lives of Victorians in a deeper way in its earliest meeting with Alice when she asks in which way she should go.

'That depends a good deal on where you want to get to,' said the Cat.

'I don't much care where--' said Alice.

'Then it doesn't matter which way you go,' said the Cat.

'--so long as I get SOMEWHERE,' Alice added as an explanation.

'Oh, you're sure to do that,' said the Cat, 'if you only walk long enough.'

Alice felt that this could not be denied, so she tried another question.
`What sort of people live about here?'

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."

"Both 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." Alice didn't think that proved it at all.

Alice didn't think that proved it at all; however, she went on `And how do you know that you're mad?'

`To begin with,' said the Cat, `a dog's not mad. You grant that?'

`I suppose so,' said Alice.

(Carroll, 1968, p. 89)

In this quotation, we see the important idioms of Carroll's time "Mad as a Hatter" and "mad as a March Hare". The idiom "mad as a March Hare" means "to be extremely mad". Hares have been appeared to behave excitedly in the month "March". Carroll had to use some crazy character in his novel and he chooses one character. The idiom "mad as a Hatter" means completely mad and insane like the idiom "mad as a March Hare". These two idioms are used to describe some characters and people who are crazy.

When we turn again to the subject of the importance of eating and drinking in the carnival time, feasts are the most important places. Carnival laughter is available.

Laughter can be triggered by a grotesque body and a grotesque speech during the carnival times. The most significant representation of the carnival time in the novel is the chapter "A Mad Tea Party". Here, there is a huge table. This table has more than four guests. Despite of this situation, it is just used by three characters before Alice

comes there. When Alice sees the table, she understands that there is no nice conversation between the Dormouse, the March Hare, and the Mad Hatter. In carnivalesque, the most important point is ambivalence, especially in grotesque events. In this dialogue with the formal culture, all elements in carnivalesque are opposite to it. Therefore, according to the formal culture of Victorian society, the kind of conversation held during tea time and the conditions of characters must be one of respect, wisdom, and composure. But when we look at Bakhtin's work, here the attitudes are very far from the part of carnivalesque. As there was a sign of conduct during tea time, the grotesque concept does not have to respect the hierarchical distinctions. Actually, when we look at the tradition of tea, tea is taken at a specific time. But the Mad Tea Party is not only set on a way that they would gather to take tea at the same time but also they are trapped by time in an exact circle.

Here the Dormouse shook itself, and began singing in its sleep
`Twinkle, twinkle, twinkle, twinkle--' and went on so long that they had to pinch it to make it stop.

`Well, I'd hardly finished the first verse,' said the Hatter, `when the Queen jumped up and bawled out, "He's murdering the time! Off with his head!"'

`How dreadfully savage!' exclaimed Alice.

And ever since that," the Hatter went on in a mournful tone, "he won't do a thing I ask! It's always six o'clock now." A bright idea came into Alice's head. "Is that the reason so many tea-things are put out here?" she asked.

"Yes, that's it," said the Hatter with a sigh: "it's always tea-time, and we've no time to wash the things between whiles."

"Ten you keep moving round, I suppose?" said Alice

"Exactly so," said the Hatter: "as the things get used up."

"But what happens when you come to the beginning again?" Alice ventured to ask.

(Carroll, 1968, P.99)

In this quotation, we see an eternal circle at the moment of conversation. It shows the impossible connection between sadness and food. In this grotesque representation of time in the tea time, Lewis Carroll gives how people are pressed by the external factors to behave in an obvious way during this kind of feast. But actually we can understand here that the participants of tea party are neither the Dormouse, the March Hare, and the Mad Hatter nor Alice, but Victorian society. Here Victorian society is satirized due to the tea party.

Another point appears in Tea Time. It is the language used as long as it lasts.

“Do you mean that you think you can find out the answer to it?” said the March Hare.

“Exactly so,” said Alice.

“Then you should say what you mean,” the March Hare went on.

“I do,” Alice hastily replied; “ at least ----- at least I mean I say ----- that’s the same thing, you know.”

“Not the same thing a bit!” said the Hatter, “Why, you might just as well say that ‘I see what I eat’ is the same thing as ‘I eat what I see!’”

“You might just as well say,” added the Dormouse, which seemed to be talking in its sleep, “that ‘I breathe when I sleep’ is the same thing as ‘ I sleep when I breathe.’”

‘It IS the same thing with you,’ said the Hatter, and here the conversation dropped, and the party sat silent for a minute, while Alice thought over all she could remember about ravens and writing-desks, which wasn't much.

The Hatter was the first to break the silence. ‘What day of the month is it?’ he said, turning to Alice: he had taken his watch out of his pocket, and was looking at it uneasily, shaking it every now and then, and holding it to his ear.

