

**YAŞAR UNIVERSITY**  
**GRADUATE SCHOOL OF SOCIAL SCIENCES**  
**ENGLISH LANGUAGE AND LITERATURE PROGRAMME**

**MASTER THESIS**

**WISH-FULFILMENT IN LEWIS CARROLL'S**  
***ALICE IN WONDERLAND AND THROUGH THE***  
***LOOKING-GLASS***

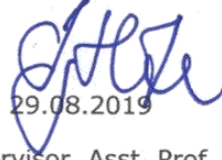
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**2019 İZMİR.**

## MASTER THESIS JURY APPROVAL FORM

I certify that I have read this thesis and that in my opinion it is fully adequate, in scope and in quality, as a thesis for the Master degree.



29.08.2019

Thesis Supervisor, Asst. Prof. Dr. Trevor John HOPE

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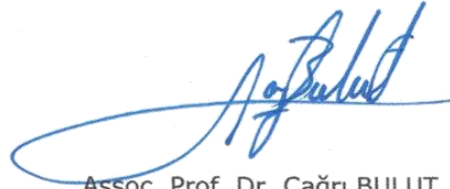
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## ABSTRACT

### WISH-FULFILMENT IN LEWIS CARROLL'S *ALICE IN WONDERLAND* AND *THROUGH THE LOOKING-GLASS*

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Master, English Language and Literature

Thesis Advisor: Asst. Prof. Dr. Trevor John HOPE

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This thesis aims to analyse Lewis Carroll's *Alice in Wonderland* (1865) and *Through the Looking-Glass* (1871) in terms of the dream theory presented in Sigmund Freud's *The Interpretation of Dreams* (1910). Due to the fact that Freud defines dreams as fulfillers of wishes, it will be argued to find the fulfilled dream wishes in Carroll's novels. While examining the wishes of the dreamer, it will also be investigated how the wishes create a bond between the dreamer and the reader. In the first place, the key features of Freud's wish-fulfilment theory will be explained. Later, the simple, evident wish-fulfilments in Carroll's books will be examined. After mentioning these uncensored wishes, the suppressed, repressed wishes which are distorted by the dream-work will be unveiled. As a final step, it will be discussed how anxiety-dreams and the dreams that raise fear may be regarded as wish-fulfilments. Briefly, this study indicates that dreams can be wish-fulfilments whether they are evident or disguised. It will be argued how anxiety-dreams may be caused by the conflict between the repressed wishes of the unconscious and the preconscious that wishes to prevent these wishes from being fulfilled, but they may still be accepted as fulfilments of wishes. It will also be argued how the text creates a bond between the reader and the protagonist due to their common wishes fulfilled by the protagonist's dreams which are narrated in the text. Therefore, it will be explained how the fiction Carroll writes may be fulfilments of readers' wishes.

**Key Words:** Dream Interpretation, Wish-fulfilment, S. Freud, L. Carroll, Children's Literature, Psychoanalysis



## ÖZ

### LEWIS CARROLL'UN *ALICE HARİKALAR DİYARINDA* VE *AYNANIN İÇİNDEN* ESERLERİNDEKİ ARZU GERÇEKLEŞMESİ

Duygu DUMAN

Yüksek Lisans, İngiliz Dili ve Edebiyatı

Tez Danışmanı: Dr. Öğr. Üyesi Trevor John HOPE

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Bu tezin amacı Lewis Carroll'un *Alice Harikalar Diyarında* (1865) ve *Aynanın İçinden* (1871) isimli romanlarını, Sigmund Freud'un *Rüyaların Yorumu* (1910) eserinde sunduğu rüya teorisi açısından incelemektir. Freud rüyaları arzu gerçekleştirici olarak tanımladığından, Carroll'un kitaplarında bu gerçekleşmiş rüya arzularının bulunup bulunmadığı tartışılacaktır. Rüya gören kişinin arzuları incelenirken, ayrıca bu arzuların rüya sahibi ve okuyucu arasında nasıl bir bağ kurduğu incelenecektir. İlk olarak, Freud'un arzu gerçekleşmesi teorisinin ana özellikleri açıklanacaktır. Sonrasında Carroll'un kitaplarındaki görünen, basit arzu gerçekleştirmeleri incelenecektir. Bu sansürlenmemiş arzuların ardından, rüya çalışması tarafından çarpıtılan bastırılmış, baskılanmış arzular açığa çıkarılacaktır. Son bir adım olarak, endişe rüyaları ve korku uyandıran rüyaların nasıl arzu gerçekleşmesi olarak kabul edildiği tartışılacaktır. Kısaca bu çalışma, rüyaların açık ya da gizli olmalarına bakmaksızın arzu gerçekleştirmeleri olabileceğini göstermektedir. Endişe rüyalarının bilinçaltındaki bastırılmış arzular ve bu arzuların gerçekleşmesine engel olmaya çalışan ön bilinç arasındaki çatışma nedeniyle oluşmuş olması tartışılacaktır. Fakat yine de bu rüyalar da arzu gerçekleşmesi olarak kabul edilebilirler. Ayrıca metnin, okuyucu ve ana karakter arasında nasıl bir bağ kurduğu, ana karakter ve okuyucunun ortak olarak gerçekleştirilen arzuları açısından tartışılacaktır. Bu nedenle, Carroll'un yazmış olduğu kurgunun, okuyucuların isteklerini de nasıl gerçekleştirebileceği anlatılacaktır.

**Anahtar Kelimeler:** Rya Yorumlaması, Arzu Gerekleşmesi, S. Freud, L. Carroll, ocuk Edebiyatı, Psikanaliz



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I feel enormously grateful to my dearest parents who have always loved and supported me. I am the most fortunate person in the world to have you both.

Duygu Duman

İzmir, 2019

## TEXT OF OATH

I declare and honestly confirm that my study, titled “WISH-FULFILMENT IN LEWIS CARROLL’S *ALICE IN WONDERLAND AND THROUGH THE LOOKING-GLASS*” and presented as a Master’s Thesis, has been written without applying to any assistance inconsistent with scientific ethics and traditions. I declare, to the best knowledge and my belief, that all content and ideas drawn directly or indirectly from external sources are indicated in the text and listed in the list of references.



Duygu Duman

Signature

.....  
September 27, 2019



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## INTRODUCTION

People have often given importance to dreams; thus, many researchers have struggled to find the true meaning that dreams convey. People have found dreams pleasant, strange, amusing and sometimes awful and terrifying. Some even have assigned a prophetic meaning to dreams, believing that dreams may be the messengers of the future and that people may learn the events waiting for them in their sleep before those events take place. Even though people's approach towards dreams has changed, dreams play a significant role in people's lives.

Dreams have also been a source material for literary works. One of the most famous writers who has chosen to write fiction based on dreams is Charles Lutwidge Dodgson – better known by his pen name – Lewis Carroll. In my opinion, he owes his success to his remarkable way of expressing the dream world in his novels which has made them masterpieces of children's literature. It is fairly interesting that he chooses to narrate a fictional dream world instead of the real one. As an adult, he decides to write for his child friend Alice Liddell by pretending that she goes to different, imaginary places in her dreams, which are fictionized to entertain children.

Most people – especially children – enjoy reading fiction because it presents an alternative world to the reader when they want to escape their own world. I believe that people mostly prefer the fantasy world of fiction not only because of the attractiveness of the unreal, but due to the excitement of emotions which non-fiction lacks. Fiction offers the reader an imaginary but emotional context whereas non-fiction holds true, objective, scientific information. However, it should not be concluded that fiction always conveys false information; fiction may provide different points of views to plain truth. Consequently, William Reynolds explains how fiction strengthens the truth as follows:

I suggest that the truths found in nonfiction are little truths. Journalism is affected by limitations of time, access, and personal bias. Biography is affected by the limitations of the individual life of its subject, and history by its scope and the problem of perspective, which is too narrow or too broad. The truths of fiction, on the other hand, are big truths, universal truths, usually written by sensitive artists who set the human condition in a believable context, not of the

possible which is transitory, but in the probable which is edifying. Here again, I do not intend to undermine the truths of nonfiction, but to weave them into the same fabric as fiction-with a difference (Reynolds, 15).

Therefore, fiction – in a sense – completes non-fiction with the burst of emotions. We identify ourselves with the character and share the same feelings; if there is a great triumph in the story, we feel joy and the pride, and conversely, when there is a loss or sorrow, we feel the same pain as readers. Thus, as a reader, we tend to find a satisfactory result – which sometimes can be called ‘a happy ending’ – in what we read. When we look from this point of view, we realize that it closely resembles what we expect from dreams during our sleep. Both fiction and dreams can be great tools to create a fictional world with distorted reality, a sense of satisfaction and a state of predominance. As a result of this common purpose, dreams or fiction narrated as dreams have been used as sources in some of the literary works, particularly in our case, in Lewis Carroll’s novels.

*Alice in Wonderland* and *Through the Looking-Glass* are written in the 19<sup>th</sup> century Victorian era, and inevitably, they reflect the properties of Victorian values and the education system. One of the most profound element of fiction in these novels is the ‘absurdity’ which may suit the corruption in the society of the era. Gertrude Himmelbarb cites from Lytton Strachey as follows:

For Strachey, religion, public service, civic education, patriotism were absurd in themselves. But they were even more absurd in the manner of their pursuit – in the passionate, extravagant way heroes want to pursue them. And they were more absurd still in the manner of their reception, the respect accorded them by a credulous and deferential public (Himmelbarb, 1987:10).

Himmelbarb also emphasises that the Victorian manners and morals “were on trial” (8). To be more precise, “manners were a substitute for morals” (15) in the Victorian society. Therefore, instead of having good morals, Victorians pretended to have them by showing good manners which may explain why Alice repeats the phrase “Let’s pretend” and why this phrase is her favourite. It is a learnt behaviour of a Victorian child who is surrounded by adults who always pretend. Himmelbarb also mentions the importance of the “French label” which reigned in the education of the Victorian era (7). We can observe the effects of this in Carroll’s novels where the Red Queen says,

“Speak in French when you ca’n’t think of the English for a thing – “(128) and in Alice’s struggle to speak French despite her young age. The education system of the Victorian era would be overlooked without referring to the ‘governess’. M. Jeanne Peterson explains the governess as “a woman who taught in a school, a woman who lived at home and travelled to her employer’s house to teach (called a “daily governess”), or a woman who lived in her employer’s home and who taught the children and served as a companion to them” (Peterson, 1970:8). According to Peterson, the employing a governess was a symbol of wealth; however, “the employment of a governess was even more a symbol of the movement of wives and mothers from domestic to ornamental functions” (9). We can see how the governess destroys the role of the mother in the family as well as the child’s education. The governess is often not qualified to be a teacher, because the only ability that a governess should have is being “a well-bred woman [who] did not earn her own living” (10). The governesses are neither servants nor family members, so there is a rather vague status of these women in the house. Furthermore, the governess deprives the mother of her biggest role in the family, which may cause discipline problems as Peterson adds (16). Educating her children may be the only responsibility of a mother in an upper-class family, and when the governess takes on this role, the mother is left useless. In the following chapters, we will analyse how education is ridiculed in Alice books and how Alice resists the authority and how the mother is blamed for not bringing her child up well. Therefore, we can conclude that Carroll integrates the sociological and educational problems of the era in his work, and he uses fiction to criticise these elements.

I believe that fiction is a widely used style in children’s literature – as well as in adults’ – mostly because it is more appealing to the young minds’ unrestricted imagination and fiction help children to perceive the world in a better sense. Fiction encourages the reader to ‘think outside the box’, to see things from another perspective and to evaluate events from another person’s point of view. Torres expresses this situation as “developing emphatic understanding of the deeply held perspectives and commitments of other individuals and, in doing so, also developing mutual respect” (Torres, 2019). Therefore, fantasy literature provides children an “[attempt] to understand perspectives’ beyond one’s own” (Parker, 2003 as cited in Torres, 2019) and “expanding our boundaries, and enlarging our own understandings about the world

and ourselves” (Kerdeman, 1998 as cited in Torres, 2019). Similarly, Süner expresses Wittgenstein’s scale, “[i]t is by way of fiction and imagination, Wittgenstein implies, this world gains its sense of normalcy and order” (Süner, 2017: 8). The most advantageous factor is that fiction makes all these processes possible through imaginary characters and situations which differentiates it from non-fiction. In both of Carroll’s books, these factors are prominently observed by the reader due to Carroll’s efficient usage of stimulating conversations between characters and his encouraging the reader to develop empathy for others. More importantly, Carroll makes the readers identify themselves with the character and enchants them with his exciting plot by basing his fiction on dreams, which in a sense, leaves an open door for the readers to imagine that they could also be involved in great adventures like Alice’s as long as they dream.

When we consider dreams, there is another valuable person who has made a great contribution to the subject of dreams. More than most of the philosophers and psychologists who have explored the concept of dreams and their effect on our lives, Sigmund Freud has made a major contribution on this issue. Freud’s attempt to understand dreams has always made me wonder how he would interpret the dream elements that Carroll uses in his novels. In his study, *The Interpretation of Dreams* (1900), Sigmund Freud argues that “the dream represents a wish as fulfilled” (35) and “when the work of interpretation has been completed the dream can be recognized as a wish fulfilment” (33). This study aims to investigate how dreams “represent” wish-fulfilments in Lewis Carroll’s novels *Alice’s Adventures in Wonderland* (1865) and *Through the Looking-Glass* (1871). Due to the fact that Carroll benefits from dreams, we shall unveil the underlying wishes in the light of Freud’s text. It is essential to understand the reason why an author who has made a big contribution to literature chooses to show his stories in his literary works as dreams of a young child. Meanwhile, we will make our own connections that explain how wish-fulfilment is relevant to literature. If we analyse Carroll’s texts in detail, we may discover the wishes he intends to convey in his work, maybe even more than he explicitly writes.

In my opinion, the idea of dreams as wish-fulfilments plays an important role in literature because fiction works in a very similar way to the dream. When an author writes a novel, he creates a fictional work which the readers are eager to read, and in order to do so, he needs to give the people what they expect to find in it. For instance,

children are interested in magic and supernatural phenomena; therefore, we can find lots of novels which are based on them, just as J. K. Rowlings's *Harry Potter* books. In real life, they simply do not exist or are unreachable, yet they are demanded by children; thus, fiction is used in literature as an effective way to make the impossible possible just as it happens in our dreams. In other words, literary material is used as a tool to express wishes just like dreams do. Both fiction and dreams may convey wishes that people are aware of or not. They can directly or indirectly give people what they want, so we may say that fiction is written to please people. Most commonly, I believe, fiction is read to make people withdraw from their life and wander around in someone else's life or an imaginary character's life. By reading literary works of fiction, people identify themselves with those characters in a book and they relate their lives with theirs, either by envying or pitying them. Heidi J. Torres shares a similar opinion with reference to the work of Sipe: "Sipe (2002) describes several ways that young children respond to written and visual text in books: spontaneously acting out the story (dramatizing), talking directly to characters in the story (talking back), and assuming the role of a character in the story or adding themselves as a character (inserting)" (Torres, 2019:161-169). It is not difficult to picture a teenager reading a science fiction novel and imagining how he can be as intelligent as its protagonist or having the chance of escaping the real world and finding an imaginary world that appeals more to his interest. After all, everybody wants to feel the pride of being that superhero whom everybody envies, but no one is willing to risk their life, and to go through all the difficulties which that the hero faces or sacrifice their life for a mission. Maybe this is the reason why authors often define their work as something that everyone can find themselves in. Some writers even start creating their fiction depending on a dream they experience. Pardales' argument supports my idea:

Through literature we can have experiences that we may not be able to have otherwise. We may get a glimpse into the lives of characters that may be very different from our own, or to which we would not otherwise access (Pardales, 2002 as cited in Torres, 2019).

So, fiction novels give the opportunity of fulfilling the wish to become somebody else or changing an aspect of life to their readers, so as "to provide access to perspectives that are otherwise unavailable to children" (Torres, 2019). This approach resembles the way dreams work. There is a wish to be fulfilled in both reading fictional literary

works and dreaming; this is what they have in common. We can name literature as a tool for fulfilling wishes just as Freud defines dreams as fulfillers of wishes. We see Freud, himself interpret some literary texts like William Shakespeare's *Hamlet* (Freud, 158-160) and help us grasp the hidden meaning in the text. His preference for using literary works in his interpretation of dreams depends on the common purpose that literature and dreams are two dynamics which share a similar duty. It is the dream's purpose to fulfil the wish of the dreamer, just as it is fiction's aim to fulfil the wish of the reader. We may experience that the things we wish for become true in our dreams, and the same case is observed in fiction. Let us say that most children would like to be superheroes who save the world, but they are ordinary students whose lives are mostly spent between school and home. By reading fiction, those children who wish to see themselves in another life or as a different being, may experience some fulfilment of their wish "at a 'safe' distance, where critique of a character or situation in a book is less threatening" (Torres, 2019). It leaves people an open door to peak through into the imaginary yet desired life because impossible is not an option in fiction, just as it is not in dreams. More importantly, in some literary works – as in Carroll's – dreams are explained or referred to, making their aim of wish-fulfilment bound even stronger. This way, more can be expressed about the wishes of the readers and even the author. Charlotte S. Huck analyses the qualities of a good book in children's literature in terms of its plot, content and theme, characterization, style and format (Huck, 1964: 467-470). When we observe the Alice books, we find out that they have interesting plots, appropriate contents and themes for children and clever characterizations. These books are written in Carroll's unique style of witty puns and ridiculousness and designed in a remarkable visual format – a dream world – that attract not only children, but also adults. All of these features of these novels make them timeless classics of literature for the entertainment of all age groups, especially of children. In every aspect, both *Alice's Adventures in Wonderland* and *Through the Looking-Glass* have major roles in children's literature and in the study of dreams as wish-fulfilment, because they are narrated as dreams and they may be interpreted like dreams. For this reason, I have chosen to study these novels in the light of Freud's dream theory.

