

CARROLL'S ALICE IN THE WONDERLAND: A STYLISTIC STUDY

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Abstract

“Style is the man himself”-- Buffon

A style of a writer makes his literary work unique and brings out into demand. It becomes easier for the writer to execute his thoughts and ideas in a more balanced way. A writer builds status for a convinced accent. Frequently the technique he chooses is subjective by the kind of writing he does. And habitually it is also inclined by the type of representation of himself he wants to venture. Also, an author might desire to discard her/his usual style, either to make a position or to try something original. This paper depicts the stylistics techniques adopted by Lewis Carroll in some of the stories of Alice in the Wonderland. Out of many aspects which are influenced by his own life some include his mathematical environment and rational temperament, interest in cinematography of little girls, anomalous eating practice, twofold persona, sleeping difficulties, Victorian lifestyle, and neglected infancy. This distinctiveness of his life is reflected in his literature, including in his most renowned literary piece, “Alice in Wonderland”. The paper brings a solid tree of words and phrases which help in framing a literary text.

Key Words: Style, Logical Disposition, Voice, Sounds, Grammatical Elements.

Style in text refers to the technique in which an author puts words together and the kinds of words he uses. Most good writers have an identifiable style. Hemingway, for

example, was illustrious for short, declarative sentences. The style an author chooses is very significant to the way the reader experiences the work. -- (Julia Thomas)

Stylistic breakdown in linguistics refers to the classification of patterns of practice in verbal communication and text. It's analysis in fictional studies is typically made for the reason of commenting on excellence and connotation in a text. Stylistics, in other words, is the cram of style used in literary and verbal language and the result writer or speaker wishes to communicate to the reader or hearer. It endeavours to institute ethics capable of illuminating the particular choices made by individual and social groups in their use of language, such as socialization, the construction or treatment of meaning, literary criticism and critical discourse analysis.

The concepts of style and stylistic dissimilarity in lingo are based on the common concept that within the language system, the content can be prearranged in more than one linguistic form. Thus, it is likely for it to operate at all linguistic levels such as phonological, lexical and syntactic. As a result, style may be regarded as an alternative of linguistic means, as divergence from the norms of language use, as recurring features of linguistic forms and as comparisons. Stylistics deals with an extensive choice of language varieties and styles that are probable in creating different texts, whether verbal or written, monologue or dialogue, formal or informal, logical or spiritual etc. Carroll is for eternity a tremendously coherent man, persistently inventing more effectual methods to inclusive the task. When Lewis Carroll's novel "*Alice's Adventures in Wonderland*" is picked, the foremost thing which gets the attention of reader's eyes is the peculiar way of writing the tale. His unique writing style gives off an unbelievable extensive amount of energy considered to be perfect for children's book. Different words and phrases stylistically used by Carroll giving the fragrance of magic. Having coherence between

Coherence between the sentences and clauses in the story gives a definite proportion to Carroll's thought and ideas that fulfill the reader's wish. The stories "*Down the Rabbit-Hole; The Pool of Tears; The Caucus-Race and a Long Tale; A Mad Tea Party; The queen's Croquet-Ground and The Mock Turtle's Stories*" are stylistically different from each other. Now coming closer to the attempt of stylistic analysis we come to the elementary part of stylistic devices. In most of the cases readers try to understand the formation of words but they fail to do it as they are not aware of the devices. In order to understand the structure of ideas and thoughts which are decorated with words and phrases let us have a glance of these devices.

English Cohesion is concerned with a relatively neglected part of the linguistic system: its resources for text construction, the range of meanings that are specifically associated with relating what is being spoken or written to its semantic atmosphere.

This device has helped to Carroll when he *connects* his organized parts with sufficiently clear and numerous signals--like the words 'finally,' 'thus,' 'however,'--to make the development of their cases.