Alice considered a little, and then said ‘The fourth.’

(Carroll, 1968, p. 95)

In this quotation, the dialogue between Alice and the other three characters becomes a little sense. We can get two important points. Firstly, it is the use of language. Alice and the reader are expected to start to comprehend the language that they use because the ambivalence can lead to misunderstandings as well as to no understandings at all between the speakers during the carnival time. In addition, here the non-understanding is also possible. Because we understand that the characters are not able to understand Alice's speech.

In conclusion, Carroll ironically creates a set of dialogues. In this tea party, nonsense is available in each of them at the moment of Alice and the other participants of the Mad Tea Party which try to get an understanding of the messages which should be carried during their conversation. In this conversation, Carroll is able to ironically describe the emptiness of the particular Victorian daily routine. We see the nonsense which is available in the unmeaningful speech, and there is no possibility of the existence of a truthful atmosphere.

The other important representation of the carnivalesque environment in this novel is the relationship between Alice and Queen of the Hearts in the trial. When Alice enters the mood of the carnivalesque atmosphere of Wonderland, the most important conflicts are between Alice and Queen. With the informal culture, Queen is the queen of the carnival situation. She symbolizes authority. Her speech does not have sense against Alice. First of all, the Queen is ridiculous against the system of the Monarchy. When Queen sees the smallest problem, her solution is an act of cutting off the head. She does not listen to problems or reasons for characters. She thinks that she is making sense in characters' actions which show to be not only nonsense but also empty exaggerated. When Alice gets a relation with the Queen of Hearts, the first step of Alice's success is her first encounter with the Queen.

'My name is Alice, so please your Majesty,' said Alice very politely; but she added, to herself, 'Why, they're only a pack of cards, after all. I needn't be afraid of them!'

"And who are there?" said the Queen, pointing to the three gardeners who were lying round the rose-tree; for, you see, as they were lying on their faces, and

the pattern on their backs was the same as the rest of the pack, she could not tell whether they were gardeners, or soldiers, or courtiers, or three of her own children.

“How should I know?” said Alice, surprised at her own courage. “It’s no business of mine!”

The Queen turned crimson with fury, and, after glaring at her for a moment like a wild beast, began screaming “Off with her head! Off with - -”

“Nonsense!” said Alice, very loudly and decidedly, and the Queen was silent.

The King laid his hand upon her arm, and timidly said “Consider, my dear: she is only a child!”

The Queen turned angrily away from him, and said to the Knave ‘Turn them over!’

(Carroll, 1968, p. 108-109)

In this quotation, Alice believed that a set of cards will make her no harm. Because of this, she challenges the Queen. Then Alice cheats the execution of the gardeners who identify the Queen was asking for in the earlier quotation, being this particular challenge to the Queen’s authority, who at the end has no authority at all. Alice participates in the trial of Knave of Hearts. The Knave is blamed for having stolen the tarts which Queen made. In the trial, Alice can be graceful how there is irrelevant dialogue that would be reasonable or that would help in the improvement of the trial. The King insists that the guilty is with no doubt against the Knave, but the Queen wants as fast as possible a sentence for the thief, the witnesses are asked questions that have nothing to do with the stolen tarts, and the members of the jury do not appear to write something important in their papers, when a member of the jury loses the pen, it begins writing with the finger, so he writes nothing. This carnivalesque trial and all the grotesque signs of the speech and bodies that appear in there and they are a way to ironically prove how the formal culture lives a life in which traditions and formal ceremonies are devoid of having meaning, and how society is used to them, up to the point that they would not do anything, but they would observe an absurd and nonsense trial although the life of a creature depends on it.

In the novel, Alice gradually becomes a hero. She gradually becomes the queen of the carnival. At the beginning of the novel, she is imitated but at the end of the novel, she also imitates other characters. She uses rude language and takes part in the uncrowning of the earlier kings of the carnival. Alice can succeed in the openness of the grotesque body. At the end of the novel, we see Alice as a new character. She is more conscious of her body, her language and the other characters' body and language. Alice proves how the bodies of people are not completed and she proves how the process of carnivalesque and grotesque signs help in the death of the old body and give birth to a new body. However, in this process, the grotesque image can give some ambiguities that are able to depend on a sense of uncertainty and instability. So the signs of uncertainty in this novel are the ones that will help Victorian society to move on, and to recognize how stable they are and how used to an impressed order they are. At the end of Wonderland, it is obvious that the most widespread words expressed by Alice are to refer that she was never 'so well-arranged' in her life before she went to Wonderland. But it is not about whether Alice was not arranged in a bigger or smaller amount before or not. This is about the process of carnivalesque in which Alice looked through to know that she was 'arranged' to do something all the time. At the beginning of the novel, Alice would eat and drink without asking the signs, or she would follow what the Dodo and the Caterpillar would advise her without giving it a second thought. So in this process of carnivalesque where Victorian society is described in an ironic, grotesque and carnivalesque way, Alice could know all the absurd actions that she is asked to do and that she has become a citizen before she goes through Wonderland.