Before further analysis of how dreams work as wish-fulfilments, we shall take the first step by defining what a dream, and thus, a wish-fulfilment is, according to Freud:

[...] the dream is not meaningless, not absurd, does not presuppose that one part of our store of ideas is dormant while another part begins to awake. It is a perfectly valid psychic phenomenon, actually a wish-fulfilment; it may be enrolled in the continuity of the intelligible psychic activities of the waking state; it is built up by a highly complicated intellectual activity (34).

When this definition is divided into segments, it is seen that Freud first objects to the idea that a dream is “absurd”. Considering that our mind never stops working regardless of our state of consciousness, Freud is right to claim that no product of this unceasingly working mechanism should be evaluated as absurd. The fact that we are unconscious while we dream does not necessarily mean that dreams are “meaningless”, or they just show up coincidentally.

Secondly, the dream is composed of different elements which are indeed meaningful to us as they may originate from our conscious mind. The wish can be hidden and it may be transmitted to dream-thoughts along with any kind of daily thoughts or events of the dreamer. As Freud explains: “To express it in other words, the stimuli which occur during sleep are elaborated into a wish-fulfilment, of which the other components are the psychic remnants of daily experience with which we are already familiar” (126). It makes perfect sense, indeed, that when we interpret a dream, we may find a hint of a daily incident and the real wish wrapped perfectly inside it. A continuation of the ideas from the waking state to the state which we are asleep seems may explain the source of ideas that pop up in our dreams. Therefore, daily residues may be one of the elements that form dreams regardless of their importance for us.

Accordingly, a dream is a “psychic phenomenon”, which is the product of the elements and the factors that affect the human psyche. If the psychological values of ideas, events, occurrences and people are significant for a person, then, we can say that they can be seen in dreams along with the “intelligible psychic activities of the waking state”, or in other words “remnants of daily experience”. These ideas do not necessarily reveal themselves explicitly; rather, they can hide and conceal themselves as a result of being “built up by a highly complicated intellectual activity”. Thus, we need to examine the stimulators and the sources which actively participate in this activity. As Arthur Conan Doyle argues; “There is nothing more deceptive than an obvious fact”,



we may observe 'deceptive' contents in dreams that may convey completely different meanings.

In consonance with Freud's narration, we have come to the conclusion that the dream contains "reference to the experiences of the preceding day" (71). However, the dream-formation is a more advanced and complicated activity that cannot be restricted within the stimulation merely provided by "day-residues" (396). Freud expresses the choice of memory which possibly take place in the dream-material in three segments:

1. That the dream clearly prefers the impressions of the last few days (Robert, Strümpell, Hindebrandt; also Weed-Hallam);
2. That it makes a selection in accordance with principles other than governing our waking memory, in that it recalls not essential and important, but subordinate and disregarded things;
3. That it has at its disposal the earliest impressions of our childhood, and brings to light details from this period of life, which, again, seem trivial to us, and which in waking life were believed to have been long since forgotten (70-71).

In the light of this information, we shall deduce that our dreams are triggered by the memories of recent impressions, unimportant memories in our waking lives and memories from our early childhood which we consider forgotten that lead us to the sources of dreams as Freud defines this:

- (a) A recent and psychologically insignificant event which is directly represented in the dream.
- (b) Several recent and significant events, which are combined by the dream into a single whole.
- (c) One or more recent and significant events, which are represented in the dream-content by allusion to a contemporary but indifferent event.
- (d) A subjectively significant experience (recollection, train of thought), which is constantly represented in the dream by allusion to a recent but indifferent impression. (83)

As a result of Freud's explanations, it can be inferred that the formation of a dream consists of a combination of various sources all put together. The dreamer may identify the images in a dream that seem familiar, yet for the interpreter, the dream content may become an intricate maze, because "a dream works under a kind of compulsion which

forces it to combine into a unified whole all the sources of dream-stimulation which are offered to it” (83). It is the duty of the interpreter to solve the puzzle of events and memories to find the wishes that may be conveyed through dreams as Freud suggests. There is also the case of somatic sources where “the objective sensory stimuli which proceed from external objects, the inner states of excitation of the sensory organs, [...] and the bodily stimuli arising within the body” (118) which may take place in the dream-thoughts. In addition, Freud agrees that “symbolisations of the bodily organs and functions do occur in dreams” (124). However, Freud indicates that these somatic stimuli remain slightly subordinate in comparison with outside sources because “*the incentive to dreaming* [originates] “*outside the somatic dream-sources*” (122). Accordingly, although symbolism of the organs may occur in dreams, it should not necessarily be interpreted that these symbols represent somatic sources. As a matter of fact, symbolism should be handled exclusively as it offers a totally different interpretation to dreams, which we need to take a close interest in the following chapters.

Freud’s dream theory proposes that dreams fulfil our wishes and may substitute the act of satisfying a physical need. If we wish to do something in our dreams – for instance; drinking water –, it may be accomplished by our dream, so we no longer feel the necessity to satisfy our need. To be clear, the physical need, for instance does not go away, but it is silenced sufficiently so we do not feel the need to wake up any longer. The procedure is clearly observed in Freud’s description of his dreams of thirst:

I am thirsty at night, and therefore I wake. The waking, however, is preceded by a dream, which has always the same content, namely, that I am drinking. I am drinking long draughts of water; it tastes as delicious as only a cold drink can taste when one’s throat is parched; and then I wake and find that I have an actual desire to drink. The cause of this dream is thirst, which I perceive when I wake. From the sensation arises the wish to drink, and the dream shows me this wish as fulfilled. If I succeed in appeasing my thirst by means of the dream that I am drinking, I need not to wake up in order to satisfy that thirst. It is thus a *dream of convenience*. The dream takes the place of action (35).

Consequently, wish-fulfilment is the dream’s “taking the place of action” if there is a growing need to perform something. In this case, the dream serves as an agent to satisfy

a physical need. We can find another satisfied physical need in Herr Pepi's dream. This time, the subject matter is sleep and the young medical student refuses to wake up and go to the hospital. Instead, he dreams himself in a patient's bed at the hospital, and since he is already at the hospital, there is no reason to get up and get ready to go to the hospital which means ending his precious sleep (37). There is another dream which Freud recalls hearing from one of his patients. The lady needs to wear a cooling apparatus day and night, but it causes a lot of discomfort. She bears it when she is conscious, but gets rid of it hastily the moment she falls asleep. Scolded by her doctors, she dreams that she is healthy and no longer in need of the apparatus, but instead of her, an opera singer who is "the most casual acquaintance" (37) of whom she knows is in a lot pain. Since the lady isn't in pain any longer, she allows the singer to have the apparatus to cease his excruciating pain. Now that she has got a legitimate excuse for throwing her apparatus away, she can come clean of all the criticism of her behaviour. She saves herself from the painful recovery period and from the negative reaction of the doctors who disapprove of her behaviour of throwing her apparatus away by choosing someone else to live through all that she has to.

These are only some bodily needs that occur during sleep, however. We have other needs, which are not solely physical [all the time]. Moreover, the dream may not reflect a cause-effect relationship between the wish and the action to grant it. The wish does not necessarily seem evident in each dream; it can be found hidden in the shade of recent memories. There can also be some supporting roles for other wishes to be fulfilled. For instance, in one of his dreams, Freud uses an Etruscan cinerary urn – that he no longer possesses – to drink water, which results in his feeling thirstier (35). His main wish is to quench his thirst; however, dwelling on the fact that he has already drunk the water in his glass, he tries to reach the glass on his wife's side of the bedtable to fulfil this wish. Contrary to his vivid unconscious mind, his sleeping body is unable to fetch the glass for him. The dream twists and turns the reality upside down and represents the impossibility of performing this action. He gets what he wants, eventually, but it does not end well. His wife gives him the water in that cinerary urn, and the water tastes so salty that it makes his thirst even worse. The urn seems odd in this scenario; however, when we take another look at this, we realize another wish is peaking through the sides: he wishes that Etruscan cinerary urn which he has given away to be in his possession again. Multiple wishes can be fulfilled in a single dream;

as pleasing the dreamer is its only purpose of existence, the dream knows no boundaries in terms of service: “since the fulfilment of a wish is its only purpose, it may be perfectly egoistic” (36). Undoubtedly, it is clear why the dream must be “egoistic”, because it is its duty to fulfil the wish, so it will do anything in its power to do its job.

Freud continues explaining his point by giving some examples from his acquaintances. The wife of one of his friends’ dreams of having her menses (37), which Freud thinks is because she is pregnant. She wishes that she could have more time before having a baby; therefore, the dream serves as a wish-fulfilment. The next dream example is experienced by another woman who notices “milk stains on the front of her blouse” (38). This lady, on the contrary, embraces the fact that she is pregnant, but only wishes that she could give more milk to her baby this time as this is not her first pregnancy. Apparently, the concerns of motherhood keep women’s minds busy frequently. Another wish concerning pregnancy is observed in the woman’s dream “for something more entertaining than eternal nursing” (38) since she has been spending a long time at home taking care of her sick child.

As a result of analysing these dreams, we have come to a point where we can point out some key features of them. Freud reveals his findings as follows:

Perhaps this collection will suffice to prove that frequently, and under the most complex conditions, dreams may be noted which can be understood only as wish-fulfilments, and which present their content without concealment. In most cases these are short and simple dreams, and they stand in pleasant contrast to the confused and overloaded dream-compositions which have almost exclusively attracted the attention of the writers on the subject. But it will repay us if we give some time to the examination of these simple dreams. The simplest dreams of all are, I suppose, to be expected in the case of children whose psychic activities are certainly less complicated than those of adults (38).

It is clear that the dreams we have seen so far are pure wish-fulfilments which do not need any concealment, and the simplest one of them all belongs to children. (38). In my opinion, the simplicity that Freud attributes to children’s dreams does not refer to the content of the dreams, but only to the way the wish is revealed in the dream. Due

to the fact that children have a freer nature than adults, it is easier to detect what they want; for they wish for simpler things.

We have, so far, seen some examples of dreams as wish-fulfilments in adults, but the theory is fully applicable to children as well. In addition, as Freud suggests, wish-fulfilment should be more obvious in children's dreams than in those of adults. Accordingly, we can easily detect the traces of wish-fulfilment in the following set of dreams: Freud's five-year-old son, becomes discontented with the scenery of Dachstein as he imagined that he would climb a mountain. His wish is granted in his dream, when he dreams of going to a hut and taking "steps for six hours" (39). Another dream Freud explains is that of his eight-year-old daughter, who dreamed about their neighbour's son becoming a part of his family (39). That boy – Emil – has definitely "won the little woman's sympathies", but the real reason for her dreaming of him is quite different. During the day, the children run when in a store they see chocolate bars wrapped in green and blue metallic paper and being the "well-behaved" boy Emil is, he warns the children to wait for their parents. When their mother catches up with the children, she refuses to buy them any chocolate, so the children go home discontented. Freud's daughter dreams about Emil calling her parents "mum" and "dad" just like her siblings. Chocolate is the key word for us because, in the dream, the children's mother puts exactly the same chocolate bars under the children's beds. The main reason why the girl dreams of the boy as a family member is based on this daytime experience that turned the "temporary relationship" of two friends into a "permanent adoption" (40) because the underlying wish fulfilled in this dream is getting those appealing chocolate bars which they could not get during the day. Her wish is simply fulfilled in her dream. When a child feels unsatisfied in the daytime, they dream about the satisfying versions of events which are appealing more to them, for "dreaming is a fragment of the superseded psychic life of the child" (405). Another child desires a trip, and he dreams of going on it beforehand (41). When the voyage is not long enough, it continues in the dream. When another child is ill and cannot eat, she dreams of having food in her dream (42-43). To conclude, children's wishes are straightforward and simple. In accordance with Freud's theory – in most cases – children's dream wishes are less complicated than adults. They wish for simpler things and just like their nature, their wishes appear freely.

Freud argues that every dream has the duty of fulfilling a wish, but in different forms. The content of our dreams can be our worries, fears, memories...etc. Therefore, every thought, every emotion may enter the dream. The unconscious wish impulses are watched by the 'censorship' so that the displeasing thoughts cannot enter the dream-content. However, this censorship weakens during sleep and these 'suppressed' thoughts find a way to sneak into the dream-content. In the sleeping state as Freud points out, "*'Undesired' ideas are thus changed into 'desired' ones*" (16), so there needs to be a system which makes this necessary change possible in our sleep, enabling even our deepest, darkest wishes to take their places. The interesting fact is that even though the dream does not seem to accomplish the task of fulfilling a wish, it does in fact succeed in fulfilling it. With the help of interpretation, the hidden meaning of the dream may be revealed, and we can see the underlying wish in the dream.

Freud suggests that dreams can be "divided into two groups" according to the types of wishes as in "dreams which were plainly wish-fulfilments" and "others in which the wish-fulfilment was unrecognizable and was often concealed by every available means." (390). No matter which category they belong to, dreams fulfil our wishes during sleep. It depends on how unpleasant the wish is according to the conscious mind whether it will be easily recognized or concealed and censored. Either way, dreams are used as bridges to carry the wishes from the unconscious to the dream-content either apparent or disguised.

According to Freud's analysis, dream material goes through a lot of complex procedures in order to take place in the dream, such as "identification", "condensation", "displacement" and "over-determination" (1900). In many cases, it may get immensely complicated to interpret a dream and to reveal the true material from which the dream has originated. After all, the core of a dream is exceedingly valuable and must be protected – dreams carry the heavy burden; our wishes – so, "they are suppressed before they are perceived" (15). Freud relates this suppression to a political writer and explains the necessity of concealment:

The political writer who has unpleasant truths to tell to those in power finds himself like a position. If he tells everything without preserve, the Government will suppress them – retrospectively in the case of a verbal expression of opinion, preventively if they are to be published in the press. The writer stands

in fear of the censorship; he therefore moderates and disguises the expression of his opinions. He finds himself compelled, in accordance with the sensibilities of the censor, either to refrain altogether from certain forms of attack, or to express himself in allusions instead of by direct assertions; or he must conceal his objectionable statement in an apparently innocent disguise” (53).

To clarify, the concealment of the wish is directly related to how inappropriate the wish is to the “government” – in this case, our consciousness – and censorship is needed if that wish will be present in the dream. Sometimes we cannot even confess ourselves what we think or wish for, and continue our lives without thinking of it. However, as it is the dream’s duty to bring that wish to life and to fulfil it – no matter how ugly it is – the dream has to conceal it before allowing it to go. A suppressed wish is like a wolf in sheep’s clothing, for it needs to look like a sheep before joining the herd, and a proper interpretation is needed to reveal its true identity. Besides, Freud defines the need for ‘censorship’ through these lines: “We should then assume that in every human being there exist, as the primary cause of dream formation, two psychic forces (tendencies or systems), one of which forms the wish expressed by the dream, while the other exercises censorship over this dream-wish, thereby enforcing on it a distortion” (53). As can be seen, due to the conflicting forces in our dreams; the wish needs to be disguised so that it can pass through the censorship without being detected. It is, then, the duty of the interpreter to find and uncover the wish that is hiding in the dream.

This idea takes us to another crucial point that Freud expresses which is “Distortion in Dreams”. We may not have a pleasant experience in every dream; we may experience real fear, agony or grief. In that case, how can we still say that all dreams stand for a fulfilment of a wish? According to Freud, we can still defend his theory although the meaning of the dreams is often not explicit. Sometimes the hidden idea is changed into something else and this makes us unable to comprehend its true meaning. Freud explains his point in this way:

It is merely necessary to observe that our doctrine is not based upon the estimates of the obvious dream-content, but relates to the thought content, which, in the course of interpretation, is found to lie behind the dream. Let us

compare and contrast the *manifest* and the *latent dream-content*. It is true that there are dreams the manifest content of which is of the most painful nature. But has anyone ever tried to interpret these dreams – to discover their latent thought-concept? If not, the two objections to our doctrine are no longer valid; for there is always the possibility that even our painful and terrifying dreams may, upon interpretation, prove to be wish-fulfilments (46).

It is observed that, in order to understand the dream, we must be aware of the difference between “manifest and latent dream-contents”. The manifest content does not necessarily reflect what wish the dream fulfils. On the contrary, it may show things we try to avoid. Through interpretation, the latent content should be discovered, which brings us to the core of the dream where the wish-fulfilment lies. That’s why some dreams can be confusing to interpret and finding the wish is not the easiest thing to do. However, the dream’s including the unpleasant elements for the dreamer or the wish’s difficulty to be detected should not lead us to the conclusion that the dream loses its purpose of fulfilling a wish. Freud explains the need for concealment as follows: “Wherever a wish-fulfilment is unrecognizable and disguised there must be present a tendency to defend oneself against this wish, and in consequence of this defence the wish is unable to express itself save in a distorted form” (52). This process can be observed in one of Freud’s own dreams, in which he sees his friend R. as his Uncle Joseph and himself, but with some alterations (49-51). After interpretation, Freud reveals that his uncle represents Freud’s friend R. and another colleague friend N. who have both been appointed to the title of professor. Without a doubt, Freud believes that he deserves this title more than either of his friends. His Uncle Joseph is used symbolically in this dream because his character reflects the reasons why Freud’s friends R. and N. should not be professors: R. is a “simpleton” and N. is a “criminal” (50). At this point, Freud’s wish becomes clear: he wants to become a professor because he is the best candidate to win this title among his friends. Owing to the fact that Freud cannot confess this cruel, selfish wish to himself, his dream distorts the wish and makes it possible to be included in the dream-content, because as Freud indicates, “Dreams are absolutely egoistic” (206). However, Freud also warns, “Nothing can reach the consciousness from the first system which has not previously passed the second instance; and the second instance lets nothing pass without exercising its rights, and forcing such modifications as are pleasing to itself upon the candidates for



admission to consciousness” (53). Due to the fact that the dream is “egoistic”, unpleasant wishes like Freud’s need to be altered before they are allowed in the consciousness.