By doing the critical analysis of the text a variety of cohesion can be observed. Such as: (a) grammatical cohesion (b) lexical cohesion. The cohesive text is created in many different ways by him giving five general categories of cohesive devices that create coherence in the stories: Reference, Substitution, Ellipsis, Lexical cohesion and Conjunction. **Reference** is achieved via pronouns and demonstrative. It is specially used to avoid repetition and Lewis makes use of this device to make the text healthy giving clarity in the dialogues. Three types of references are found in Carroll's Alice in the Wonderland. They are: a) **Personal**, b) **Demonstrative** and c) **Comparative Reference**.

a) **Personal Reference:** In Lewis Carroll's Alice in the Wonderland, Alice being the central character in all the stories, Lewis's stories are running near Alice. When a character is made a pillar of the text, his/her appearance becomes prominent. Alice appears continuously in all the twelve stories of Carroll. Lewis has used personal references; she, her, I, my, me, they, it, etc. in order to avoid the repetition. Some of examples from the stories have been given below:

- "Alice was not a bit hurt, and *she* jumped up on to *her* feet in a moment: *she* looked up, but it was all dark overhead: before *her* was another long passage", (Down the Rabbit-Hole. pg. 8)
- "Well!" thought Alice to herself. "After such a fall as this, *I* shall think of tumbling down-stairs! How brave *they*'ll all think *me* at home! Why, *I* wouldn't say anything about it, even if *I* fell off the top of the house!" (Down the Rabbit-Hole. pg. 9)
- "Just at this moment *her* head struck against the roof of the hall: in fact *she* was now rather more than nine feet high, and *she* at once took up the little golden key and hurried off to the garden door." (The Pool of Tears. Pg. 14)
- "*I* wonder if *I*'ve changed in the night. Let me think: was *I* the same when *I* got up this morning? *I* almost think *I* can remember feeling a little different. But if *I*'m not the same the next question is 'who in the world am *I*?' Ah, that's the great puzzle!" And *she* began over all the children *she* knew that were of the same age as her, to see if *she* could have been changed for any of *them*." (The Pool of Tears. Pg. 15)
- "They all sat down at once, in a large ring, with the mouse in the middle. Alice kept *her* eyes anxiously fixed on it, for *she* felt sure *she* would catch a bad cold if *she* did not get dry very soon." (A Caucus-Race and a Long Tale. Pg. 21)

b) **Demonstrative Reference:** Neutral or selective are the two types of demonstrative references. Only 'the' is considered to be demonstrative reference and others are known selective. They are classified on the basis of the use as a participant or circumstance. The participant is singular like 'this' and 'that' or plural like 'these' and 'those'. Circumstance on the other is either of place like 'here' and 'there' or of time like 'now' and 'then'. The use of demonstrative reference is in glance such as:

- “In another moment down went Alice after it, never once considering how in *the* world she was to get out again.”(Down the Rabbit-Hole. pg. 8)
- “As she said *this* she looked down at her hands, and was surprised to see that she had put on one of the Rabbit’s little white kid gloves while she was talking. (The Pool of Tears. Pg. 17)
- “And so *these* three little sisters-they were learning to draw, you know-”

(A Mad Tea-Party. Pg. 59)

The demonstrative *the, this, there, then, those* etc. are used to point out the particular things that are essential for the reader to grasp the meaning of the text and focus how much given things are important.

3. Comparative Reference: It is used to compare the items by using of its two types general and particular. There are three types of general comparison. First one is identity which makes use of words like ‘some’, ‘equal’, ‘identical’, ‘identically’, etc. Next is similarity- ‘such’, ‘similar’, ‘similarly’, ‘likewise’, etc. and the last is difference- ‘other’, ‘different’, ‘else’, ‘differently’, ‘otherwise’, etc. Particular reference is also of two types: numerative and quantifier which is used to indicate the quantity and number. (So, as, more, so many, etc.). The second is epithet and comparative adjectives and adverbs (better, so, as, more, so good, etc.). Some instances are taken from his stories which show a beautiful use of comparative references by Lewis Carroll:

- “After a few minutes it seemed quite natural to Alice to find herself talking *familiarly* with them,” (A Caucus-Race and a Long tale. Pg. 21)
- “It would twist itself round and look up in her face, with *such* a puzzled expression that she could not help bursting out laughing,” (The Queen’s Croquet-Ground. Pg. 67)
- “.....for I never was *so* small *as* this before, never! And I declare it’s too bad, that it is!” (The Pool of Tears. Pg. 17)

In the above examples the comparative reference *familiarly, such, as, so, etc.* are used to compare the things giving structural balance to the text.