During the novel, it is possible to be grateful how with the existence of carnival ceremonies and traditions along with the existence of food, Victorian traditions such as the Tea Party, the Croquet game and Trials are involved as full of unmeaningful speech and movements. We can see a difference between the carnival laughter in Wonderland and the seriousness that Victorian people would receive in their lifestyle as one of the important characteristics of the time. A seriousness that in the nonsense description of Carroll is demonstrated to be one direction to support their speech and traditions to give them more reliability, but that still are empty ones. The serious and exaggerated speech of the time is described by the characters of Wonderland in a way that as a result, their

speech serious in a grotesque manner and serious in absurd manner. Their speech imposes on humor how it really deprived of real content and it was most of the time only for Victorian people to put on the masks of being aware, wise and full of authority. Moreover, it is significant to remind that Victorian conservatism was formed by a rejection of materiality, mostly signified as a rejection of the body. Nevertheless, the animals which ascribed human features, and the grotesque bodies of the characters of authority in the novel, as well as the grotesque bodily signs that Alice has many experiences in the contact with negation, materiality is actually available in Victorian society in England. It is just that society does not want to see and accept it. One of the most significant reasons for this rejection of materiality was Victorian need because of the events threatened the balance in which their traditions and lifestyle were throughout to be; on the other hand, Wonderland was full of conditions of instability and imbalance which is proved through the grotesque signs in the descriptions of the characters of authority, as well as in the grotesque bodies whose aim is to search for a renovation of the self. So, in all the grotesque signs of the body and speech gave an imbalance at all to the events in Wonderland. It is not covered how there was really a threat to the balance that formal Victorian society followed by causing a sense of imbalance of the self and of the society as a whole. Although the formal culture would avoid any kind of renovation, there was really a suppressed desire for it. In the end, through the use of the carnivalesque and the grotesque signs, Carroll could ironically describe Victorian society as one that in spite of all its effort to embody seriousness, smart content, and traditions, it was just in the surface and it was a society full of nonsense speech and traditions with a suppressed desire for change and renovation. In this process, Alice is a factious character in Wonderland. She proves that all the novel is not a constructive device of the Victorian self.

CHAPTER 3

GULLIVER'S TRAVELS

3.1 The Age of Enlightenment

The Age of Enlightenment was a significant age in history all around the world. It appeared in the eighteenth century and was seen as a time period of huge change and new ideas. In general, the Enlightenment is an intellectual and philosophical movement and a cultural mood which starts in the late seventeenth century, Europe when reason and individualism were more dominant than tradition. This age embraced reason over faith and science. The purposes of this age were to reform society by using reason, to struggle opinions which were grounded in faith and convention, and lastly to improve knowledge by means of scientific ways.

The Age of Enlightenment is often called the Age of Reason. It centered on the idea that reason is the origin of the legality, authority, and discipline. It supported reason in order to set a strict system of ethics, government, aesthetics, and religion. It supported freedom of expression, liberty, and democracy. They would let people get objective knowledge about reality. In the Age of Enlightenment, some thinkers believed that reason could save people from faith and authoritarianism because faith and authoritarianism had caused suffer and death to many people in religious wars.

The Enlightenment was a new way of thinking and revolution in human thought. The rational thought starts with apparent principles and takes real logic to approach to the conclusion. It examines the conclusion against evidence and then revises the principles in the clarity of evidence. On the other hand, science had a big important role in Enlightenment.

Gulliver faces different worlds where there is no centrality where he goes from one journey to the other journeys. He must adapt new situations and new atmospheres that he is involved in different adventures. He becomes impressed by worlds that he traveled. He wonders and questions everything that seems interesting and different to him among absurd characters and bizarre events.

Age of Enlightenment
(1660-1800)

Scientific thought to comprehend the world

Apply "reason" to try and solve problems, and to improve people's lives.

Scientific method by Sir Isaac Newton

The use of reason could succeed three goals : knowledge, freedom and happiness.

People refused the divine rights and believed that it was a government's aim to protect and to serve people.

John Locke encouraged people to use their intelligence to rescue themselves from unfair authorities.