A deeply curious interpretation is given by Freud about a dream of one his patients who actually wants to prove that Freud’s theory of wish-fulfilment is false (55). In her dream, she intends to invite some guests for dinner, but fails to do so as there is always an obstacle which prevents her from fulfilling her wish. By only analysing the manifest-content of the dream, she reaches the conclusion that her dream does not aim to fulfil her wish. However, it turns out to be that there is a stronger wish which stands in the way. If she succeeded in giving a dinner in her dream, she would invite a lady friend of hers who is praised by the dreamer’s husband a lot. This would not be advantageous for her because her husband is interested in plump women. As her husband is already interested in that woman, inviting this woman to dinner would help her become plumper, which would make this woman more appealing to the dreamer’s husband’. Feeling jealous already, she must cancel this dinner plan to keep her husband away from her friend who probably would become more attractive to her husband. She has “*identified* herself with her friend” (58) because “her friend has taken her own place in relation to her husband” (59) and she needs to take her place back. Thus, she just cannot find the distorted wish in the latent dream-content which has been triggered by jealousy of her husband.

Freud explains the function of identification as follows:

Accordingly, the identification or combination of persons serves various purposes in our dreams; in the first place, that of representing a feature common to two persons; secondly, that of representing a *displaced* common feature; and, thirdly, that of expressing a community of features which is merely *wished for*. As expressing a community of features in two persons often coincides with *interchanging* of these persons, this relation also is expressed in dreams by identification (205).

Therefore, identification is a way of disguising the wish in a dream and frees us from the guilt of the unpleasant wish, because “by means of identification [our] ego is concealed behind that person” (206). However, it “is not mere imitation, but an assimilation based upon the same etiological claim, it expresses a ‘just like’” (59). We

can see the effects of identification in both Freud's dream about his uncle and the dream of his lady patient that we have just discussed. Uncle Joseph represents both of Freud's friends R. and N. because of the fact that he is both a simpleton and a criminal, so Freud identifies his friends with his uncle. There is a definite need for identification as Freud's wish suggests that he should be given the title of professor, yet it cannot rise in this dream explicitly due to the censorship which does not allow the idea of being that egoistic to see himself superior to his friends to win this title. That is why his wish is distorted and an identification has occurred to make it possible. Similarly, Freud's lady patient concludes that her wish of inviting her friends to dinner is not fulfilled by her dream, dwelling on the fact that Freud is wrong about his theory which claims that dreams are fulfillers of wishes. However, she has not realised that the jealousy of her friend who is praised by her husband is capable of cancelling that dinner, because she would be helping her friend to gain more weight by consuming the delicious food she would make, which would be for her friend's advantage as the patient's husband likes plump women. It is clear that this lady wishes to be in her friend's place because her husband is interested in her friend. What makes identification even more evident in this dream is that this patient has only "smoked salmon" to serve her guests, which is her friend's favourite food (57). Owing to the fact that the feelings of jealousy towards her friend are found displeasing by her consciousness, this idea is distorted and hidden in the idea of giving a dinner. The hidden meaning of the latent dream-content becomes possible only after interpretation.

We have observed that not all wishes are recognised explicitly in dreams because of the work of censorship. This is a frequent occurrence when the wish impulses cause a "disagreeable sensation" that may provoke fear or anxiety, which makes it hard for the dreamer to accept that "even dreams with a painful content are to be analysed as wish-fulfilments" (67). We may experience terrifying dreams in which we see ourselves or our loved ones in awful conditions, just like the dream of another lady patient of Freud's (61). This lady has already lost one of her nephews, and in her dream, she sees that the other one is also dead. This dream should not be translated as the woman's wish to see her only remaining nephew dead, but should be analysed carefully for a disguised wish. Freud explains the process as follows:

"But this disagreeable feeling which recurs in our dreams does not preclude the existence of a wish; everyone has wishes which he would not like to confess to

others, which he does not care to admit even to himself. On the other hand, we feel justified in connecting the unpleasant character of all these dreams with the fact of dream-distortion, and in concluding that these dreams are distorted, and that their wish-fulfilment is disguised beyond recognition, precisely because there is a strong revulsion against – a will to repress – the subject matter of the dream, or the wish created by it. Dream-distortion, then, proves in reality to be an act of the censorship. We shall have included everything which the analysis of disagreeable dreams has brought to light if we reword our formula thus: *The dream is the (disguised) fulfilment of a (suppressed, repressed) wish*” (67-68).

In order to find the “suppressed, repressed” wish in this unpleasant dream, Freud carries out a detailed analysis and finds a detail about the patient’s life which is not related to the wish to see her nephew dead. This woman has previously fallen in love with a man, but they cannot be together. Although her pride keeps her away from him, she misses her lover and she uses every possibility to see him secretly. Moreover, she is expecting to see this man at a concert the day after she sees this dream. This idea of meeting her lover makes the connection between this man and the patient’s nephew. She remembers for sure that this man was there in her deceased nephew’s room for his funeral. The dream has only made their meeting sooner than it is scheduled; in the woman’s dream before the day of the concert. This lady’s wish to see the man she loves is disguised in a dream in which she witnesses her only remaining nephew’s death, because if her nephew dies, her lover will come to their house just as he did when her other nephew actually passed away. Freud clarifies that this dream is not an indication of the patient’s wish of to see her nephew dead. Owing to the fact that she represses the urge to see the man she loves, her wish is present in her dream, but in a “disguised” form. Thus, this dream – although terrifying – should not suggest that this woman desires her nephew’s death. She merely wishes to see her lover no matter how strong a wall is built by pride between the two lovers.

Another factor that needs to be taken into consideration in dream interpretation is *displacement* which “occurs – let us say, of the psychic accent – until ideas of feeble potential, by taking over the charge from ideas which have a stronger initial potential, reach a degree of intensity which enables them to force their way into consciousness” (80). Freud describes displacement as an operation, “a manifestation of *dream-*

*distortion*” (81) which aims to show that the dream is “*centred elsewhere*” (190) so that the elements that have a deep “*psychic intensity*” (191) can be present in the dream-content. Freud gives the same dream about his uncle Joseph as an example to clarify the work of displacement. In his dream, he sees his uncle with a fair beard which attracts his attention and this particular image seems to be the most significant point that is overlooked in the manifest dream-content. Nonetheless, dream interpretation proves that the core of the dream has no relation with his uncle’s surprising appearance. Due to the censorship caused by the dream-formation, Freud’s selfish desire to eliminate his friends in order to obtain the title of professor cannot be shown explicitly in the dream, but this strong wish is placed behind an insignificant image so that it can be brought undetected in our dream. The psychic intensity of Freud’s wish is transferred to the insignificant image of the beard, and by the aid of this displacement, the wish has been transferred into the dream-content. This act of transitivity may also be explained by the work of displacement, as Freud points out that “the essential elements, those that are emphasized by intensive interest, may be treated as though they were subordinate, while they are replaced in the dream by other elements, which were certainly subordinate in the dream-thoughts” (191) Therefore, something that is significant for us may be treated as a trivial detail in the dream, whereas an unimportant matter may gain the highest value.

It can be inferred from what we have learned so far that the dream work has the tendency to unite all the ideas together regardless of their significance. This unity leads us to another characteristic of dream-work called ‘condensation’. As Freud states, the alterations between “the dream-content with the dream-thoughts” shows the “*tremendous work of condensation* has been accomplished” by the dream-work (170). This is the process which beclouds the interpretation because condensation suggests many alternative meanings of a dream material, and we do not know how much condensation is done by the dream-work, as Freud indicates, “the *degree of condensation* is – strictly speaking – undeterminable “(170-171). However, this act does not suggest that every thought is condensed in the dream-content. There is an authority which ‘determines’ the transition of these thoughts as Freud concludes: “the condensation is accomplished by means of omission, inasmuch as the dream is not a faithful translation or projection, point by point, of the dream-thoughts, but a very incomplete and defective reproduction of them” (172-173). The work of condensation

leads us to another effect of the dream-work called “over-determination”. Dream-work is required to be extremely selective while choosing the thoughts which will appear in the dream-content. That’s why, it withholds the most functional thought that it may benefit from and condenses it, so that a single thought represents several items. Freud reveals this phenomenon by referring to the botanical monograph dream:

The impression derived from this first investigation is that the elements ‘botanical’ and ‘monograph’ were taken up in the dream-content because they were able to offer the most numerous points of contact with the greatest number of dream-thoughts, and thus represented *nodal points* at which a great number of the dream-thoughts met together, and because they were of *manifold* significance in respect of the meaning of the dream. The fact upon which this explanation is based may be expressed in another form: Every element of the dream-content proves to be *over-determined* – that is, appears several times over in the dream-thoughts (174-175).

Accordingly, the image that the ‘botanical monograph’ is linked to lots of ideas: During analysis, the first element that grabs Freud’s attention is the botanical monograph’s relation to his “*work on cocaine*” (173) which leads to his friend who also works on cocaine. The word ‘botanical’ represents Professor Gärtner and his *blooming* wife, a patient of Freud’s named *Flora*, Freud’s wife’s favourite flowers and to many other thoughts linked down to a childhood memory of his (174). The reason for such a deep investigation causes the high intensity of the materials, because “[t]he greatest intensity is shown by those elements of the dream for whose formation the most extensive *condensation-work* was required” (213). This occasion leads us to the conclusion that Freud has reached: “Not only are the elements of the dream determined several times over by the dream-thoughts, but the individual dream-thoughts are represented in the dream by several elements” (175) which demonstrates “a multiple determination must facilitate penetration into the dream-content” (182).

Taking everything into account, it can be concluded that displacement and condensation play a significant role in the formation of dreams along with over-determination. With the help of these agents, dream-distortion enables the penetration of the suppressed, repressed thoughts into the dream-content without being detected by the censor that prevents the disagreeable feelings from entering our dreams. By this

means, even our darkest, the most secret wishes can sneak into our conscious during sleep, because Freud points out that “the resistance loses some parts of its force during the night” as a result of “the work of distortion” (368). Freud explains the importance of displacement and condensation in terms of dream-distortion with these lines:

It now becomes very probable that a psychic force expresses itself in the dream-work which, on the other hand, strips the elements of the high psychic value of their intensity and, on the other hand, *by means of over-determination*, creates new significant values from elements of slight value, which new values then make their way into the dream-content. Now if this is the method of procedure, there has occurred in the process of dream-formation a *transference and displacement of the psychic intensities* of the individual elements, from which results the textual difference between the dream-content and the thought-content. The process which we here assume to be operative is actually the most essential part of the dream-work; it may fitly be called *dream-displacement*. *Dream-displacement and dream-condensation* are the two craftsmen to whom we may chiefly ascribe the structure of the dream (192-193).

Undoubtedly, due to the efforts of these dynamics, the censored thoughts are allowed in our dreams in an agreeable shape. A single image may represent a lot of thoughts which are linked to it by ‘condensation’, and an insignificant item may represent a critical thought for us because another thought that has a high psychic value has transferred its value to it by the work of ‘displacement’. Having dealt with the most skilled “two craftsmen”, we shall move to the work of representation that occurs in our dreams.

We may readily understand that the dream-thoughts are represented by different images which are related to them, and sometimes a single image may be connected to numerous dream-thoughts. Freud emphasises that representation is “more frequently employed – in cases, for example, where the dream-thoughts are to the effect”, or where it “consists in making the subordinate clause a prefatory dream and joining the principal clause on to it in the form of the main dream” (198). This explains the “trains of thought” which are added to a main thought, following one another through representation, even if they are “connected with it by the association of

contrast” (196). However, it is quite challenging for the interpreter to realise the connection among these thoughts of “which the dream-work has destroyed” (196). Representation may also develop a “causal relation” in which it transforms “an image into another image, whether it be of a person or a thing” with the help of succession of images and sometimes even dreams (200). This operation suggests the division of a dream as the “preliminary” dream and the “main” dream that “may proceeded from two separate centres in the dream-material, and they overlap one another in the content” (199). Yet, the essential connection is left to be established by the interpreter to form the cause-effect relationship of these associations. Due to the fact that the relation between thoughts are rendered by the dream-work, Freud concludes that the dreams are “quite incapable of expressing the alternative ‘either – or’”; [t]he individual members of the alternative are to be treated as equal and connected by an ‘and’” (200). This fact brings us to another feature of dreams which is evaluated by Freud as follows:

Dreams are particularly fond of reducing antithesis to uniformity, or representing them as one and the same thing. Dreams likewise take the liberty of representing any element whatever by its desired displacement, so that it is at first impossible to tell, in respect of any element which is capable of having an opposite, whether it is contained in the dream-thoughts in the negative or the positive sense (202).

Thus, it is the interpreter’s duty to figure out the represented images that are condensed in a unity in the dream and determine their all possible meanings in the dream where “[s]imilarity, agreement, community, are quite generally expressed ... by contradiction into a unity, which is either already found in the dream-material or is newly created” (203). This process forms the two instruments, as Freud names, *identification* and *composition*; where the former is used for the combinations of people, and the latter for the combinations of things, sometimes also of people (203).

We have mentioned the feature of the dream – that identification and composition in the dream-thoughts allows forms – which is enabling both the positive and the negative alternatives of a dream material. It can be derived from this factor that we may encounter an element of the dream-thought in its opposite form in our dreams. Freud defines that inversion “manifests its presence in the material by the fact that a part of the already formed dream-content which is, for other reasons, closely

connected in context is – as it were subsequently – *inverted*” (209). It is the “transformation into the opposite” and its most crucial duty is “to enable the wish-fulfilment to prevail against a definite element of the dream-thoughts” (210). Freud exemplifies the work of inversion with reference to a work which he believes the most evident, which is Alphonse Daudet’s *Sappho* (1987): “In *Sappho* the man carries the woman who stands in a sexual relation to him; in the dream-thoughts, conversely, there is a reference to a woman carrying a man; and, as this occurs only in the childhood, the reference is once more to the nurse who carries the heavy child” (178-179). In this example, we can observe that the inversion takes place in the content of the dream where the woman and the man exchange their roles. In addition to this, as Freud reminds us, inversion may also occur in time in which the beginning of a dream is exchanged with its, end where the starting point of an action may actually be its finish line. (210).

For representation, we also need to make a further explanation because of its significance in terms of symbolism. Although Freud finds the “symbolic-dream interpretation” (11) unscientific and inadequate, he does not oppose the idea of using symbols as a means of representability because “[w]hatever is pictorial is *capable of representation* in dreams” (221). Referring to Carl Gustav Jung’s *Beitrag sur Psychologie des Gerüchtes* (1910), Freud agrees that the dream-work benefits from the usage of symbolism: “The censorship thrust the complex out of the way as long as possible by a constant renewal of symbolic screenings, displacements, transformations into something harmless, etc.” (216). Freud himself finds this kind of symbolism in the dreams of some of his patients “who have steadily adhered to an architectural symbolism for the body and the genitals, ... for whom posts and pillars signify legs, ... to whom every door suggests bodily aperture (‘hole’) and every water-pipe the urinary system, and so on” (227). Freud also adds that the dream-work does not need any “special symbolising activity”, as these symbols “are to be found ready-made in unconscious thinking” (230), especially “in a more developed condition in folklore, myths, legends, idiomatic phrases, proverbs, and the current witticisms of a people than in dreams” (231). These ‘ready-made’ symbols “constantly, or all by constantly, mean the same thing” (232). However, they “often possess many and various meanings” (233).



To sum up, we have ascertained that Freud's study "confirms the theory that a dream is a wish-fulfilment" (220), which may be explicit – as mostly seen in children's dreams – or disguised by the elements of the dream-work. These wishes may originate from recent memories, memories from waking life and early childhood memories. If the elements are not pleasing for the dreamer, the censor prevents these thoughts from entering the dreams. Therefore, the dream-work uses displacement, representation, identification, condensation and over-determination to distort the ideas so that they can penetrate through the dream-content without being detected by the censorship. As Freud discusses, no matter how unrecognizable the wish seems in a dream, it should not be considered as less valuable for the dreamer. On the contrary, it just needs to be protected by the dream-work and should not be presented explicitly. An essential item with a high psychic value may be represented by an insignificant element as a result of displacement, and by the work of identification, a person may represent other people. The dream-work has the characteristic of combining all the possible ideas together in the process of condensation and displacement which enables the dream-thoughts take place even as their opposites. Besides, over-determination enables one single item to represent several thoughts and events which are connected to it. The condensed elements are linked to the represented items, but they are deprived of their relation between each other, which causes the need for the interpreter to restore their relations.

I have briefly introduced the most basic concepts of Freud's *Interpretation of Dreams* is constituted of. In the following chapter, I would like to analyse Lewis Carroll's *Alice in Wonderland* and *Through the Looking-Glass* in terms of Freud's dream theory and attempt to interpret the dreams in light of the 'wish-fulfilment' theory, and emphasize why it is important to use dream-work in literary works, especially by means of wish-fulfilment. I would prefer to break those distorted dreams and miscellaneous wishes into their elements in other sections where fear and anxiety will be the main issues. The sources of these dreams will also be investigated in order to comprehend the most extensive interpretation with all possible variations. Therefore, affection and symbolism in dreams will also take place in our study. So, let us proceed with the dreams narrated in Alice books, focusing on the characteristics that justify the presence of wish-fulfilment in these dreams as well as in literature.

## CHAPTER ONE: THE EVIDENT WISHES IN ALICE'S DREAMS

### 1.1 Wonderland Never Wonders

Now that we have explained the basics of the dream-work, I would like to go back to our literary texts and work on the theory of dreams as wish-fulfilment. As a first step, let us examine the most obvious examples of wish-fulfilment, which are mostly evident without any need of concealment. Due to the fact that Alice – the 7-year-old girl – is the dreamer in *Alice's Adventures in Wonderland* and *Through the Looking-Glass*, we can start our interpretation with examples of children's dreams that Freud finds "less complicated than those of adults" (38). Basically, we will be looking for the simple wishes of a little girl who falls asleep because of boredom and slips into a mysterious dream world. We will also analyse how these wishes are relevant to the reader so that the reader identifies themselves with Alice and gets involved in Alice's dreams.