2. Substitution: The next cohesive device that is observed within the text is substitution. Substitution is a process that is used to avoid repeating certain words in a sentence referring to a previous element in the text. It is a grammatical relation rather than semantic. Substitution comes in three flavors: Nominal, Verbal and Clausal Substitution.

- **Nominal Substitution :** In this kind of substitution the word *one* or *ones* always function as head of a nominal group and can be substitute only for an item which is itself head of a nominal group and some of the examples pointed from the stories are:
 - “What for?” said the *one* who had spoken first. (The Queen’s Croquet-Ground. Pg. 62)

- “...as the large birds complained that they could not taste theirs, and the small *ones* chocked and had to be patted on the back.” (A Caucus-Race and a Long Tale. Pg. 24)
- **Clausal Substitution:** In this kind of substitution what is presupposed is not an element within the clause but an entire clause. The words ‘so’ and ‘not’ are used as a substitution by the writer. In concluding the expressions of the characters the clausal substitution becomes one of the most important devices. It epitomizes the statements.
 - “There was nothing *so* very remarkable in that; nor did Alice think it *so* very much out of the way to hear the Rabbit say to itself...” (Down the Rabbit-Hole. Pg. 7)
 - “*So* she tucked it away under her arm, that it might *not* escape again, and went back to have a little more conversation with her friend.” (The Queen’s Croquet-Ground. Pg. 69)
- 3. **Ellipsis:** Ellipsis is the next cohesive device and very similar to substitution. It means simply to omit the repeated words from the speech or text because the meaning is understood without it. They are used with both nouns and verbs and these are of three types: Nominal, Verbal and Clausal Ellipsis.
 - a) **Nominal Ellipsis:** It occurs within the nominal group. On the logical dimension the structure is that of a head with optional modification, the modifying element includes some which precede the head and some which follow it as pre modifier and post modifier. Through the nominal ellipsis Lewis develops the semantic relations between words. Some examples taken from his stories are as follows:
 - “Just then she heard something splashing about in the pool a little way off, and she swam nearer to make out what it was: at first she thought it must be a *walrus or hippopotamus*.” (The Pool of Tears. Pg. 18)
 - b) **Verbal Ellipsis:** It means the ellipsis within the verbal group. Lewis Carroll also uses the verbal ellipsis in his stories for making the text interesting. There are some examples of verbal ellipsis which are extracted from his stories:
 - “Would you like cats, if you were me?”
“Well, perhaps not,” (The Pool of Tears. Pg. 19)
 - “Did you speak?”
“Not I!” (A Caucus-Race and a Long Tale. Pg. 23)
- **Clausal Ellipsis:** Some ellipses are external and therefore affect other elements in the structure of the clause. Such ellipses are known as clausal ellipses. The use of these ellipses in his stories considered the expression of the various speech functions, such as; statement, question, response and so on. Some examples are as below:
 - “and what is the use of a book,” thought Alice,
“without pictures or conversation?” (Down the Rabbit-Hole. Pg. 7)
 - “Would you tell me, please,” said Alice, a little timidly,
“why you are painting those roses?” (The Queen’s Croquet-Ground. Pg. 63)

3. Conjunction: Indirectly by virtue of specific meanings conjunctive elements are cohesive. One of the most common conjunctive element is 'and' others are but, yet, so, then, etc. Broadly speaking conjunction are four types. They are: Additive, Adversative, Casual and Temporal.

- **Additive Conjunction:** When 'and' occurs at the beginning of a new sentence it is called additive conjunction. Extensive use of the additive conjunction by Carroll in his stories shows his effort to develop or frame a grammatical as well as semantics relation within the sentences. Some additive conjunctions used by Lewis Carroll are as below:

- “*And* here Alice began to get rather sleepy, and went on saying to herself, in a dreamy sort of way.....” (Down the Rabbit-Hole. Pg. 9)
- “*And* she went on planning to herself how she would manage it.” (The Pool of Tears. Pg. 15)
- “*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 Mad Tea-Party. Pg. 59)

In all the given examples, the conjunction 'and' has been applied in order to establish relation between two statements. The conjunction 'and' also acts as connectors. The excessive use of 'And' conjunction also show the continuity in his thoughts.