Right to happiness

Discrimination is incorrect

Science should be practical

Freedom of speech

3.2 The Origin of *Gulliver's Travels*

Gulliver's Travels did not belong to the work of a single man. Actually, this novel belonged to a group work whose name is called as *Scriblerus Club*. It means 'The Writers Club'. It is a committee for writers. This club was constituted by a famous literary group of such talented writers and Tory wits as Jonathan Swift, Alexander Pope, John Gay, Thomas Parnell, and John Arbuthnot. According to Paddy Bullary who is writer and critic, these talented men "appeared at a time of innovation in the genres of British Literature: the rise of the novel, the publication of the first Enlightenment encyclopedias, and the triumph of the daily essay-journal" This group's purpose was to satirize what they comprehended as the absurdity of modern scholarship and science in the eighteenth-century. Therefore they created a writer and know-it-all as called *Martinus Scriblerus*. They wrote an imaginary biography about him and he experienced several imaginary voyages. It was published in 1741 as *The Memoirs of Martinus Scriblerus*. It is believed that "Scriblerus" was a reference to the word "scribbler". At the time it kept meaning for a writer with a lack of talent. All of these men contributed to a period of writing in which nothing was safe from the other's thoughts or ideas.

However, the parts of *The Memoirs of Martinus Scriblerus* have appeared in the early years of the 1720s. And Alexander Pope said that *Gulliver's Travels* was constituted from a clue in the memoirs. When we read chapter 16 which describes the travels of Martinus Scriblerus relies on an important resemblance to the travels of Gulliver. If the *Travels* were originally formed by the Scriblerians whose interest in arrogance and science, it was Jonathan Swift alone who explained the narrative of Scriblerus character delivered on a series of imaginary voyages.

The Gulliver's Travels is basically a travel book. The book is called as a satire in prose form. It is both an adventure story and a picaresque fiction. At the same time, it includes the elements of utopia and dystopia. The last and the least, it is a novel. Because it is on the narrative level at least. Its origin is non-literal but by accident, it is a satire on travel books. Technic is the exaggeration of exaggeration.

3.3 Jonathan Swift and *Gulliver's Travels*

The original name of the author of *Gulliver's Travels* was Isaac Bickerstaff. But this novel was written under the name of Jonathan Swift. He was an Anglo-Irish author who was foremost of the most important satirists in English literature. At the same time, he was a political pamphleteer, essayist, poet, and cleric. Because of the harshly political topic of his writings, Swift's most famous works were published anonymously or under pseudonyms. During his life, he suffered so much from illnesses. He suffered from Meniere's disease.

Swift was very close to a childless woman whose name is Esther Johnson. She was his ward. Some people believed that they got married later in life. However, nobody has found conclusive evidence about it. Swift was a member of the Scriblerus Club. This club was a society of writers that contained his friends such as Alexander Pope and John Gay. Due to this club, his most important work, *Gulliver's Travels* appeared. Swift is also famous for *Gulliver's Travels* which is a book fantasy, satire, and political allegory. He wrote this novel in 1725 and it is published in 1726. Actually, it was published anonymously as *Travels into Several Remote Nations of the World, in four part, by Lemuel Gulliver, First a Surgeon, and then a Captain on Several Ships*. This novel contains deep comments on political and social conditions in eighteenth-century England. This novel had huge success throughout the British Empire. *Gulliver's Travels* contributed to Swift's fame and as a writer.

As a member of Scriblerus Club and the famous satirist, Swift aimed at a contemporary travel book in which many writers of the period would exaggerate the travel experience. Swift choose to exaggerate the exaggeration but what started as a satire travel book was extended into a satire on England, Europe and finally on human conditions in general.

Gulliver's Travels presents the highest point of Jonathan Swift's years when spent in politics with Tories and Whigs. It relies on socio-political conditions and issues which are hidden between the lines.

3.4 The Concept of Grotesque and Satire in *Gulliver's Travels*

In *Gulliver's Travels*, Jonathan Swift establishes the main character, Lemuel Gulliver. The novel starts with Gulliver who tells the story of his life and starts with the history of his family. Gulliver was born in Nottinghamshire as the third one of five sons. Although he was sent to Emanuel College in Cambridge at the age of fourteen, his family was too poor to keep Gulliver in this college. Therefore, he was sent to London in order to be a surgeon's apprentice to Mr. James Bates. Thanks to Mr. Bates, he learned mathematics and navigation with the hope of traveling. After he left Mr. Bates, he started to study physics at Leyden. Gulliver gradually improves himself

After Leyden, Gulliver became a surgeon to the ship which called Swallow for three years. Later, he started to live in London and work as a doctor. After a while, he got married to Mrs. Mary Burton. Gulliver's business started to fail with the death of his master, Mr. Bates. Therefore, he decides to travel to the sea again for six years. He planned to go back home but he decided to accept one last offer from Captain William Prichard who was the master of the ship 'Antelope'.