At the very beginning of the story, Alice criticizes the book that her elder sister is reading for not having "pictures or conversations" (7). In my opinion, this is the first wish, the starting point that leads Alice into sleeping and looking for a fun place in her dream. She apparently succeeds in doing so, because in her dream, the journey she goes on becomes the visual kind of a book that she wishes to read just before she falls asleep because she refuses to read any "without pictures and conversations" (7). We may also say that Alice needs pictures in books to understand words better and to make "the relation between language and the world" (Süner, 2017,4). The imagery of her dream picturesque and vivid just like she wants the books to be. She finds herself in a colourful garden with "bright flowers" and "cool fountains" (30) and, she meets highly interesting – and sometimes rather odd characters – which are mostly animals. Since this is only a dream, she is all by herself there, so she engages in all the conversations to speak on behalf of every character unconsciously. Her dream – in a sense – becomes the book that she finds worth reading, so this is the reason why she experiences such a dream. Alice is the writer and the protagonist of her own story because this is her dream. She wishes for a book that has pictures and conversations, and her dream fulfils her wish by creating this dream which satisfies the vivid imagery and conversations in her mind and when written, the ideal book that Alice describes.

One of the elements which indicate a wish-fulfilment is the way she tries to reason with the unknown. During a constant fall, she figures that she “must be getting somewhere near the centre of the Earth” (8). She wishes to use the knowledge she has acquired at school:

(...for, you see, Alice had learnt several things of this sort in her lessons in the school-room, and though this was not a very good opportunity for showing off her knowledge, as there was no one to listen to her, still it was good practice to say it over) (8).

It is stated that “this was not a very good opportunity for showing off her knowledge”; however, this is just the best opportunity for Alice to do it. The dream itself is a reassurance for Alice that she is a big girl and she is capable of dealing with the changes in this unknown place that she goes, and she can face all the difficulties there. She needs to prove to herself that she is as good as her sister and she can act maturely if needed. Her dream grants this wish by enabling her to act older than her age. Accordingly, the text continues to confirm this idea while she struggles to recall her knowledge:

(Alice had not the slightest idea what Latitude was, or Longitude either, but she thought they were nice, grand words to say.) (8).

Because she acts like an older child, even though she does not know the terms she uses, doing so makes her feel superior as these are the terms that older children and adults use confidently. Alice becomes the adult she needs to be in a precarious situation like this, and she reassures herself by pretending to be her more mature self even though she “had not the slightest idea” (8) of what she is saying.

Subsequently, she keeps on trying to seem older than she really is and seeks to overcome the obstacles she encounters which keep her away from the garden she wishes to enter. When she finds a key, she wants to leave the house immediately and enter the garden. By reaching the garden, she will be freed from that strange house with locked doors and start enjoying this new place she has found herself in. She has the key, but now she faces another problem; she is too big to fit through the door to reach the garden. At this point, she states: “Oh, how I wish I could shut up like a telescope! I think I could, if I only knew how to begin” (10). While she is desperately trying to find a solution to this problem, she comes across a bottle labelled “Drink

Me". Her approach to deciding whether to drink this liquid or not shows importance because she evaluates the situation very cautiously like an adult. First, she checks whether it is poisonous or not; then, she considers all the consequences of accidents that a child may experience if she is not careful or ignores advice. When she tastes the drink, she finds an element of everything she likes in that mixture as if it is a personal cocktail especially made for her. Clearly, "cherry-tart, custard, pine-apple, roast turkey, toffy and hot buttered toast" (11) is not an appetizing mixture, but it contains many of the things most appealing to children. After thinking about all possible outcomes, she drinks it and she finds herself "shutting up like a telescope!" (11). In addition to this, when she eats the cake to get larger in size, she mentions the telescope one more time: "Now I'm opening out like the largest telescope that ever was!" (13). This is highly interesting because she wishes for a size-changing body that "shuts up like a telescope" and shortly after we see that her wish is fulfilled in her dream. Also, the wish to be able to shut up and open out like a telescope can be an intriguing request for a child. I believe that this statement should be evaluated not only physically but also emotionally. Just like every child, Alice must be expected to act differently in different situations. For instance, when she wants to go to somewhere alone, she probably is not allowed to do so because she is very young, but when she spills her food while eating, she is possibly scolded for being too old to eat so carelessly. In my opinion, the usage of the 'telescope' is Alice's solution for that age-adjustment problem. She wishes to apply this rule according to her liking. To be more precise, she wants to be regarded as 'little' when she wishes to do something childish, but she also wants to be accepted as 'big' when she prefers to do something which is suitable more for an older child or an adult. It is her will to manipulate people's perception of her age in line with the situation she is in. Besides, we should not overlook the fact that the adults around Alice also expect her to act more childish or more mature at different times. Kimberley Reynolds' remark on this issue corresponds to my argument:

One of the great sources of frustration for children is the way they are defined and redefined by their size and age in ways that constrain them. One minute they are too big to sit on a lap; the next they are too little to stay up late. They are frequently enjoined to 'act their age', then accused of 'behaving like a child'. Carroll captures the arbitrary and confusing nature surrounding adult

expectations of children by making Alice's body change rapidly in ways that disempower her (Reynolds, 2014).

Therefore, the need to make changes in her size in the dream may be derived from this problem that children face. Alice has to change her size; the only problem is that she does not know "how to begin" (10). When she cannot think of another idea, she consumes the food and drink to change her size as soon as she learns that they are used to change size. She still is careful, though, for instance; considering the possibility of the drink's being poisonous, which suggests that she tries to be like an adult in this problem-solving process. Eventually, she solves this problem by adopting a cautious, adult-like approach and follows the instruction "Drink Me". As a result, she gets smaller. Strangely, she needs to act maturely to become smaller than her usual size. To put it in another way, she gets 'big' to become 'small'. Nevertheless, her wish to change size is granted.

We observe further adult-like behaviour when Alice reminds herself not to cry. When she forgets to take the key to open the door and starts crying, she speaks to herself: "Come, there is no use in crying like that...I advise you to leave off this minute" (12). She literally scolds herself so harshly that she begins crying again. When she gets much bigger and her head hits the roof, she scolds herself again: "You ought to be ashamed of yourself...a great girl like you...to go on crying this way! Stop this moment, I tell you!" (14). I believe that it is Alice's way of taking control over adults that tell her what to do all the time. By yelling at herself instead of being yelled by an adult, she takes on the role of an adult and shows herself the logical way of dealing with an unpleasant situation. Even if she needs to be scolded, she can do it herself. She does not need an adult to remind her crying does not change a thing if she cannot get what she wants. The result must be satisfying for Alice who does not want to be controlled by an adult.

Being trapped in an alien place and not knowing how to reach the garden, Alice desperately tries to remember the lessons she has learnt at school but ends up remembering things wrongly. As Süner states, "[i]n Wonderland, all the regular uses of this world will prove to be useless, and all the regular pictures and conversations, inadequate", so Alice feels rather unsuccessful and "useless" there. (Süner, 2017:6).

Afraid that she has become Mabel – a poor girl who also is not so smart at all – she cries:

If I'm Mabel, I'll stay down here. It'll be no use their putting their heads down and saying, 'Come up again, dear!' I shall only look up and say 'Who am I, then? Tell me that first, and then, if I like being that person, I'll come up: if not, I'll stay down here till I'm somebody else' (16).

Despite wishing to escape the house and go to the garden, we notice that another of her wishes gets in the way. She refuses to put effort into breaking free from the place she is trapped in if she does not like the person she becomes. Her approach can be seen as narcissistic or even an arrogant behaviour. She clearly looks down on Mabel for not being as wealthy and intelligent as her. She wonders "who in the world she is" (15) and Mabel seems like an unacceptable option for her. As she makes more mistakes in recalling the knowledge she has acquired from her lessons, she feels more and more convinced that she has become Mabel. Therefore, her refusal makes her wish to be another person. Also, her attitude may stem from a wish to become her bigger and older self. Being Mabel clearly does not help Alice make her progress in this direction. Realizing this, she even considers staying there pitifully and hiding from others. After that she loses her adult-like control and bursts into tears: "I do wish they would put their heads down! I'm so very tired of being all alone here!" (17). Eventually, the dream grants her wish and she starts shrinking in order to have the right size so that she can get on her way to meet some other characters, beginning with the mouse because she wants to be noticed, not to be left alone.

Another moment where Alice's wish to become more mature and knowledgeable can be seen where Alice sits with other characters to get dry and have a conversation with them:

Indeed, she had a quite long argument with the Lory, who at last turned sulky, and would only say, 'I'm older than you, and must know better.' And this Alice would not allow, without knowing how old it was, and as the Lory positively refused to tell its age, there was no more to be said (21).

In this passage, the emphasis on the age shows us how annoyed Alice feels about being the little one in her family. The dream clearly expresses that Alice is fed up with losing all the arguments in which she expresses her choices and opinions because of her age.

It is not hard to imagine that Alice hears these words from the people around her all the time in daily life: ‘What do you know? You are just a little girl!’ Alice opposes the idea of being wrong and she believes that it is unjust to judge someone is wrong only because they are young. However, since this is Alice’s dream, her wishes shall be granted. It can be derived from this passage that The Lory’s reason for “knowing better” due to its age is an invalid excuse. Alice wishes to be respected more and regarded as a knowledgeable person; therefore, her dream makes it possible for her. Alice indeed does not lose the argument for being little and the Lory cannot do anything to change this result for her advantage.

Throughout the text, we can observe that the majority of the characters are animals. In reality animals, are mostly kept to serve humans, especially in the past before modern machines and inventions substitute their place. However, in Alice’s dream, we see the White Rabbit chooses Alice to be his maid. He yells: “Run home, this moment, and fetch me a pair of gloves and a fan. Quick, now! (27). In my opinion, this is a simple yet pure wish that can only be made by a child. There is an undeniably strong bond between children and animals and Alice is not any different. In her mind, she might have felt sorry for an animal in real life and wondered how it would be if humans serve animals one day, and she becomes one of them. She receives orders from the White Rabbit as if she is his housemaid. Actually, Alice begins obeying White Rabbit and, in a way, becoming his pet since he meets her and makes her follow him down through the rabbit’s hole. Instead of being insulted, Alice starts fantasizing about how it would be if her cat Dinah started ordering around, and she fancies “the sort of thing that would happen” (27).

It can be observed that Alice is tired of being one of the littlest members of the family so, she identifies herself with the creatures which are small and weak. Alice’s approach towards Bill the lizard can be given as a further example of this. Little Bill is ordered to do a lot of things and disrespected strongly by his master, the White Rabbit. Alice immediately feels sorry for him and asks, “Why, they seem to put everything upon Bill! I wouldn’t be in Bill’s place for a good deal: this fireplace is narrow, to be sure; but I think I can kick a little!” (30). Actually, Alice is that small person in the family and is controlled by her elders whom she has to respect, or even be afraid of, so she surely understands how it feels. However, now that she has become the biggest in the house, though stuck in it, she wishes to control the situation. She

uses her size to claim authority although she is a stranger in the house. When she hears that they will burn the house down, she threatens them by saying “If you do, I’ll set Dinah at you!” (31), which would be a vain attempt to save herself but, obviously, it is a sign that her wish to have authority is becoming more evident. It is something that she seeks in Wonderland but also in real life.

We can observe that in her dream, Alice’s memory changes along with her size. Moreover, as Ahmet Süner suggests, “Alice’s sense of reality already seems to be diminishing as she is feeling tired, but she still wants to hold on to this world of wakefulness” (Süner, 2017:4), and she manages to do so by ridiculing everything in her dream. She takes popular ballads and turns them into very funny texts, such as “The Mouse’s Tale” (25), “You Are Old Father William” (36-40), “Speak Roughly” (48-49), “Twinkle Twinkle Little Bat” (57), “The Spider and the Fly” (79-80), “The Sluggard” (82-84), “Beautiful Soup” (84-85), “The Three Little Kittens” (87) and “Alice Gray” (94-95). Considering that in most of the literary works for children such as fairy tales and fables are designed to give lessons and advice to children, it may be displeasing for children to be given a lesson to learn in most of their time. Children love to listen to stories, but they do not enjoy being told what to do and keeping the morals in their minds all the time. Being no different than others, Alice changes that disliked element in her dream, for this is what a child wants. All stories, poems, songs should exist for their entertainment only and for this reason, Alice’s dream fulfils that wish on behalf of all children who read this novel by turning a common literary work into a source of great fun and silliness. She mocks the morals that adults try to bombard the amusing goods with. For instance, in “You Are Old Father William”, which is as Gray states (36) a parody of Robert Southey’s “The Old Man Comforts, and How He Gained Them” (1799), the poem is about an old man giving advice to a young person about how to be happy even on the verge of death. But Alice turns and twists the poem upside down so that it becomes ridiculous. In this version, the old man seems like a simpleton who does funny things which ridicule himself, and the young man makes fun of him and the real purpose of the poem – which is giving advice to the young – vanishes completely. This fact becomes even more evident when we observe the Duchess’ speech, because she claims that there is a moral in everything and she overuses the morals in the most unrelated situations. Her opinion about morals is remarkably reflected in these lines:



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 [...] Everything's got a moral, if only you can find it (70).

Clearly, we can see Alice – a 7-year-old child – criticize adults' obsession with drawing morals from all stories and situations. Why cannot a child enjoy reading or listening to a story just for the fun of it? Besides, in the text, the Duchess refuses to tell or does not even know what the moral is but is merely sure that it exists. This reminds me of how adults make up stories and add a moral to them in the end to make sure that children still learn while they have fun. But what if a story does not teach the same morals for every single child, or furthermore, what if the moral that adults strongly support does not necessarily exist in a story? Sometimes children fail to deduce the morals in stories because they can be too abstract for young minds to comprehend, so at some point all the preaching about morals may sound like gibberish to a child, which is the exact case in Alice's dream. To me, the presence of the Duchess in Wonderland is Alice's dream's way of suggesting the anti-moral approach to literature and lessons. There simply should not be a need for finding morals in everything, otherwise, one may sound like the Duchess who constantly talks about morals that even she is not aware of. Her dream indirectly grants her wish to prove to others that she does not need to draw morals or get advice to be knowledgeable and wise; thus, she is ready to face the unknown and tackle the difficulties she may encounter in life. Her journey, on the whole, is sufficient proof that she is in control.

Although Alice's greatest wish is to become older than her actual age, or at least appearing to do so, we notice that there plenty of childish wishes that serve to entertain the little girl in her sleep. For instance, the Hatter's perspective of time reveals a child's wish to spend less time on lessons:

For instance, suppose it were nine o'clock in the morning, just time to begin the lessons: you'd only have to whisper a hint to Time, and round goes the clock in a twinkling! Half-past one, time for dinner!" (56).

Apparently, Alice wishes the clock would always show lunch time which indicates that lessons are finished. Whispering to time to skip the lessons would be an amazing trick for a child. It is not hard to imagine Alice thinking about this during daytime. Another example of this issue is her suggestion of putting "barley-sugar and such

things that make children sweet-tempered” in the soup (70). All the herbs and spices adults consume with soup may be too harsh for children, and that’s why when mothers cook for their babies, they try to keep it as plain as they can. Moreover, children are more likely to enjoy sweet food, so why not put some sugar in the soup? If the soup is too hot or spicy, the child who eats will become grumpy and will possibly refuse to eat it. Alice solves this problem by offering to put some sugar in the soup; in this way, children will be “sweet-tempered”. Normally, an adult would laugh at this suggestion, but not Alice, especially since she makes it in her own dream where she mentions her wish.

We have mentioned how Alice wishes to be older and more mature in her dream. It would be unfair if we were not to acknowledge that she also manages to think analytically, like an adult. When the Cheshire Cat refuses to kiss the Queen’s hand and continues to look at the King in a way he is not pleased, the King asks the Queen to execute the cat. However, they can only see the Cheshire Cat’s head, and the question is; how can they behead somebody who only has a head? Alice goes through different points of view: the king’s, the queen’s and the executioner’s arguments (68-69). After explaining their opinions, they actually seek Alice’s advice to make a proper decision about this situation. Although she decides that it is the Duchess’ decision to make, it is important that the royals wish Alice to be the judge in this case. I believe it is a sign that Alice has gained more respect and value among the creatures of Wonderland. All in all, this has been the most important thing that Alice has wanted all along; to be older than she is and more in control. Her leaving the decision to the Duchess is also another point justifying how mature she has become and, correspondingly, it almost feels like Alice has been rewarded after her choice because the Duchess becomes kinder and gentler towards her. In addition, Alice’s action saves the Duchess from prison, so Alice gains her respect. This is clearly another proof that Alice’s wish is granted in her dream.

With the appearance of the Mock Turtle, Alice literally starts mocking the school, the lessons and the whole educational system. When the Mock Turtle tells Alice about the lessons they have learned at school, funny versions of the usual terms come up (76). In the story, the Mock Turtle comes up with these names, but since it is Alice’s dream, everything happens according to her will. The first ones are “Reeling and Writhing” instead of Reading and Writing. There follow the branches of

Arithmetic which are “Ambition, Distraction, Uglification and Derision” as Addition, Subtraction, Multiplication and Division. The Mock Turtle is a sea creature, so why should not he learn “Mystery and Seaography” instead of History and Geography. Art is not much different from them in terms of silliness because there are “Drawling, Stretching and Fainting in Coils” (77) whereas normal schools have Drawing, Sketching and Painting in Colours. Gillian Avery defines these word games as “the nonsense set in sparkling contrast, against a background of dull, everyday, school-room life” (Avery, 1992:325). In real life, if Alice or any child made fun of lessons like she does in her dream, she would be warned not to do so; therefore, it is wise to accomplish this wish in a dream. More importantly, Alice is not the one who comes with these terms; it is the Mock Turtle. Thus, she is not to be blamed in any case. In my opinion, the most fascinating of them all is the Mock Turtle’s explanation of the origin of the term ‘lesson’, because according to his timetable, lessons “lessen from day to day” (77) and that’s why they are called lessons. Furthermore, some criticisms of the traditional education system can be derived from the text. Similar to Alice’s liking of books which should contain more pictures and conversations, the Gryphon wishes to have “the adventure first ... explanations take such a dreadful time” (82). To me, this sounds like a child who is tired and bored of the antiquated and weak teaching techniques of that era. Undoubtedly, this is indeed Alice wishing that her teachers would use more student-centred and enjoyable activities while teaching, and it is again herself making that wish come true by telling the Gryphon about her adventures first. Another moment of criticism of the educational system is where the Mock turtle asks: “What’s the use of repeating all that stuff if you don’t explain it as you go on? It’s by far the most confusing thing that I ever heard!” (84). While reading these lines, I can imagine Alice screaming at the top of her lungs, trying to understand why repetition and drilling are so essential. This is not something she can say to her teacher especially in the 19<sup>th</sup> century. Even in her dream, she washes her hands clean by making the Mock Turtle express all the heavy criticism. It can be explained that most of the characters in the story are extensions or reflections of Alice. Thus, Alice here actually, demands an explanation why teachers make students repeat things so often and, what is worse, make them memorize. In real life, mentioning this to a teacher would put Alice in serious trouble, yet this is ‘just a dream’ and she does not fear the consequences of expressing her opinion, through the character that her dream creates.