- **Adversative Conjunction:** The basic meaning of the adversative relation is contrary to expectation. The expectation may be derived from the content of what is being said or from the communication process. For connecting the sentences Lewis Carroll has used the adversative conjunction. Some sentences are given below:

- “*And yet* I wish I could show you our cat Dinah.” (The pool of Tears. Pg. 19)

- **Casual Conjunction:** The casual relation is expressed by so, thus, hence, therefore, consequently, accordingly, as a result of, in consequence of, because of, etc. All these regularly combine with initial “and”. In order to make the text semantically accurate and for making apparent the reason of any action the casual conjunction is used by Lewis Carroll very shrewdly. Some examples quoted from his stories are as below:

- “*So* she was considering, in her own mind as well (as she could, for the hot day made her feel very sleepy and stupid), whether the pleasure of making a daisy-chain would be worth the trouble of getting up and picking the daisies, when suddenly a White Rabbit with pink eyes ran close by her.” (Down the Rabbit-Hole. Pg. 7)
- “*So* they went up to the Mock Turtle, who looked at them with large eyes full of tears, but said nothing.” (The Mock Turtle’s Story. Pg. 74)

- **Temporal Conjunction:** The relation between the two successive sentences may be simply one of sequence of time. It is expressed in its simplest form by 'then' which is called a temporal conjunction. In his stories Lewis Carroll has used the temporal conjunction to show the sequence of the actions which help the readers to grasp the story easily.

- "*Then* they all crowded round her once more, while the Dodo solemnly presented the thimble..." (A Caucus-Race and a Long Tale. Pg. 23)

- "*Then* it wasn't very civil of you to offer it," (A Mad Tea-Party. Pg. 54)

5. **Lexical Cohesion:** This cohesive effect is achieved by the selection of vocabulary. The role of general nouns, as cohesive agents depends on their occurrence in the context of reference. There are two types of lexical cohesion: *reiteration; collocation*.

Collocation includes pairs of words which are drawn from the same ordered series. It brings the appropriateness in the link. There are few examples which are quoted from his stories:

- "...she had never before seen a rabbit with either a *waistcoat-pocket*, or a watch to take out it," (Down The Rabbit-Hole. Pg. 8)

- "However, the *Multiplication-Table* doesn't signify:...." (The Pool of Tears. Pg. 16)

- "There was table set out under a tree in front of the house, and the *March Hare* and the Hatter were having tea at it..." (A Mad Tea-Party. Pg. 54)

- "...and such things that make children *sweet-tempered*." (The Mock Turtle's Story. Pg. 70)

6. **Fronting:** Referring to the shift of syntactic elements from their normal position to the beginning of the sentence or clause, fronting is also found in everyday speech. In fronting the devices of language are used in such a way that it itself draws attention. The writer constructs the structure of a sentence or a phrase according to his thoughts and tries to make it attractive through this device and makes possible for him to hub on something in text. In order to highlight the information part of the text, the use of this device can be seen in all the stories written by Lewis Carroll.

- **Adverbial Fronting**

- "*Presently* she began again." (Down the Rabbit-Hole. Pg. 8)

- "*Suddenly* she comes upon a little three-legged table, all made of solid glass: there was nothing on it"

(Down the Rabbit-Hole. Pg. 9)

- "*Really, now* you ask me, "said Alice, very much confused, "I don't think--"

(A Mad Tea-Party. Pg. 61)

In all the quoted lines, the use of adverbial fronting by Lewis Carroll is to draw the attention of the readers. Here all the italicized adverbs show the time.

One of the more interesting things Carroll does in his writing is frequently use italics for emphasis. As per the analysis, this technique has been incredibly effective. The childish whimsical feel of the book seems like it would be partially lost without this peculiar use of italics. It's interesting to see how something as simple as italicizing words has such a considerable effect on the mood of a story. He also employs an odd usage of parentheses and capital letters. Again, this adds to the childish feel of the book. Very often he puts what Alice is feeling in parentheses by the side of a general sentence. Use of capitals letters display what is signs or labels. This is important because most of the authors would shy away from such practices for fear of looking "unprofessional". It would say that this "unprofessional" style of writing that Carroll employs is what lets the story be more than just any other tale. It exudes use liveliness throughout and makes the process of reading interesting. I would go as far as to say that his peculiar of italics, parentheses, and capital letters are what keeps the reader's attention while reading.

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