In the East Indies, the Antelope destroyed with a heavy windstorm. Twelve men from the crew died with this terrible storm. Six men from the crew including Gulliver succeeded to escape with a small boat. After this small boat overturned, he lost the way of these six men. They disappeared and as a survivor, Gulliver started to swim safely nearby the coast.

I attempted to rise, but was not able to stir: for, as I happened to lie on my back, I found my arms and legs were strongly fastened on each side to the ground; and my hair, which was long and thick, tied down in the same manner. I likewise felt several slender ligatures across my body, from my arm-pits to my thighs. I could only look upwards; the sun began to grow hot, and the light offended my eyes. I heard a confused noise about me; but in the posture I lay, could see nothing except the sky. In a little time I felt something alive moving on my left leg, which advancing gently forward over my breast, came almost up to my chin; when, bending my eyes downwards as much as I could, I perceived it to be a human creature not six inches high, with a bow and arrow in his hands, and a quiver at his back. (Swift, 2010, p. 15)

By doing so, we encounter with Lilliputians who are no longer than six inches in height. Swift makes the Lilliputians seem ridiculous by having Gulliver compare them to dolls. People in the land of Lilliput are brave, talented and little. Swift made Lilliputians attractive people who prudently checked and subjected a being many times their size. They showed courtesy and thought while feeding and housing Gulliver. Swift used accuracy to the details of his capture by the Lilliputians. Gulliver used figures and facts, dimensions and proportions and translated them into human terms.

Jonathan Swift satirizes the nature of people by focusing on the role of physical appearance important. He ridicules the nature of people by giving an example of Lemuel Gulliver as a big, small and out of ordinary character throughout the book. Lilliputian people characterize excessive pride, hypocrisy, vanity and inner life. These are spiritual manifestations in the chapter 'Lilliput'. Swift focuses here on the effect of spiritual manifestation. In part "Lilliput", Lilliputians have a small size. This is a contrast with the range of spiritual manifestations. On the other hand, their small size represents their limited spiritual world which lacks true moral values. In this chapter, Lilliputians find Gulliver as an important person due to his big size. They give him the highest position in the society of Lilliput. His appearance plays an important function in the society of Lilliput.

In this terrible agitation of mind, I could not forbear thinking of Lilliput, whose inhabitants looked upon me as the greatest prodigy that ever appeared in the world; where I was able to draw an imperial fleet in my hand, and perform those other actions, which will be recorded for ever in the chronicles of that empire, while posterity shall hardly believe them, although attested by millions. I reflected what a mortification it must prove to me, to appear as inconsiderable in this nation, as one single Lilliputian would be among us. But this I conceived was to be the least of my misfortunes; for, as human creatures are observed to be more savage and cruel in proportion to their bulk, what could I expect but to be a morsel in the mouth of the first among these enormous barbarians that should happen to seize me ? Undoubtedly, philosophers are in the right, when they tell us that nothing is great or little otherwise than by

comparison. It might have pleased fortune, to have let the Lilliputians find some nation, where the people were as diminutive with respect to them, as they were to me. And who knows but that even this prodigious race of mortals might be equally overmatched in some distant part of the world, whereof we have yet no discovery.(Swift, 2010, p. 82)

Hereby, in the part “ Brobdingnag”, there is a different function for Lemuel Gulliver. Because he is now more different than Gulliver who is in the chapter “Lilliput”. He is now the opposite of a person as an important giant. He is now the smallest creature in Brobdingnag. As he is a small person, Brobdingnagians do not find Gulliver as an important character in contrast to Lilliputians.

Gulliver is a small human in the land of the giants. Due to his small size, he is just entertainment for Brobdingnagians, and he hardly ever has any liberty or rights in this part. And Jonathan Swift satirizes the general of a human stereotype of being smaller. In Bakhtin's concept of grotesque realism, the bodily element is completely positive. It is offered not in a private, egoistic form and separated from the other spheres of life, but it is offered as something universal. Swift shows us Brobdingnags are not perfect humans. But they are just bigger and more superior morally than we are. The voyage to Brobdingnag gives a contrast between the physical appearance of Lilliputians and Brobdingnagians and their moral and inner appearance. The Brobdingnagians are only the turn of what the Lilliputians were. While Lilliputians have evil, dissatisfied and hypocritical attitude, Brobdingnagians have royal attitude. Jonathan Swift focuses on the superiority of the giants and the unimportance of Gulliver Lemuel. While Lilliputian characters attack Gulliver with arrows for the first time, the Brobdingnagian characters take care of him. They took him as a toy-like man in the form of Gulliver. When Lemuel Gulliver says the king about military supplies and armies which may destroy houses and villages in no time, he is stuck in horror which such a small figure can be amused at opinions of blood and demolishment. But the king bans him to say such disgusting things again in his existence. The virtuous superiority and the intellectual certainty of the king of Brobdingnag are bit better than that of Gulliver Lemuel.