On the one hand, Alice uses every chance to make fun of school and education; on the other hand, she wants to be successful and make clever decisions all the time. When it is time for the court, it can be clearly understood that Alice is pleased to realize where she is because she has seen pictures of a court in books before (86). In addition to that, she also knows how any kind of applause is silenced in court (90). The picture of the court may be a source of Alice's dream because it has clearly affected her: She even becomes a part of as a witness. Most children argue that the lessons they learn at school are not applicable to real life, and so does Alice; therefore, she must have wished to use something that she has learned. Her wish is fulfilled in her dream because "she knew the name of nearly everything there". At this point, she was so proud of herself that with that sudden self-confidence, she even makes fun of the jury members who write their names down in order not to forget them, totally neglecting the fact that she has shyly said, "I – I'm a little girl!" (43) not so long ago, when she was having a hard time becoming accustomed to changing sizes and getting used to Wonderland. She starts seeing herself as superior to all of the creatures there and the "eeriness" becomes more and more disturbing as she starts to wake up. Accordingly, Alice also grows larger and larger while the court pursues, gaining physical power at the same time. This is the beginning of the end for Wonderland and its creatures. When the Queen declares "Sentence first – verdict afterwards" (96), Alice loses all her patience and understanding for the characters and having reached her original size as well, she destroys the court and the Queen and manages to wake herself from all that "stuff and nonsense" (97). I believe, the ending of her dream, itself, is a wish of Alice's that comes true, because all the "eeriness" in Wonderland reaches an unbearable point at that she cannot take anymore. Fury takes Alice over and she destroys the court that has no rational rules at all, which results in Alice's salvation from this awkward place just as Reynolds suggests:

Where well-behaved children were expected to be seen but not heard, Alice insists on having a voice. She asks questions that often show adult behaviour to be irrational, contradictory, and unjust; especially when it comes to the exercise of power and authority as in the trial of the Knave of Hearts. Most radical of all, Alice regularly corrects the characters she meets, all of whom are older than she (there are no other children in Wonderland), and she loses her temper with several of them. Although in Victorian society Alice's behaviour

would have been seen as unseemly and punishable, in Carroll's story her frustration becomes a source of power and liberation. She refuses to continue her attempts to follow the rules, and dismisses the proceedings as ridiculous and the entire court as 'nothing but a pack of cards' (Reynolds, 2014).

At the end of the dream, Alice does not only become more mature than she wishes to be when she finds herself in Wonderland, but also becomes an authority that even criticises adults. It is now seen clearly that, all that arrogant characters and the frustration that is caused by them have actually helped Alice become the greatest source of power in Wonderland that may make all children who read her book envy her, because Alice now has her own place that she can dominate. Alice has destroyed the 'so-called royal family' and she has taken control.



## 1.2 A Brand-New Country

Alice's adventure continues in the second book – *Through the Looking-Glass* – as Alice falls asleep one more time. Clearly, Alice's state of mind before she sleeps is given in more detail than in the previous novel. There is strong evidence that Alice is about to dive into another fictional place because any reader who has read the first volume would notice that she refers to the Cheshire Cat from Wonderland when she says, "Kitty, can you play chess? Now, don't smile, my dear" (110). Her idea is funny; of course, it is impossible for a cat to play chess but, it is also not possible for a cat to smile. I believe she starts finding a resemblance between the real-life characters and with the imaginary ones and assigning these characters tasks as she likes. All she needs to say is, "Let's pretend", which is her "favourite phrase" (110) that she repeats over and over, and interestingly, the things she pretends come true in her dream. Rejected by her sister, Alice tries to play chess with the black kitten, giving her the role of the Red Queen. The suggestion of going to the looking-glass house comes up with the black kitten's sulky expression for her role-play as the Red Queen, because she knows from her little book-holding experiment that the looking-glass reverses the image and that's why she says "... the books are something like our books, only the words go the wrong way" (110). So, for her punishment, the black kitten would look at herself in the glass and see how wrong her posture is from what Alice wants it to be, because the kitten should look like the Red Queen, yet the black kitten does not obey her. In this scene, Alice may even represent a child who is sent to her room as a punishment, for she uses the same logic to punish the black kitten. But then, the idea of getting in the glass house sounds intriguing and she considers getting into the glass house before she falls asleep: "Oh, Kitty, how nice it would be if we could only get through into Looking-glass House! I'm sure it's got, oh! such beautiful things in it! Let's pretend there's a way of getting through into it, somehow, Kitty ..." (111). So, the last thing she thinks is trying to find a way to get into the glass house before she sleeps. As "the glass was beginning to melt away" (111), she finds herself getting through the glass in her dream. Once again, it is her dream which fulfils her wish along with that of reader who – at this point – is as curious as Alice to get to the looking-glass house.

When Alice succeeds in getting in the glass house, it can be clearly observed from her response that she uses the glass house as an escape from the rules of the adults' world:

The very first thing she did was to look whether there was a fire in the fireplace, and she was quite pleased to find that there was a real one, blazing away as brightly as the ones she had left behind. "So I shall be as warm here as I was in the old room," thought Alice: warmer, in fact, because there'll be no one here to scold me away from the fire. Oh, what fun it'll be, when they see me through the glass in here, and ca'n't get at me! (112).

It's interesting that Alice thinks it's hotter in the mirror house because she can stay closer to it and there is nobody who can warn her to stay away from the fire. They can see her but, they can't reach her, so adult surveillance is out avoided. That is obviously what she has wanted since the beginning of this volume and the reader has had the same expectation from Alice, as Alice's dream fulfils their wishes, too. I can imagine that every child dreams of a place where they can live without any rules and restrictions set by the adults. With the accompaniment of Alice, they find a way to get away from their world and enter the glass house. There is also another assurance to the reader that Alice has taken them to an imaginative, fictional place because, one more time, we can see that Carroll refers to the Cheshire Cat's grinning by describing an old clock which has got the little face of an old man that grins at Alice (113). Although, in this dream, Alice goes to a completely different place, we can see some similar features which connect it to the previous dream in the reader's mind. For instance, as in the first volume, we have kings and queens similarly, and there is a game again to be played, this time not croquet, but chess. The idea of having the characters play games is, I believe, another way of attracting the young readers' minds so that they can identify with themselves with the protagonist, Alice.

Alice wants the black kitten to be the Red Queen in order to play chess with so, as a fulfiller of a wish, her dream creates the Red King and the Red Queen along with the White King and the White Queen. Alice turns out to be stronger in this volume because we can see that she whispers while she speaks in order not to scare the king and the queen (113). Her cautious state can be explained by her readiness before she falls asleep and enters the glass house, because unlike the first volume, Alice wishes

to go to this place. Therefore, she is willing and prepared to take the challenge of facing an unknown place and the strangers in it. She also mentally prepares herself for life in the glass house by addressing the book-holding experiment she has done before and by comparing the glass house with her house like the drawing room (110-111). With the help of her description, the reader understands that the glass house is expected to be similar to hers but, in a different way. Dwelling on the fact that a mirror reverses the image, she considers that “[p]erhaps the Looking-glass milk isn’t good to drink” (111). By using this logic, milk which is a good, healthy drink can be bad to drink in the glass house. Therefore, the reader gets the hint that things are likely to happen in the opposite way that they do in real life due to the reversing effect of the mirror just like how “the words go in the wrong way” (110) when Alice holds the books in front of the mirror. Another principle to be considered is how the looking-glass house can exist without the real world. Alice argues with the black kitten:

I want so much to know whether they’ve a fire in the winter: you never can tell, you know, unless our fire smokes, and then smoke comes up in that room too – but that may be only pretence just to make it look as if they had a fire (110).

Alice debates the possibility of existence in the glass house because she is well aware of the fact that it is only a mirror that reflects whatever is in front of it. This may be the reason she says: “... and I’m nearly sure that they ca’n’t see me. I feel somehow as if I was getting invisible –“(113). Since it is a looking glass, she feels that she is nothing but a reflection there. Carroll presents a paradox for the reader in this case: Is Alice in the glass house or is she just a reflection? I suppose, all that is the beauty of the dream because one can go anywhere, be anywhere in their dream without moving a single muscle so, it clears away the odds of this complex situation and accept that she is there in the glass house but, since she is the only real creature there, everything she sees is a reflection of her. It sounds really logical because it is Alice’s dream and all of the things in the glass house are creations of her own imagination. She knows that the mirror makes “things go the other way” (110) and she is curious to find out how things happen there. Indeed, strange things happen there and unlike the first volume, Alice is stronger there, she can easily pick the King with her invisible hand when he falls down (114-115). It is almost like doing things without having to take the responsibility of them. Alice is powerful in the glass house; she does not find adapting to new conditions as difficult as she does in Wonderland. We do not observe the fear



of the unknown that Alice experiences in her previous dream. Conversely, she causes horror for the others just as the King suggests: “The horror of that moment ... I shall never, never forget!” (115).

Another point that grabs attention is that in this second volume, Alice is criticized less and behaves more maturely. As Alessandra Avanzini suggests, “[s]he is no longer the arrogant little Alice of Wonderland. She no longer wanders directionlessly” (Avanzini, 2015:124). Alice sets a target for herself and begins to work in order to reach it, which is going to the garden in the first place. Yet she is still a child and she uses every opportunity to make fun of the school and adults’ rules. The first example of this occurs when the Queen warns the King to write down how terrifying it is to be picked up by an invisible hand (115). If we do not write things down, we will forget them. This rule is of course one of the most repeated ones by adults, especially by teachers at school. However, this time Alice is not the one who is warned and told what to do. Notably, she figures out all by herself that she needs to hold the book of the glass house to a mirror in order to read it. She also does not need help to go through places as in the first dream. She is more independent, she even has “a new invention for getting down stairs quickly and easily” (119) which feels like floating in the air. I believe that this also shows disobedience toward adults’ rules. Children are often warned to go down the stairs slowly and carefully, but Alice in her dream breaks this rule for a moment and enjoys her freedom. But no matter how much more mature she is at this point; she is still a child, and she wants to “have a look at the garden first” (119). This idea of hers is also pleasing for the readers of her age who remember the interesting and somehow “eerie” things that have happened in the garden in the previous volume. By expressing her wish to see the garden, Alice promises her readers a fascinating adventure which awaits them.

As Alice sets out to find the right way to reach the garden, she finds out that she cannot go there. Every time she tries, she finds herself back in the house. At this point, her calm and stable mood changes into that of a desperate little girl who cannot stop the house getting in her way to reach the garden (120). Clearly, reaching the garden is always an issue for Alice. Corresponding to her first dream, she again wants to go to the garden, but she encounters obstacles in her way. Let us leave aside the fact that this happens in a dream and in a fiction. Which child can claim that they do not face with any restrictions in going to the garden whenever they want? The time spent

in the garden is obviously playtime when children can freely express themselves and, children express themselves through games. All in all, Alice's struggle to reach the garden is a common problem among her readers who are other children like her. That's why it is important that the reader needs to see that Alice gets to the garden eventually.

Alice is at a point where she is not capable of making her way to the garden. After realizing that she needs help, Alice wishes that the flowers on the hill could talk, so, her dream makes this wish true as the Tiger-lily begins to speak. However, the flowers have a rather offensive attitude, especially the Rose who calls Alice "not a very clever one" is not acceptable because "Alice didn't like being criticized" (121). She is quicker to respond and get herself out of trouble, she threatens the flowers "If you don't hold your tongues, I'll pick you!" (122). Ignoring Alice's threat, the Violet gets violent like its name and says, "I never saw anybody that looked stupider" (122). However, this time the Tiger-lily warns the Tiger-lily to hold its tongue because it is aware that Alice is superior to them so, even though the flowers insult Alice, they try to be cautious around her. This suggests that Alice is more respected in the glass house than she is in Wonderland.

When Alice hears about the Red Queen, she wants to meet her but, since the queen is in the garden, she fails to reach her and goes back to front door again. But the Rose advises her to walk in the opposite direction and Alice's attempt turns out to be successful (124). The logic is then, if you want to go somewhere in the glass house, you need to walk in the opposite direction because of the mirror effect; it reverses the image. Since everything is opposite, the opposite direction leads you to the right way. In other words, Alice succeeds in reaching the garden by doing the wrong thing, the opposite of what she has learned in her all life. Is it not an interesting wish for a child to prove that the way adults instruct them to do is wrong? By achieving her goal, doing it in the wrong way, Alice proves to herself and every single child who read her story that a child can be successful by doing the opposite of the things that adults want them to. Adults can be mistaken and sometimes only walking in the opposite direction can bring you where you need to go. I believe that it is an innocent yet powerful wish of a child that is fulfilled by Alice's dream, not only for herself but also for her readers. Her wish in her dream is also fulfilled. She finally reaches the garden, so she is free to meet the Red Queen, but will she be happy with the person she meets?

The glass house land seems to maintain its rule of reversing in every aspect. Some examples of this can be seen in the Red Queen's speech where she uses "wilderness" instead of the "garden", "valley" instead of "hill". Contradicting the queen's use of words, Alice comments that it "would be nonsense" (125) to call a valley, a hill. The Red Queen's response is highly interesting:

You may call it 'nonsense' if you like [...] but I've heard nonsense, compared with which that would be as sensible as a dictionary (125).

We can say that Alice's dream suggests another wish through the Red Queen's comment. It is a wish that sounds like "nonsense" yet, in fact, "as sensible as a dictionary". When I read this, all I can think of is how adults find most of the things that children do or say 'nonsense' or illogical. However, what may sound irrational to adults may make perfect sense to children because they simply have different ways of thinking. Undoubtedly, there is a strong stress on the properties of the glass house here, in terms of suggesting the opposite terms of what is in reality, but there is more to it. I believe that it is a child's way of expressing refusal to be criticized as senseless or unreasonable. Although adults may not agree themselves, children's thoughts are "as sensible as a dictionary" for children like them. Therefore, as a representative of the children who read her story, Alice wishes to clarify this issue in her dream by identifying herself with the Red Queen. On the one hand, this may mean that as a child, what she says or does is "as sensible as a dictionary" for her. It is another way of saying that, if all the definitions for all the words in a dictionary which is written by adults are sensible, then, the children's way of explaining things are as sensible as those defined by adults. Süner, consequently, "argue[s] that Alice's adventures in Wonderland ultimately send us back to our sensible world, this world that we live in, but with a better understanding of the ways we normally use language" (Süner, 2017:7). As a result, what Carroll does is playing with the words by using "countless ambiguities, curious limits and surprising possibilities" (Süner, 2017:7) in the language to show how creative words may get if they are used differently. On the other hand, – and this sounds harsher than the former – she may be referring to a belief which claims that, actually, what adults say is "nonsense" by giving the example of a "dictionary". The words that adults use may sound like nonsense to children, too. Although children listen, they do not hear what adults say all the time, it is like listening to a lecture which does not hold their attention. So, the way that older people

explain things have the possibility of sounding like “nonsense”. My idea is that all Alice wants here is associated with the desire to be treated equally with the people who are older than her. She wants to play chess with her elder sister, but she gets rejected because her idea of pretending to be kings and queens while playing chess is not sensible to her sister. This is how Alice expresses her anger and disappointment at her sister’s action, and it is her way of shouting “nonsense” at her sister. Her dream makes it possible to say what Alice wants to say to her sister’s face. But it is not only Alice whose wish is fulfilled; the reader can easily put themselves in Alice’s place because they were or still are children who have experienced and have dealt with the same problem. Therefore, Alice once more plays the role of a moderator, of whom the reader finds the chance to feel content while witnessing that in Alice’s dream, their wish is fulfilled.

When we go back to the moment, when Alice makes the black kitten play chess with her as the Red Queen and go through the glass house, we come to the conclusion that her initial wish is almost fulfilled. She passes through the glass house which functions like a portal, she reaches the garden, meets the Red Queen, and they go up the hill together to find a special place where Alice declares as “marked out just like a large chess-board” (125). Every step she takes in her dream brings Alice closer to her goal: playing chess. She expresses her desire to play chess with these words:

It’s a great huge game of chess that’s being played – all over the world – if this is the world at all, you know. Oh, what fun it is! How I wish I was one of them! I wouldn’t mind being a Pawn, if only I might join – thought of course I should like to be a Queen, best (125-26).

It is my belief that this is one of the key moments of this volume where Alice explicitly confesses that she wants to be a queen. Thus, we have been putting all the clues together to support our theory, but her statement here proves that we are on the right path. The Red Queen’s response is approving; however, Alice needs to wait for a while to be the queen: “... You can be the Queen’s Pawn ... you’re in the Second Square to begin with: when you get to the Eighth Square you’ll be a Queen –“(126).

I find it curious that Carroll chooses the chess game in his novel and he uses the chapters to refer to squares. I think, Carroll wanted to add something which he is also interested in, and organized the movements of the characters according to chess

rules. This conversation quoted above, indeed, takes place in the second chapter and Carroll promises the reader that Alice will become a queen in the eighth chapter. Owing to the fact that this is Alice's dream and the whole novel is designed to function as a dream that pleases Alice, it goes without a doubt that Alice will become a queen by chapter eight. The process for Alice to become a queen seems to be a long and a challenging one as she starts the chess game as the White Queen's Pawn, so she starts as the least powerful piece of this game and her opponent is a queen. According to chess rules, a pawn can only move forward but, a queen can go any way she likes. The big struggle for Alice is speed because the Red Queen constantly demands Alice go faster (126) but, Alice cannot run as fast as the queen. In spite of the fact that they run extremely fast, they seem to stay at their starting point. the red queen explains this situation as follows: "... it takes all the running you can do, to keep in the same place. If you want to get somewhere else, you must run at least twice as fast as that" (127). This is another general rule which is corrupted in the looking glass 'country'. Even if you want to stay somewhere, you need to run very fast, for going somewhere you are required to run even faster. The Red Queen seems to be guiding and helping Alice find her way but, with everything Alice says or does, the Red Queen finds an excuse to criticize Alice although she knows that Alice is inexperienced in this place owing to the fact that Alice "makes no remark" (128). The Red Queen even mocks Alice by saying, "Speak in French when you ca'n't think of the English for a thing – "(128), mostly addressing to the moment when the Eaglet says in the previous volume: "Speak English! I don't know the meaning of those long words, and what's more, I don't believe you do either" (22). No matter how awkward it may sound, it actually makes perfect sense when we consider the reason why this statement is made. The Eaglet wants the Dodo to "speak English" because that demand conveys Alice's opinion of how adults sound like when they speak in a complex way, which Alice perceives as another language. Here, in the second volume, the Red Queen advises Alice to "speak in French when you ca'n't think of the English for a thing" in order to help Alice appear more mature and adult-like when she needs it. People master a foreign language when they practice it for an adequate amount of time which means years. Since Alice is only a young child, it is not possible for her to have enough experience and skill of using a foreign language when she "cannot think of the English for a thing". Alice's age simply cannot contain that long education life she needs for doing this for she is very young. The only explanation that can be made for the Red Queen's suggestion dwells

on this: If Alice cannot cope with the difficulties she may encounter during this game, she needs to ‘pretend’ that she is more skilled, more mature and more knowledgeable; she does not necessarily need to have these abilities. Also, I would like to underline the statement that the Eaglet makes one more time, “I don’t believe you do either” (22) because, it suggests that Alice does not believe that adults know these complex words and structures either; they just pretend to know them. Probably, this is the reason why Alice suggests the names “rocking-horse-fly” and “bread-and-butter-fly” (133-134) for the looking glass insects. If there are names for insects like butterfly and dragonfly, why should not there be names like rocking-horse-fly or bread-and-butterfly? Can adults explain the reason why an insect is called butterfly even if it has no relations with the butter? If its name is butterfly, then, why does not a butterfly look like butter? Can butter even fly? The answer is definitely ‘no’. Alice as a child, asks questions which are more logical than adults can think of and she proves us how adults may just pretend that they know something or even if they know, they may not understand the logic behind things.

From a little child’s point of view, it is right to say that Alice refers back to another wish which lies in her unconscious; becoming an adult to be more in control of people and events she is included in, and as Gillian Avery mentions “she always takes final control” (Gray, 326). This has been a key point in her dreams both in the first volume and in this second one. All the things happening in the glass-house country suggest this logic, as the events in Wonderland do. If Alice was older, she would convince her sister to play chess the way she wants; she would not need to start the game as a pawn and would not have to pass squares to be a queen. Also, being a queen, itself supports the idea of becoming older and more mature because no one can be a queen unless they are skilled and mature enough to handle this situation. That is exactly why she needs to play wisely and go through a set of squares to be her more mature self. As a protagonist, Alice’s part in this role is even more crucial as she represents the reader in her dream. Alice – like the majority of all children – believes that age is the only factor that makes a person become wiser and respected. As adults, we know that this belief is not entirely true and sadly, we are mostly responsible for this inaccurate perception among children. Adults establish superiority over children using the age factor. We claim that we are always right because we are older and must know better. Sometimes adults even let their elder children do the same thing to their

younger ones. It is we – adults – who manipulate the children’s minds, causing them to think that they must be older to be accepted and respected. In recent times, children are more respected than they were in the 19<sup>th</sup> century when Lewis Carroll wrote these novels, yet again, it is the adults’ world, unfortunately. Therefore, every child who reads these works of fiction can put themselves in Alice’s shoes because, the reason for Alice’s attempt to show herself to be older is as real as what all children experience in their daily lives. Children just want to be understood more in their own perception of the world by adults. They want to be respected more and appreciated for the things they succeed in which may be easy for adults but, difficult for children. Unfortunately, the only way children know how to achieve this is growing up. However, a dream may suggest an alternative world where things happen differently; in our case, the glass country. Alice has to be the queen and make herself seem older so that she does not need to wait for years to reach that maturity. By using her dream, Alice must prove that a child does not necessarily have to wait until they get older to become a queen. Most importantly, this wish does merely belong to Alice, with her triumph of becoming the queen, her readers will feel the same joy and pride of fulfilling a strong wish. This is the power of fiction in literature that enables the reader and the protagonist share the same emotions and as in the Alice books, the same wishes.

After the Red Queen leaves, Alice continues her journey on her own, which is “something very like learning geography” (129), and this can be related to her expectation of really improving herself until she becomes the queen. In the same way that the Red Queen promises, she finds the railway to get to the Third Square, but there is a problem; she has not got any tickets. Alice feels ashamed in front of all the Guard and the other characters for not having tickets for her journey. The characters who are in the same carriage with Alice do not behave politely; they keep teasing and mocking Alice. Plus, Alice hears sounds that repeat her answers in chorus, which leads Alice decide not to talk. However, this time, “they all think in chorus”. The narrator confesses that he does not understand what “thinking in chorus” (130) means, but I think the reader can make a guess. Owing to the fact that this is Alice’s dream, all of these characters are in her mind, products of her own imagination. If Alice’s dream manipulates them to think the same as she does, those voices have to obey. Nevertheless, the chorus is not the most critical point here, but the following. When Alice thinks in chorus and says, “Better say nothing at all. Language is worth a

thousand pounds a word!". Alice's response is absolutely brilliant: "I shall dream about a thousand pounds to-night, I know I shall!" (130). I cannot think of a statement that explains wish-fulfilment in dreams better than this one. Alice realizes that she needs money to speak, yet she has not got any, and so she considers dreaming about the money she needs in order to get it. This is one of the most essential proofs in the text that offers indications to the Freudian notions of wish-fulfilment in dreams and how this theory can be applied to fiction in literature. Without a doubt, *Alice in Wonderland* and *Through the Looking-Glass* are excellent examples to investigate this issue.

On her journey, Alice confronts some problems which make her question her identity. I believe that the conversation between Alice and the Gnat calls for contradicting feelings and ideas:

... "I suppose you don't want to lose your name?"

"No, indeed," Alice said, a little anxiously.

"And yet I don't know," the Gnat went on in a careless tone: "only think how convenient it would be if you could manage to go home without it! For instance, if the governess wanted to call you to your lessons, she would call out 'Come here—,' and there she would have to leave off, because there wouldn't be any name for her to all, and of course you wouldn't have to go, you know."

"That would never do, I'm sure," said Alice: "the governess would never think of me lessons for that. If she couldn't remember my name, she'd call me 'Miss!' as the servants do." "Well. if she said 'Miss,' and didn't say anything more," the Gnat remarked, "of course you'd miss your lessons. That's a joke. I wish you had made it."

"Why do you wish I had made it?" Alice asked. "It's a very bad one."

But the Gnat only sighed deeply, while two large tears came rolling down its cheeks.

"You shouldn't make jokes," Alice said, "if it makes you so unhappy." (134-135).



First, why would Alice ever want to lose her name? It is true that Alice is very different in the glass country from who she is in real life, but she is only adapting to the different situations in her dream, not giving up completely who she is. What the Gnat suggests here is terrifying indeed because it literally proposes that she should lose her identity, to turn into nothing. It could never be 'convenient' for Alice to return home without her name. The Gnat's suggestion that Alice returns home without a name aims to prevent the governess from calling on Alice. However, as Alice mentions, the Gnat's idea could never work because, the governess would find a way to call Alice even if she does not know her name. Next, why would Alice's governess call her like her 'servants' do? In my opinion, this suggestion represents Alice's wish to control her teachers. It would be like a dream to a child if they had the authority to treat their teachers like they do to the servants. Therefore, it is another narcissist wish which is conveyed through Alice's dream. Another interesting thing is that, even though it is a fearful moment for Alice because of considering losing her name, she twists this unpleasant situation for her and turns it into a wish which is missing her lessons when called as 'Miss'. Alice, of course, would like the idea of missing lessons in real life which may prevent her from getting into the trouble of learning. Thus, we shall call it a wish that occurs in Alice's dream. Though it is useless in real life, in her dream, Alice seems to have found a way to miss her lessons. The Gnat calls it a joke, but I believe that the reason for making this joke is pure reality. Besides, the Gnat's wish is remarkable, too; it wishes that Alice made this joke. Surely, it is a bad joke as Alice agrees, but not so bad as to make someone cry. However, the Gnat becomes deeply sad and cries. As far as I am concerned, here is a slight hint of another wish-fulfilment here. The joke that the Gnat makes is not wisely done. If Alice made it, she would have been the one who is not smart enough to make a witty joke. In this case, it is the Gnat, so Alice does not need to feel unhappy because of it. Although it is Alice's dream, she gets rid of all the blame of thinking in an unclever way and transfers it to the Gnat.

The brothers Tweedledee and Tweedledum argue all the time and, although Alice does not explicitly state that she wants the brothers to fight, I believe that there is a hint that she wants them to do so when Tweedledum says "and *she* can watch us" because their little fight entertains her. Alice laughs when she learns that Tweedledum hits "every thing within reach" (148). Another hint is when Alice says, "I wish the monstrous crow would come", and then there comes a big black cloud which actually

looks like a huge crow with wings. The wish for the brothers to fight and the monstrous crow to come are different from the wishes which are for Alice's benefit in real life; they are simply entertainments that Alice can enjoy. The need for these wishes emerges during the dream and they are fulfilled as the dream progresses. These wishes may also be helpful for Alice when dealing with the unwanted objects or people in the dream. For instance, after Tweedledee and Tweedledum tell Alice that she is not real but only part of the Red King's dream, Alice takes her courage back and manages to soothe herself. However, she wants to leave the woods immediately because it is getting dark there (146). In my opinion, Alice wishes to leave, not because it is getting dark, but mostly because she wants to stay away from these "selfish" (146) brothers. Consequently, the cloud that looks like a crow helps Alice get away from them as the brothers disappear as soon as they see the dark cloud. They work as little helpers that enable the dreamer to reach their big wishes. In conclusion, these little wishes come together to create a chain reaction of events which lead Alice to her new square.

After meeting the Red Queen, Alice finally meets the White Queen who does not look as elegant as a queen should look with her shawl pinned "all on one side" and her not groomed properly" because "The brush has got entangled in it!" (149). The White Queen also misunderstands the things she is told, for example; 'addressing' becomes 'a dressing' and she insists on not having 'jam to-day' in a strangely persistent manner. All these elements make the White Queen "dreadfully confusing", which the White Queen explains by claiming "the effect of living backwards", even her memory "works in both ways" (150). This feature is definitely related to living in the glass country where everything is "crooked" like the White Queen, herself (149). However, this characteristic way of living enables her to remember memories from the future which in a way sounds like knowing what will happen in the future. So, The White Queen already has the memories of unperformed actions and events which have not yet happened. However, with the example anecdote that the White Queen tells Alice, we can see that she refers to something completely different than possessing memories of the future. The dialogue between Alice and the White Queen is fascinating and it makes the reader think how effectively the punishment system of the state can be criticized by a child: "... there's the King's Messenger. He is in prison now, being punished: and the trial doesn't even begin till next Wednesday: and of course the crime comes last of all" (151).

Let us go through the steps of imprisonment. When a person is accused of committing a crime, first, the police takes them into custody. This person is kept imprisoned until the day of their trial at the court so, the punishment begins before they are found guilty. Finally, at the end of the trial, if the court proves that they are guilty, the judges declare what sort of crime they have done, and this person is sent back to prison. Briefly, the state starts punishing a person before they are found guilty. As adults, we understand and agree on the necessity to take a suspect into custody before the trial but, at the same time, we are contradicting with our law which states that everyone is innocent unless proven guilty. This issue that the White Queen raises points out strong criticism about law and order. Obviously, the White Queen is just a character in Alice's dream whose thoughts and ideas are limited within Alice's mind, so the real person who argues this is Alice. In my opinion, this part conveys how a child perceives the punishment system of adults. I find it essential to discuss a topic like crime and punishment in a work of children's literature because children grow to be tomorrow's adults. The text gives Alice and her readers, who share the same opinion as Alice, the opportunity to speak out their minds through the work of Alice's dream. In real life, children often are not allowed to express their opinions about 'serious' matters like law and order, but Alice's dream enables them to describe their perception of the situation. This discussion leads the young children's minds to ask analytical questions and debate the validity of the already existing laws which actually puts the reader in a dilemma in this case. The text does not provide any solutions to this problem but suggests that there should be a change in our laws to fix it and this change can only be done by children.

The White Queen's interesting character remains unchanged even though she has turned into a sheep which resembles an old lady "sitting in an armchair, knitting" with her "spectacles" (153). Amazed by the Sheep's knitting skills, Alice is asked if she can row. When Alice explains that she cannot row "on land" and "with needles", suddenly, the needles turn into oars so that she can actually row (155). This may seem like an insignificant incident, but it is worth counting as one of the things that Alice wishes. Seeing how skilled the Sheep is at knitting, Alice looks for a way to prove to herself that she can do great things like her. Her dream gives her the opportunity to do it by transforming the "knitting needles" that the Sheep offers her. However, since Alice cannot row with needles, her mind changes the idea of rowing with needles into

rowing a boat, which is something Alice can do (155). In this way, another wish is fulfilled in Alice's dream in order to please her. Alice can now show her rowing skills to the sheep. The Sheep's leaves Alice with some advice in her pockets and an egg. The Sheep misunderstands Alice's excitement of saying, "Oh, please" and says, "You needn't say 'please' to me about 'em, ... I didn't put 'em there, and I'm not going to take 'em away" (156), this suggests, 'It is your dream, Alice. If you want to have them, you need to get them yourself'. Moreover, after the Sheep takes the money for the egg, she adds: "I never put things into people's hands – that would never do – you must get it for yourself" (158). Overall, these two quotations resemble the warnings that adults often make. I can imagine Alice asking her elder sister to fetch her something or doing something for her as a favour but, getting these responses instead. The Sheep – in a sense – prepares Alice who is soon to be a queen when she reaches the Eighth Square and the sheep's advice helps Alice to be her more mature self. Alice should definitely learn to do things by herself and, by getting the egg herself, Alice will take another step into maturity. As the story progresses, we can point out once more that everything happens in her dream takes Alice one more step closer to her older self as she desires to become a queen. Even though she encounters some difficulties in her way, her dream finds a way to neutralize the negative sides, sweeps away the fears and continues to take Alice to her promised throne.

All children must have heard the name of "the egg [which] seems to get further away the more Alice walks towards it" (158) in real life. Alice finally reaches it to find out that it is Humpty Dumpty who, as Gray mentions, is a character in a nursery rhyme (159). It is my belief that the reason why Alice is "certain" that he is Humpty Dumpty and "it ca'n't be anybody else" (159) depends not on the fact that Alice has seen some illustrations of this character in some books, so this unique version of Humpty Dumpty is merely up to Alice's imagination. Due to the fact that the Humpty Dumpty Alice sees now is how she wishes him to look, she knows for sure it is him "as if his name were written all over his face" (159). Alice indeed wants to see him, and the egg helps her mind to create the bond between Humpty Dumpty and the egg. The original rhyme – as like Gray states – ends with "Couldn't put Humpty together again". However, Alice sings it as "Couldn't put Humpty Dumpty in his place again" (159). I believe that Alice feels sorry when she hears this nursery rhyme, and that is why she has wanted to change its ending. Otherwise, there is no way of 'putting Humpty together

again'; which literally means that he dies of being broken by the fall. This nursery rhyme is indeed terrifying; probably written with the intention of warning children not to sit on the walls lest they fall. So, like most fairy tales and nursery rhymes, this rhyme also serves the purpose of giving advice and teaching a lesson. Similarly, as I mentioned before, since Alice likes to mock with the morals of these tales and rhymes, this gives another reason to her to change the ending of this rhyme. Accordingly, if Humpty Dumpty's fall does not bring him his death, there will be no reason to give a moral. As can be seen, Alice's three wishes are perfectly fulfilled here. First, the egg becomes Humpty Dumpty, which is a character whose company Alice may enjoy. Next, Alice gets the chance to change the fate of Humpty by changing the ending of the rhyme so that he does not die. Finally, changing how the rhyme ends helps Alice get rid of the moral of which she does not fancy. Of course, as Alice is the voice of all her readers who do not agree on the killing of Humpty Dumpty and trying to draw a moral out of it, Alice's dream enables these children grant their wishes at the same time. Carroll clearly has a good sense of understanding the children's psyche and integrating the child readers by identifying themselves with the protagonist Alice in order to answer their wishes.