My little Grildrig, you have made a most admirable panegyric upon country; you have clearly proved, that ignorance, idleness, and vice, are the proper

ingredients for qualifying a legislator; that laws are best explained, interpreted, and applied, by those whose interest and abilities lie in perverting, confounding, and eluding them. I observe among you some lines of an institution, which, in its original, might have been tolerable, but these half erased, and the rest wholly blurred and blotted by corruptions. (Swift, 2010, p. 129-130)

In this quotation, Swift put a further reference to Gulliver and the natives: the perfect state as a means of satirizing the European society. Gulliver's pride is a common failing of man which needs to be modest. The king correctly understands that the history of Lemuel Gulliver's country is one of cheats and deceits. The king of Brobdingnag symbolizes common sense, compassion, and justice while Gulliver had become maliciously awful. The author, Swift appears the king of Brobdingnag as a good model man. But on the other hand, he appears Gulliver as a modern corrupted man.

In this part, another big situation is slavery. Jonathan Swift compares and satirizes Gulliver as a slave in the Enlightenment. In this age, some critics were very scared of destroying slave in the fear of any rebellions which could appear. But when turning to the previous part, the Lilliputian people were right to be scared if they left Gulliver free. Because it caused that he might destroy their homes, and kill them. However, he is exactly the opposite in the part 'Brobdingnag'.

The Voyage to Laputa has an ironic reference. Here, Gulliver encounters with another marvel. The flying island is a product of scientific ability. It gives us the impression of cloud and double separation. Gulliver is shocked at the appearance and habits of the people in Laputa. The world of Laputa is a scientific world. It is ruled by science. In the part 'Laputa', there is not any place for imagination. Swift focuses on Neoclassicism and Enlightenment in this part. Laputa has a satire on science and philosophy. In the eighteenth century, the British mind is pragmatic and materialistic. Swift takes the British aspect of Enlightenment. To be useful, he shows satire on philosophy and science in the context of Enlightenment and Neoclassicism. Showing the absurdity, the uselessness of knowledge is only pure, abstract, not tested, not applied in reality, not designed to improve the human condition. Here the most important keyword is '*uselessness*'. Swift speaks about the manner of Enlightenment there. In the

part 'Laputa', there are not individual experience and social background. But there are Enlightenment and Neoclassicism. He wants to light the indifference of the people of Laputa to the useful matters of life and the entire absorption in science and philosophy. Some critics find out that the way in which the king treats the people below him symbolizes the analysis of Ireland by English politicians. Here the author, Swift shows an important satire on the Royal Society with scientific investigation. He shows complete bitterness against the politicians and they are egocentric and forces to pay taxes on the people for their personal benefits.

At landing, I showed the custom-house officers my letter from the king of Luggnagg to his imperial majesty. They knew the seal perfectly well; it was as broad as the palm of my hand. The impression was, A KING LIFTING UP A LAME BEGGAR FROM THE EARTH. The magistrates of the town, hearing of my letter, received me as a public minister. They provided me with carriages and servants, and bore my charges to Yedo; where I was admitted to an audience, and delivered my letter, which was opened with great ceremony, and explained to the Emperor by an interpreter, who then gave me notice, by his majesty's order, "that I should signify my request, and, whatever it were, it should be granted, for the sake of his royal brother of Luggnagg. (Swift, 1968, p. 212)

In this quotation, the impression is on the King. The King has no importance on the welfare of society. The people seem to forget the correct meaning and importance of justice.

A Voyage to the Country of Houyhnhnms is the most important part of the book. Because this is the climax. Swift focuses mostly on the human condition. He represents Houyhnhnms as a horse and Yahoos as people. But the Yahoos give the pathetic representation. The Houyhnhnms are surprisingly intelligent and rational creatures. Lemuel Gulliver describes the Yahoos as an extremely attractive opinion of satire to reveal how absurd human beings are. Jonathan Swift expresses human beings through the opposition between the Houyhnhnms and the Yahoos. According to Mikhail Bakhtin, the material bodily element is involved not in the biological individual or not in the bourgeois ego. It is involved in the people. People are continually growing and renewed themselves Therefore, that is bodily becomes assertive, exaggerated and

immeasurable. While the Houyhnhnms are clean and eat in a balanced way, the Yahoos are human in the shape and features and eat meat. The similarity of the physical appearance of the Yahoos makes Gulliver surprised and scared. Because the inferiority of the Yahoos against the Houyhnhnms represents that human being is inferior to a horse. The Houyhnhnms are noble and intellectual creatures but the Yahoos are beastly and repulsive.