Due to the fact that Alice reaches the last square before she is promised to become a queen, Alice expresses her intention clearly that she does not want to be anybody's "prisoner"; she wants to be a "queen". The Red Knight is of course there to take Alice as a prisoner, but The White Knight is also there to prevent this event from happening, so being saved by the White Knight, Alice's wish is almost granted. However, the White Knight – like every other character in the glass country – has his own way of being weird and he keeps falling down and claiming the absurd things that happen are his "own invention". Yet, the most curious thing that the White Knight reveals is this: "What does it matter where my body happens to be? ... My mind goes on working all the same." (186). I believe that this line refers to changing size in both of Alice's dreams. It suggests that no matter how much Alice feels like she has changed, it is still her and she should not worry about those changes as long as she is aware of her own self. Of course, change is inevitable, and Alice wishes to change in a good way, but there will always be her true character that makes her Alice. And after a lot of struggle with the eeriness of the glass country and all the strange characters that Alice meets, just as she has been promised by the Red Queen, Alice gets the crown

becomes the queen she wants to be (191). This event proves that Alice has gone through all the difficulties of becoming more mature and has come over the obstacles that the characters in the glass country have set for her. All that is left for Alice at this point is to learn how to act like a queen and finish the chess game.

Despite being under pressure, Alice does not give in without a good fight. When Alice learns that she is supposed to throw a party but gets invited to her own party by the guests, the Red Queen and the White Queen, Alice explains that she “ought to invite the guests” since it is her party (193). But the Red Queen looks down on Alice and insults her for not having “many lessons in manners yet”, (193) to which Alice replies, “Manners are not taught in lessons” because “Lessons teach you to do sums, and things of that sort” (193). But Alice’s revolt fails as the White Queen starts questioning her about Math, possibly making Alice regret even mentioning it. The two queens indeed force Alice to test her with their questions about Math, as if Alice’s Math skills would determine whether she deserves to be a queen or not, and then, questions about language skills start. However, the real problem with the queens’ questionnaire is that, it is “exactly like the riddle with no answers” (195), which makes Alice shout, “What dreadful nonsense we are talking!” (194). The two queens, together, puzzle poor Alice with their questions which are completely meaningless, but their aim apparently is to show themselves superior to Alice. Otherwise the Red Queen would not say “I’m five times as rich as you are, and five times as clever” (195) to Alice in a very childish manner. Briefly, in this part, we can observe two queens who look down on Alice, but conversely, show childish manners at the same. In my opinion, these unstable manners of the Red Queen and the White Queen assist Alice’s desire to become a queen because of all the crazy things they say. It is Alice who finds what the two queens say “nonsense”. Although this interesting conversation does not seem to calm Alice down, I believe that Alice must be feeling more confidence in herself when she observes that these two queens’ manners. If these two characters speaking ‘nonsense’ can be queens, there is nothing that prevents Alice from being a queen. To be more precise, Alice is the only person there who acts maturely whereas the other two queens are acting in a very childlike manner. When looked from this point of view, we can notice that the Red and the White Queens’ behaviour brings Alice one more step closer to her wish, although she seems to be stressed because of it, but this stress is only superficial.

As this strange conversation among the Red Queen, the White Queen and Alice lingers on, the Red Queen's attitude towards the White Queen changes. The Red Queen has always been the more dominant one but, this time, she begins looking down on the White Queen and starts mocking her commenting on her words: "It was such a thunderstorm, you ca'n't think", as "she never could, you know" (196). Then, the Red Queen apologetically says these to Alice:

Your Majesty must excuse her, ... she means well, but she ca'n't help saying foolish things, as a general rule ... She never was really well brought up, ... but it is amazing how good-tempered she is! Pat her on the head, and see how pleased she'll be! ... A little kindness – and putting her hair in papers – would do wonders with her – "(196)

There are a couple of things happening here. To start with, the Red Queen's opinion of Alice changes; she starts calling Alice "Your Majesty", so the Red Queen starts respecting Alice. This sudden change in Red Queen's behaviour is interesting and her effort to make the White Queen look more innocent and vulnerable as if the White Queen is the child and Alice is the real queen. On the whole, this is exactly what happens here. Alice's dream enables her to take place of the White Queen because the White Queen has suddenly turned into a person who can't help saying "foolish things" and "was never really well brought up" like the black kitten because "Dinah ought to have taught it better" (107) but did not. Before we continue any further, we need to make something clear. We already know that it is Alice who identifies herself with the black kitten, not the White Queen. So, there is a concept of changing personas in this case: As Alice becomes the White Queen, the White Queen becomes Alice. This changing of places serves two purposes. The first one is clearly to make Alice the White Queen, and since there cannot be two White Queens, Alice's dream gets rid of the already existing White Queen so that Alice can be the new White Queen. The second reason for this transformation is giving Alice an opportunity to wash her hands clean of her faulty actions and be innocent like the white kitten. Although Alice does not confess her guilt, we know from the text that she has been punished for having "faults" (151). Therefore, we can derive from the text that since the White Queen has become Alice, the White Queen is the guilty of the faults Alice has committed when Alice is herself. Alice needs this transformation because her ego does not let her accept her guilt and the punishment that follows for that guilt. Also, Alice does not want to

be guilty, she wants to be pure like the white kitten because “the white kitten had nothing to do with it” (107); the black kitten is the faulty one. In this section, it can be seen that Alice becomes more like the White Queen that identifies with the innocent white queen, and the White Queen becomes a more childlike character, herself who represents the guilty side of Alice. Therefore, the Red Queen takes on the role of a negotiator and suggests the excuses why Alice – under cover as the White Queen – should be forgiven by the highest authority, Alice, who is newly presented as the White Queen. Therefore, “Alice “means well, but she ca’n’t help saying foolish things, as a general rule” because she is a child and she should be excused, not punished. Furthermore, Alice is “good-tempered” but “not well brought up” so, it is not Alice’s fault that she is like this, it is the fault of the people who have brought up Alice. Since it is Dinah who should be blamed for the black kitten’s faults – because she is the kittens’ mother – for Alice, the person to be blamed for not bringing her up properly is her mother. Therefore, Alice shall be declared innocent. This is the crucial moment for Alice as well as the children who read the Alice books because it brings salvation to both Alice and the children who read the Alice books. Being blamed and punished for the things that children “ca’n’t help” doing is a common problem for all of them, so Alice is not an exception. This is how children act “as a general rule” but they “mean well” and they should be ‘excused’ for their different nature when compared to adults. In other words, they are not ‘guilty’; but only ‘children’, so there is no need for punishment. Alice and her readers should not worry about being judged for the things that they do because being a child is a legitimate excuse for any sort of ‘faults’ they might do. Moreover, even if children are found faulty, it is not their fault by any means; they simple never really “well brought up” but indeed they are actually very “good-tempered”. If there is someone to be blamed, this cannot be children, but the people who bring them up. Children need this kind of understanding and consolidation from the adults instead of constant judgment and punishment. It is incredible that one little girl, Alice’s dream, is enough to convey children’s wish to be acknowledged as they truly are through the work of fiction. Carroll is a skilful observer and writer for understanding child psychology and working on this issue in his novels. If we suppose that our heroine Alice, takes the role of dreams symbolically as wish-fulfilments for her readers, then, Carroll can be regarded as the ‘glass house’ of children’s unconscious because he reflects the underlying fears, insecurities, wishes and hopes. I believe that this is the secret of Carroll’s success in the Alice books because he



manages to understand the child psychology perfectly which makes these books remarkable masterpieces of children's literature through the years.

Towards the end of the second volume, it is observed that the main wishes of Alice are fulfilled eventually. She eventually has become a queen, she is regarded as a more mature, adult-like person, and she has proved that she is not guilty; she is only a child and for this reason, her faults should be ignored. Now that she has become a more mature individual and the other two queens have started to act in a more childish way, Alice shall take the responsibility of being an adult. The implications can be observed in the part where both queens fall asleep on Alice's shoulders (197). Apparently, Alice has the duty of a mother or a nurse there, keeping an eye on both the White Queen and the Red Queen as they sleep like two children on her lap and Alice cannot move. This new duty of Alice's shall be accepted as another cue that in her dream, Alice becomes older and more mature just as she wishes to be in real life. However, Alice does not enjoy two heavy bodies sleeping on her lap and she wishes them to be gone. Regardless of how old Alice feels, she is still a seven-and-a-half-year-old girl and she cannot bear both two adult bodies' weight and the responsibility to nurse them. Thus, her dream does not disappoint her, and her wish is granted as the two queens suddenly 'vanish' from her lap, saving Alice from another unpleasant situation (197).

The last step before Alice wakes up is joining her own dinner party as a guest because she has been invited by the Red Queen and White Queen. The Red Queen keeps on annoying Alice like the strictest teacher. Gillian Avery, accordingly, defines the Red Queen as "the concentrated essence of all governess" (Avery, 1992:326). The Red Queen begins criticizing Alice starting at the very first moment Alice arrives her party and says, "You've missed the soup and the fish" (200) whereas the White Queen's behaviour is more protective and encouraging towards Alice. When the White Queen whispers to Alice, "We must support you, you know" (202), it can be seen once more that Alice's dream exists only to fulfil her wishes. Besides, when "all sorts of things" happen and everything at that party starts moving crazily, it is again the White Queen who warns Alice by saying "Take care of yourself! ... Something's going to happen!" (203). I think this is the climax of the story because the White Queen turns into "a mutton" in the "soup" and finally disappears completely whereas Alice "rises" (204). Legitimately, Alice becomes the only White Queen and reaches the final point in the game. Yet, Alice cannot stand this craziness anymore and yells: "I ca'n't stand

this any longer” (204) as she pulls the tablecloth to the floor. Eventually, it is time to face the Red Queen who has caused Alice a lot of trouble, and now that Alice is bigger than the Red Queen, she easily grabs her and says, “I’ll shake you into a kitten, that I will!” (204). The Red Queen gets smaller and smaller and in fact, she really turns into a kitten as Alice shakes her (205-206). In this way, without any surprise, Alice’s final wish is fulfilled before she wakes up. As Robert Polhemus states, “[a]t the end of nearly every chapter ... she moves on, away from violence, futility, death, disaster, emerging as an image of the child as refugee and survivor, a figure with a future” (Polhemus, 1992:368).

After she wakes up, Alice spends some time to think about her dream and she talks to the black kitten. Alice still seems to blame the black kitten, this time for purring “so loud” and says:

You woke me out of oh! such a nice dream! And you’ve been all along with me, Kitty – all through the Looking-Glass world. Did you know it, dear? (207).

Moreover, Alice literally blames the black kitten for being the Red Queen as if it has had any other choice. The part where she explains to her sister that the black kitten is the Red Queen in her dream justifies Alice’s blaming of it even further:

(“But it wouldn’t look at it,” she said, when she was explaining the thing afterwards to her sister: “it turned away its head, and pretended not to see it: but it looked a *little* ashamed of itself, so I think it *must* have been the Red Queen”) (207).

As quoted above, Alice still considers the black kitten as the faulty one and tries to teach her some manners. However, in the dream, the black kitten acts as if Alice as the Red Queen. The Red Queen is definitely the most challenging character for Alice in the dream. But, in real life, Alice shames the black kitten due to Alice’s constant criticism and blaming. This situation can be explained with the reversing effect of the looking glass house which makes Alice and the black kitten change roles. The white kitten which has been the symbol of innocence from the beginning of the book remains to keep its fame because even its being “untidy” is Dinah’s fault, not the white kitten’s (207), just as Alice’s faults are not her doing, but the adults’ because “she never was really well brought up” (196). As for the question “Which dreamed it?” (208), after all the wishes have fulfilled and all the victories have won, it is obvious that Alice is the

dreamer. There is no sign or clue in the text that apart from Tweedledee's claim (145), and everything has been shaped in accordance with Alice's will so, without a doubt, it is Alice who dreams.

To sum up, I completely agree that Freud is right about his theory that dreams are pure wish-fulfilments and they exist merely for this reason. In this section, I have tried to explain the evident wishes which are easy to identify because they do not require concealment to hide themselves from censorship, and children's dreams are great sources for this phenomenon just like Freud suggests. *Alice's Adventures in Wonderland* and *Through the Looking-Glass* are such wonderful texts, both introduced as Alice's dreams making it very fruitful to study in terms of dream interpretation. Freud's theory is completely applicable to both Alice books in which we have seen how Alice's wishes are fulfilled in her dreams. More interestingly, even the things Alice wishes during her dreams come true. I have also emphasized how important it is to use dreams in fiction because readers identify themselves with the characters in a book. If the wishes of the protagonists are chosen wisely – as Carroll has succeeded to do so – they may resonate for the readers, too. Thus, works of fiction may serve like dreams because they fulfil the readers' wishes just like the dreams fulfil the wishes of the dreamers. In the following chapter, we will be dealing with the fear factors and distortion in dreams which make the wishes more difficult to detect, but eventually, we will see how all dreams will be regarded as wish-fulfilments regardless of the unpleasant events that the dreamer may experience.

## CHAPTER 2: THE EFFECTS OF DISTORTION IN DREAM-WISHES

In the previous section, we have seen how Alice's dreams fulfil her evident, unconcealed wishes in *Alice in Wonderland* and *Through the Looking-Glass*. In this section, I would like to mention the distorted wishes of Alice which are disguised by the dream-work, and for that reason, not so apparent to see. The tools of dream-work and distortion which are displacement, condensation, identification, over-determination, composition, representation and symbolism will be taken into account in order to discover the relations of censored thoughts with the dream-content. I will also analyse the concept of wish-fulfilment by identifying the reader with the protagonist, because I believe that Carroll's intention in writing about dreams is not only for Alice, but also for the other children who read the Alice books.

Before going back to our literary texts, I would like to underline a few key points. As we have mentioned before, Freud defines the "peculiarity of dreams" which need "elucidation" as "the phenomenon of distortion in dreams" (47) which obviously causes the dreamer and the interpreter some confusion when we claim that the dreams are fulfilments of wishes. Freud answers his own question in these words:

The question arose, how dreams with a disagreeable content can be analysed as wish-fulfilments. We see now that this is possible where a dream-distortion has occurred, when the disagreeable content serves only to disguise the thing wished for (54).

As described, the dream-work disguises the wish to make it more pleasant, and "by means of distortion gives the dream-thought an altered expression" (424). In order to do so, the dream-work uses some tools to achieve the distortion where displacement plays a vital role. As Freud explains, "[w]e must assume that dream-displacement is brought about by the influence of this censorship, the endopsychic defence" (193). In the introductory chapter, we have talked about the tools of the dream-work which it uses to perform this displacement so that the wish may be present in the dream-content without being captured by the agency of censorship. In the following sections, I will explain these hidden wishes that are 'disguised' and distorted in Alice's dreams.

## 2.1 Alice Goes ‘Down’

Let us start with Alice’s wish to read a book full of pictures and conversations. As for the readers, Carroll fulfils their wish by presenting *Alice’s Adventures in Wonderland* as the ideal book for young children because it is full of “pictures” and “conversations” (7). Alice is definitely not the only child who is attracted to the lively narration and fevered imagination in books. Another point is the fact of Alice’s becoming the main character in her own book, so there is also a hint of narcissism here, which leads us to another wish fulfilled by this dream. Clearly, as a seven-year-old, Alice finds it challenging to read her elder sister’s book, and she feels upset about this. After not understanding the text in her sister’s book, she must be wishing silently that she could be older like her sister and enjoy the book herself, too. Asking, “what is the use of a book, without pictures and conversations” (7) is just a denial of her own failure. Alice simply wishes to be older and, by surviving in a place that is not so secure at all, she proves that she can manage things on her own like a big girl. As a result of her visit to Wonderland, no matter how demeaned or even humiliated by others, she proves to herself that she can face challenges just like her sister. Her dream shows that Alice is capable of dealing with problems and she can actually read her sister’s book without feeling bored, so she can entertain herself without the need to another person. She does not need an elder sister to entertain her because she is self-sufficient. We should also keep in mind that Carroll refers to two different Alices: one; the seven-year-old girl herself; second, the character created by Carroll to represent the all readers. Alice is a fictional character who symbolizes her readers – the children of her age – who go through the same problems. Since Carroll promotes Alice to be the persona that represents all the young children in his audience, everyone who faces the same demeaning by their elders can identify with her, and now that she has gained power over her elder sister, they can all celebrate her victory as theirs. Through identification, Alice embodies all young children and becomes the representation of them. That is one clever way of enabling the reader to identify themselves with the character at the beginning of the story.

We have stated that starting from the very beginning of her dream, Alice strives to appear older and more mature than she really is. Her act even continues while she

is thinking that her fall is never-ending. She remembers Dinah, her cat, and she worries that people may forget to feed her. Now, this may be considered in three ways: First of all, thinking of Dinah at this moment may be a sign of responsibility, which is expected more from an adult. When in trouble, most children do not worry about the well-being of others. In this case, however, Alice worries about her cat, which is of course a less powerful and fragile creature than her. Alice's way of thinking is very naive, even too selfless for her age, because she cares for her cat as a big sister cares for her younger sibling. Second, Dinah's presence provides Alice the comfort and consolation that she seeks during a crisis like this. She keeps falling into an unknown place, and thinking about a loved one is surely soothing in this situation. Notably, just before her fall ends, she starts dreaming "that she was walking hand in hand with Dinah" (9), proving that she needs to be accompanied on this journey by someone who is dear to her. On the whole, the appearance of Dinah may be related to a sense of consolation because Alice is in a vulnerable situation. The third alternative is that Dinah may represent someone through identification. My personal interpretation would be that Carroll himself due to the fact that Carroll has created this dream and he is responsible for Alice's fall. That's why it makes sense to suppose that Dinah may represent Carroll as the person who keeps company with Alice during the fall.