They were fellows of desperate fortunes, forced to fly from the places of their birth on account of their poverty on their crimes. Some were undone by lawsuits; others spent all they had in drinking, whoring, and gaming; others fled for treason; many for murder, theft, poisoning, robbery, perjury, forgery, coining false money, for committing rapes, or sodomy; for flying from their colours, or deserting to the enemy; and most of them had broken prison; none of these durst return to their native countries, for fear of being hanged, or of starving in a jail; and therefore they were under the necessity of seeking a livelihood in other places.

During this discourse, my master was pleased to interrupt me several times, I had made use of many circumlocutions in describing to him the nature of the several crimes for which most of our crew had been forced to fly their country. This labour took up several days' conversation, before he was able to comprehend me. He was wholly at a loss to know what could be the use or necessity of practising those vices. To clear up which, I endeavoured to give some ideas of the desire of power and riches; of the terrible effects of lust intemperance, malice and envy. (Swift, 210 , p. 238-239)

In this quotation, Swift is not showing a purpose, but a pattern for rational life. The Houyhnhnms live in a simple and clear level. They do not have any information about evil. At last, Gulliver is crazy because he does not achieve to understand that human beings can never be like Houyhnhnms.

We stood gazing at each other for some time; at last I took the boldness to reach my hand towards his neck with a design to stroke it, using the common style and whistle of jockeys, when they are going to handle a strange horse. But this animal seemed to receive my civilities with disdain, shook his

head, and bent his brows, softly raising up his right fore-foot to remove my hand.

(Swift, 2010, p. 220)

Gulliver also finds the perfect society in this part. The society of Houyhnhnms impresses utopian society and the presence of Houyhnhnms impresses utopian beings. Houyhnhnms do not like Gulliver. Because according to the Houyhnhnms, he looks different. They suppose him as a Yahoo because of his appearance.

In Mikhail Bakhtin's concept, the grotesque body is a body in the act of becoming. It is not never ready and never finished. It is always under construction. It is created and builds and creates another body. In addition, the body is absorbing the world and is itself absorbed by the world. The most significant role in the grotesque body is these parts of the grotesque body where it grows itself, beyond its own limits, where it conceives a new body. They have an important role in a grotesque image of the body. They are the predominant positive exaggeration. And they may even become detached from the body and lead an independent life as they overshadow the rest of the body as something secondary. In Gulliver's Travels, Gulliver continually finds himself in different bodies. In each voyage, another body is created for him. A body in the act of becoming is not never ready or never finished.

4.CONCLUSION

Alice's Adventures in Wonderland is written by Lewis Carroll and it is a novel. In this novel, characters, dialogues, and events are involved with grotesque signs in a carnivalesque environment. These signs are shown at the level of traditions, body, and speech. They absorb to ironically show the emptiness and artificiality of Victorian society. Carroll shows the main character, Alice as a reflection of children during Victorian times. As long as people read this novel, Alice shows a desire for a kind of communication that is at the same level as one of a mature person. It was too common for the time that children were improved as little adults. Alice thought that it was right to express herself like that and she never questioned it. However, she becomes aware of the language in Wonderland. She uses the literal meanings of the words. In this process, grotesque dialogues have appeared in the novel. So, during the use of grotesque, as the reader people can alienate what was familiar and obvious before going with Alice toward Wonderland. As a result, during the journey of Wonderland, Carroll tried to make readers aware of the arbitrariness and the emptiness of the dialogues of the time.

Grotesque signs are involved in the carnivalesque of Wonderland. The grotesque bodies of Alice, the Queen, the Cheshire Cat, and the other characters provide more certainty that society does not interrogate what is compelled by the formal culture, and what compelled is the most interesting and nonsense thing ever. And then, when Carroll tried to do through the use of grotesque and ironic representations of authority, it was to tell us that is time to begin to interrogate the order of things. It is time to begin to interrogate the secrets and wonderful things of life, people's bodies, and language. There is a fear of the formal culture and the norm. It is time to begin to be curious about everything which is in one's surroundings. People can see the ironic representation of Victorian society in Wonderland, and the use of Mikhail Bakhtin's concept of carnivalesque and all its hints in grotesque signs.

In *Alice's Adventures in Wonderland*, there are not such feasts, exaggerations, grotesque representations of the body and its process of eating as they are available in Rabelais' texts. On the contrary, in the novel, the carnivalesque setting and the grotesque signs are described through the use of ironic language and imagery, and these

signs are available in more subtle ways. The descriptions of the nonsense, artificiality, and emptiness are available in the actions of Victorian society. So, according to Bakhtin's concepts of carnivalesque and grotesque, with the analysis of the novel, it can be possible to talk about a Carrollian consideration of the Victorian carnival. Here the informal culture can represent all that is pressed again by the formal one. Serious carnivalesque tea parties, croquet games, and trials are replaced by carnivalesque ones; serious, exaggerated, and arbitrary forms of Victorian dialogues are replaced by grotesque seriousness and absurd speech. The formal culture's rejection of materiality is replaced by a grotesque one. The body can surpass its limits. All this in order to break balance and non-mobility of the formal culture and to replace it with a carnivalesque representation of Victorian society where the environment and the grotesque signs will lead to the renovation of the body and the self that embraced by carnival.

Consequently, Lewis Carroll textualizes the grotesque by means of carnivalesque, which presents in characters, dialogues, and events. It is significant to present consideration that the reality sustained by Carroll is unlimited to Victorian times. By seeing the reality of the present time, carnivalesque, grotesque and irony can gather again to make the individual question the events by going on the traditions that are followed, and how grotesque the authorities are. So, its time to get Wonderland to the earth again and to begin to curious about it.

Gulliver's Travels is written by Jonathan Swift and it is a novel. This novel is both rich in content and deep in meaning. Jonathan Swift wrote it as a satire both on individual experience and on social background. The individual experience focuses satire on human being and social background focuses satire on politics in contemporary England. Lemuel Gulliver is intellectually used as a satirical device by Jonathan Swift. He is both friendly, attentive and humorless, literal-minded.

Four different settings are experienced by Gulliver. Every time from England to a new place describes the protagonist's physical, spiritual journey of self-discovery and understanding human nature, acquiring knowledge. Knowledge and human nature show Neoclassicism. In part I, the issue is politics. There are conflicts between Tories and Whigs. Topics are politics and war and the satire focuses on politics and war. The

end is corruption. Here, Gulliver encounters human beings who are six inches tall. Their physical appearance and size symbolize Lilliputians' moral and intellectual size. But these human beings are the worst embodiments of excessive pride, hypocrisy, vanity and spiritual world. They are a reflection of English human beings, English society. Swift calls Lilliputians 'small men' in order to reflect their size but especially he wants to show their moral size by calling them 'small men'. The physical size and appearance are devices for Swift. In part II, he travels to Brobdingnag where human beings are ten times his size. Their physical size symbolizes their moral and intellectual height. They are kind, friendly and completely opponents of Lilliputians.

In part III, Gulliver's adventures appear in Laputa. Here the inhabitants are extremely obsessed with philosophy and abstract sciences. The houses of Laputa are useless and their fields are barren. In part VI, the voyage is to the land of Houyhnhnms. In this land, Gulliver meets, the Houyhnhnms and the Yahoos, the human-like creatures. The Houyhnhnms are noble and rational and the Yahoos beastly and repulsive. Swift has used satire and grotesque realism in the novel. Gulliver's voyages to Lilliput, Brobdingnag, Laputa and the land of Houyhnhnms are means of presenting strange worlds and appearing ironically the evils of the familiar world.

Gulliver's Travels is a work in the discussion of realism. Because it shows how grotesque aesthetics. Grotesque bodies can be seen with Lilliputians, Brobdingnagians, the inhabitants of Laputa and Houyhnhnms. By using grotesque and satire, Swift shows his time in England and the future of mankind. The novel is a satire on the English mankind and politics and the administration of England as well as the littleness of people, his vanity, hypocrisy, and evil. Lemuel Gulliver is Jonathan Swift's most significant device for irony. His behavior is polite and acceptable and his narration and tone are clearly innocent of evil. When looking at *Gulliver's Travels*, readers can encounter many satirical and grotesque relationships between Jonathan Swift's adventures and the Enlightenment in the eighteenth century. These relationships may be often completely deep and extreme. However, they sometimes supply similarities to criticize the main issues of the Enlightenment. This age kept the world as a whole under huge changes and differences in culture, religion, politics, knowledge, and technology.

These changes and differences have given permission for the accomplishments and failures of today's world that people know. Jonathan Swift textualizes the grotesque by the means of satire, which presents in character, dialogues and events.

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ÖZGEÇMİŞ

AYŞE ESER 24.03.1992 Konya doğumludur. İlk ve orta öğrenimini İstanbul'da tamamlamış olan AYŞE ESER, TEKİRDAĞ NAMIK KEMAL Üniversitesi İNGİLİZ DİLİ VE EDEBİYATI 2014 mezunudur. Yüksek Lisans eğitimine 2015 yılında başlayıp, halen Tekirdağ Namık Üniversitesi Sosyal Bilimler Enstitüsü'nde devam etmektedir. Kariyer hayatına İngilizce Öğretmeni olarak başlayan AYŞE ESER, şuan hala İstanbul Halkalı Bilim Doğa Kolejinde İngilizce Öğretmeni olarak devam etmektedir.