Alice experiences an interesting journey in order to reach Wonderland, but her experience gets even more curious when we consider this incident symbolically. Freud defines a "group of typical dreams long those in which one is flying or hovering, falling, swimming, etc." which "repeats impressions of our childhood" and "refer to the games involving movement which have an extraordinary attraction for children" (255), for "sexual sensations are excited by these games of movement" (256). For this reason, Alice's falling may be related to the repressed sexual desires. Freud's citation of Otto Rank's formula also confirms this point of view: "On the basis of and with the aid of repressed infantile-sexual material, dreams regularly represent as fulfilled current, and as a rule also erotic, wishes in a disguised and symbolic form" (68). This idea becomes more meaningful as Alice's dream proceeds: Alice goes down the rabbit-hole that is "like a tunnel" and it "seem[s] to be a very deep well" (8), which resembles Freud's opinion of "traversing of narrow spaces, or staying long in the water, are based upon fantasies concerning the intra-uterine life, the sojourn in the mother's womb, and the act of birth" (262). The rabbit-hole also supports the assumption concerning the

symbolism of the womb as Freud states “*subterranean* localities [...] have represented the female body or the womb” (270). Therefore, it is quite possible to suggest that Alice’s dream is a ‘regression’ “to the earliest relationships of the dreamer, a resuscitation of h[er] childhood” (289) which refers to the time that is spent in the mother’s womb. Just as Freud suggests, the symbolism in Alice’s dream may be explained as the “*substitute for the infantile scene modified by transference to recent material*” (386). Also, the act going back to the womb may be regarded as a sign of regression performed by the dream-work. for “the dream is changed back into the visual image from which it originated” (383), and that origin the earliest experiences of the infant life.

The symbolism of going back to the womb and “sexual wish-impulses from the infantile life, which have undergone repression” (439) continues as Alice’s fall ends and finds herself in “another long passage” that leads to a “long, low hall” which has locked “doors”(9). The hall is important for Freud because it leads to ‘rooms’ for “[a] room in a dream generally represents a woman” (234). Moreover, the three-legged table” in the hall is remarkable as “[t]ables, whether bare or covered, and boards, are women” (235). And last but not the least, we may refer to the key which Alice tries to unlock all the door in the hall (9). Freud expresses the symbolic relation of locked doors and keys as follows:

The interest as to whether the room is ‘open’ or ‘locked’ will be readily understood in this connection ... There is no need to be, explicit as to the sort of key that will unlock the room; the symbolism of ‘lock’ and ‘key’ ... (234)

In Alice’s dream, the golden key unlocks a little door indeed which leads to a ‘garden’ which she cannot reach in the first place. Freud explains this incident symbolically saying “ideas appertaining to plant-life” are often “chosen to conceal sexual images” (227). As a result, we can say that, the unexplained images may be derived from the repressed sexual content. More importantly, due to the impressive work of dream-displacement, all of these disapproving images are transferred into innocent objects, and the dream-content is successfully disoriented from the sexual material.

It can be observed that Alice reminds herself quite a few times not to cry while she gets frustrated by the awkward happenings in Wonderland such as: “Come, there is no use in crying like that ... I advise you to leave off this minute” (12) “You ought

to be ashamed of yourself ... a great girl like you ... to go on crying this way! Stop this moment, I tell you!” (14). Clearly, Alice’s wish to be more mature becomes prominent and instead of an adult scolding her harshly, she wishes to do this herself by taking control of herself. However, I believe that this interpretation may be developed further. In my opinion, this leads us to sad memories which may be caused by an adult, my guess would be either a teacher or her mother. Children – especially when they are in their early childhood years – choose crying as a way to communicate when they fail to explain themselves through speech. This behaviour actually goes back to the time when they are babies, but it is also used when something unpleasant is experienced by the child and they cannot solve the problem. Parents often do not like this response as their children are no longer babies, they get frustrated and scold the children for crying. In the story, the more helpless Alice feels, the more she cries, but the words she chooses to scold herself are more likely to be chosen by an adult. I believe these are the exact words used by a family member or a teacher, and in the dream, Alice repeats these words for this reason. This is memory repeating itself in the dream but, this time with a different purpose. Revisiting these memories is the dream’s way of fulfilling the wish of making that memory less bitter. In the dream, there is no one else who scolds her, she is all by herself. In my opinion, the words that Alice utters to herself stems from recent memory of Alice’s daily life which Freud calls “day-residues” (396). In addition to that, we also know from Freud’s text where he explains that “... it is an invariable rule that the dream-speech has originated from a remembered speech in the dream-material” (189-190). This speech has been made by a family member or a teacher in the daily life when Alice is crying for some reason. Especially the sentence “You ought to be ashamed of yourself” is rather extreme to be said to a child merely for crying. It sounds like there is also a sense of accusation towards Alice of doing something else. In her dream, Alice says these words to herself which may be related to an unpleasant memory of hers that is censored by the dream-work, and these words may be the residues of a real conversation in which Alice is blamed and ashamed.

As an alternative view about crying, we can handle this issue symbolically. Freud reveals that “[t]he secretions of the human body – mucus, tears, urine, semen, etc. may be used in dreams interchangeably” to represent genitals (238). Alice’s tears due to crying uncontrollably may be related to the sexual repression as a result of the



provoked resistance caused by the censorship. Interestingly, Alice starts swimming in her own tears (17), which is an activity that originated from “sexual sensations” (256). As a matter of fact, Alice’s swimming in the water pool filled with her tears, and then, getting out of that water symbolically completes the act of birth. Let us remember that “traversing of narrow spaces, or staying long in the water, are based upon fantasies concerning the intra-uterine life, the sojourn in the mother’s womb, and the act of birth” (262). Alice has already fallen down the hole, walked in the narrow hall, unlocked the little door with the golden key, and then, she is being swept away with her own tears. As a final step, Alice needs to change her size once more in order to get through the door which she really does. Freud defines these dreams as “parturition dreams” which are symbolised as “‘flinging oneself into the water’, read ‘coming out of the water’ – that is, ‘being born’” (262). In conclusion, there is high possibility that Alice’s dream – or at least the part until Alice comes out of the water – may suggest that Alice’s dream is also triggered the impulse to go back to the “intra-uterine life” as a result of regression.

Alice’s wish to be dominant over people who are older than her becomes clearer in the light of a memory of Carroll’s. Alice’s companions are highly interesting when considered who they represent. According to J. Gray’s edition of *Alice in Wonderland* (1992, 20), there is section of a text taken from *Alice’s Adventures Under Ground* (1864), which describes a trip that Carroll (Dodgson), his friend Canon Duckworth and Alice’s sisters. As Gray suggests, I agree that Carroll plays with the names a little to create animal characters from her family and friends’ names, presenting Canon Duckworth as the Duck, himself as the Dodo, Alice’s sisters Lorina and Edith Liddell as the Lory and the Eaglet. Carroll’s diary proves that these characters represent these people because in his diary, a day like this is mentioned by Carroll, himself, when these the Liddell sister, Dodgson and Duckworth get caught in the rain just as in the story (364). This text has a lot to say about Alice’s dream because the animal characters represent real life characters, so “it seemed quite natural to Alice to find herself talking familiarly, as if she had known them all her life” (21). The work of identification is clear: these characters she meets are a community made up of Alice’s siblings and friends. Alice’s desire to seem more mature and knowledgeable dominates when she meets these characters. She wants to lead the group by grabbing the attention of everyone. Naturally, the small children in the family are the last to be

consulted when there is a need for a person to guide the group. This must be one of the most offending situations that Alice faces in her family, so her dream fulfils her wish to become the leader of the group and her refusal to be listened to last due to her age:

Indeed, she had a quite long argument with the Lory, who at last turned sulky, and would only say, 'I'm older than you, and must know better.' And this Alice would not allow, without knowing how old it was, and as the Lory positively refused to tell its age, there was no more to be said (21).

This passage shows how Alice is silenced by her eldest sister Lorina – the Lory – when there is an argument between them in real life and Lorina puts her age forward as the reason to be the rightful side in the argument. Just like most little children – especially when we keep the traditional upbringing in mind – Alice is silenced and suppressed by her elder siblings. However, in her dream, things happen merely to please Alice. This time “Alice would not allow” Lorina to be the winner and the last person to end the conversation, so “there was no more to be said”. Moreover, I would like to underline that when all characters gather around, the text points out the Mouse is the one who seems “to be a person of some authority” (21), in spite of being the smallest among all the animals there, and undoubtedly, Alice. Since Alice is one of the smallest ones in the family, the Mouse is identified with Alice because she wants to be the “authority” in the family. We can also relate this to Alice’s wish to be a grown-up for it is usually adults who have the authority and the responsibility for taking care of their youngsters. However, in her dream, the smallest character behaves like an adult and decides to make the others dry up which ends up being a failed attempt. Yet it is clear that Alice’s wish is fulfilled; the smallest one gets to be the leader and the one who has “authority”.

Another wish is seen when the Eaglet – Alice’s other sister, Edith – does not understand the words spoken by the Dodo, who is the representative of Dodgson because he uses a rather advanced language for a child to understand: “Speak English! I don’t know the meaning of those long words, and what’s more, I don’t believe you do either” (22). I believe that Edith’s words reflect Alice’s desire as well as that of children that adults could speak more simply. That is, Edith assumes that those words belong to another language and asks him to “speak English”. Since Carroll is represented by a dodo bird, and is not an adult in Wonderland, Alice considers him her

equal and believes that he does not understand what he speaks of either. At this point, we can estimate that Alice also wishes that her friend Carroll was the same age as her. Therefore, in her dream, Carroll appears as a character, so is more like her equal, in order to keep her company. There are also a lot of references to Alice's sisters in her dream. A similar occasion of identification can be observed when the sleepy Dormouse – who should be Dodgson – starts telling a story about three little girls whose names sound very similar to Alice, Edith and Lorina (58). Indeed, Gray points out that according to *Alice's Recollections of Carrollian Days*, these names are anagrams or nicknames of the Liddell sisters' and Dodgson's (p.p. 273-78). Gray also adds that the Dormouse's sleeping confirms that it is an identification of Carroll as Carroll himself "pretended to fall asleep" (58), so that the children would not disturb him while he was telling stories to them. The repeated reference to Alice's sisters may be explained as a reflection of desire to spend more time with her sisters and friends, on the contrary, Alice feels annoyed because her elder sibling enjoys her free time alone by reading books or studying whereas she cannot. Therefore, on the one hand, Alice's sisters are present in her dream due to identification, but, on the other hand, her sisters' existence may not be so pleasing for Alice.

When considered, Alice's dream characters mostly consist of animals which may suggest the use of symbolism, as Freud indicates:

Most of those animals which are utilized as genital symbols in mythology and folklore play this part also in dreams: the fish, the snail, the cat, the mouse (on account of the hairiness of the genitals) [...] Small animals and vermin are substitutes for little children, e.g., undesired sisters or brothers (236).

In Alice's dream, we can find all of these animals that Freud mentions and also many other animals, so there may be a representation of genitals caused by the repression of sexual impulses. We already know that the Lory and the Eaglet are identifications of Alice's sisters. By the help of symbolism, we may have reached a new conclusion about the representation of Alice's sister. Owing to the fact Freud suggests that small animals may represent "undesired sisters or brothers", so we may come to the conclusion that Alice's sisters may also be "undesired". However, Freud uses this symbolism in order to refer to younger siblings. But I do not believe that, this causes a problem in terms of interpretation, because we already know that the "purposes of

interpretation every element of the dream may represent its opposite, as well as itself” (320) and being undesired may represent an older sibling as well. Moreover, we need to keep in mind that Alice is a seven-year-old girl and she has one younger sister but also one sister who is already older, more mature and more knowledgeable than Alice in every aspect, so jealousy must be an issue in Alice’s thought whether consciously or unconsciously. For that reason, it is perfectly possible that Alice’s dream conveys the thought of ‘undesired sisters’, because “[a] child is absolutely egoistical; he feels his wants acutely, and strives remorselessly to satisfy them, especially against his competitors, other children, and first of all against his brothers and sisters” (145).

There is a repetitive usage of the words “queer” and ‘nonsense’ throughout the text: Carroll’s insistence of repeating these words reminds me of Freud’s description about absurdity:

Thus, a dream is made absurd if there occurs in the dream-thoughts, as one of the elements of the contents, the opinion: ‘That is nonsense’; and in general, if criticism and derision are the motives of one of the dreamer’s unconscious trains of thought. Hence absurdity is one of the means by which the dream-work represents contradiction; another means is the inversion of material relation between the dream-thoughts and the dream-content; another is the employment of the feeling of motor inhibition. But the absurdity of a dream is not to be translated by a simple ‘no’; it is intended to reproduce the tendency of the dream-thoughts to express laughter or derision simultaneously with the contradiction. Only with this intention does the dream-work produce anything ridiculous. Here again it transforms a part of the latent content into a manifest form (287-288).

Examining this passage, especially the “contradiction and inversion of material relation between the dream-thoughts and the dream-content” grab my attention, because whenever there is an indication of nonsense and absurdity in Alice’s dream, one of the characters is opposed to something, and this opposition changes the flow of the dream. One of the most evident moments seen in the text is when Alice yells “Nonsense!” (64) when the Queen calls for Alice’s execution, and surprisingly a sudden opposition is enough for the queen to change her mind. I believe that these may be due to the effects of inversion according to Freud’s theory. The conflict between

the thoughts and the content of the dream cause absurdity to express this tension between them. As a result, the dreamer finds a lot of materials absurd.

In the previous section, we have mentioned how the White Rabbit chooses Alice to be his 'servant' (27). Generally speaking, this idea should be responded to an opposition as Alice is trying to seem older and more mature in her dream. But instead, Alice obeys the White Rabbit and does what she has been told. In my opinion, the White Rabbit may represent Alice's father through identification, and it may be her father whom she serves. The identification may cause the Alice's father to be shown as a rabbit in her dream because "Alice was so much frightened" when the White Rabbit yells at her "in an angry tone" (27), so the dream-work has manifested this frightening person, and has shown him as a rabbit. However, as Freud points out, "the dream is able to change into its opposite only the idea accompanying an affect, but not always the affect itself" (306). The image of her father may have been altered to a harmless, innocent animal, yet Alice's fear does not change. There may also an inversion made by the dream-work. A young family member is always asked to carry out some little errands around the house just as Alice does for the White Rabbit such as fetching a pair of gloves and a fan. It is not hard to imagine that the smallest children sometimes consider themselves as the pets of the family because, when people are older, they sometimes find the right in themselves to give orders to the little ones. Since Alice is a human in the novel and should be superior to an animal, she relates to the rabbit and she chooses the inferior one to be the master. This is, I believe, Alice refusing to be the pet of the family and becoming the person who gives orders to others. It is Alice's wish to be the master who controls the others around her, and her dream offers that opportunity to her. Owing to the fact that she is one of the youngest and the least powerful in the family, she feels that she is looked down on and underestimated, so she magnifies the importance of small creatures just like her. It is Alice who would like the idea of ordering around so, her dream reflected this wish as an 'inversion' by dream-work. That's why she enjoys the idea of becoming Dinah's servant.

When Alice finally escapes the house, she comes across a caterpillar. After her wish to become like a telescope and changing sizes, I believe that it is not a coincidence that she meets a caterpillar. She tries to explain how disorienting changing sizes is, but it is completely normal for the caterpillar. Changing forms is part of the usual lifecycle of a caterpillar. Just like the telescope simile, we notice the same concept of changing

sizes one more time. Moreover, let us not forget that ‘telescope’ is one of the “elongated objects” which Freud explains as representations of “the male member” (234), so Alice’s neck may also represent “the male member”, as her neck “opens up like a telescope” (12-13). In addition to that, the telescope also has the same property with “umbrellas (on account of the opening, which might be likened to an erection)” (234). It is my belief that the images of the caterpillar and telescope represent Alice’s wish to be the right size for different situations and places. This idea may be related to what she wants most in Wonderland, which is to enter the garden. Indeed, her history of size-changing resembles the lifecycle of a butterfly in a sense. She starts off by falling from the rabbit’s hole like a little caterpillar which leaves its egg; she gets stuck in the house like a growing butterfly in a chrysalis state and finally, she needs to escape from her pupa to fly away to the beautiful garden. I strongly believe that, leaving the house and reaching the garden is not a wish merely made for Wonderland, but also for the real life. Alice’s situation should be familiar to all children who wish to spend more time in the garden, but are not allowed to do so. Similarly, in Wonderland, Alice encounters so many obstacles which prevent her from reaching the garden. Therefore, she stays in the house like a child who is punished until she figures out a way to escape. To me, this suggests a daytime memory – a daily residue as Freud states –, a memory of a time when Alice wishes to go and play in the garden, but is not permitted to do so. I can imagine her saying “I wish I were small enough to fly through the window like a butterfly” to herself. In her dream, she literally changes her size and as a way of adapting to different situations, and finally, she makes her way to the garden with beautiful flowers. Indeed, as Alice gains more control over this “eerie” place and its even eerier natives, she gets more accustomed to changing her size. She succeeds in “bringing herself down to her usual height”, (43) and when she realizes that she needs to change her size, she is can totally control it by watching the amount of what she eats (53). Nina Auerbach’s opinion of Alice’s changing size is similar to what I argue here: “Although her size changes seem arbitrary and terrifying, she in fact directs them” (Auerbach, 1973:35). Even after Alice overcomes all the obstacles and reaches her goal – getting to the garden – she is cautious, and she acts more like an adult. She keeps a piece of mushroom in her pocket so that she can change her size whenever she needs to do so, and she does not leave it to chance. She even feels responsible enough to take the pig baby away from the Duchess out of fear that leaving it behind would be

“murder” (49), although she knows nothing about how to take care of a child since she is still a child herself.

There is of course an alternative interpretation of the caterpillar and the lizard in terms of their symbols’ function. We already know that “[s]mall animals and vermin are substitutes for little children” (236) in dream as means of symbolic representation, and the caterpillar and the lizard totally belong to this category. Furthermore, it is highly interesting that the caterpillar smokes a hookah which is an “elongated object” that represents “the male member” (234). So, the caterpillar and its hookah definitely symbolise a sexual inference. Moreover, we need to add that Freud also believes that “[c]hildren, too, often signify the genitals, since men and women are in the habit of fondly referring to their genital organs as little man, little woman, little thing” (236), which should concern the Little Bill – the lizard – who has “got to go down the chimney” (30). According to Freud, “[s]mall boxes, chests, cupboards, and ovens correspond to the female organ” (234), for this reason, a chimney may be a symbol that represents the female organ, too. Therefore, Little Bill’s going down the chimney may be explained as a symbolism of sexual intercourse. In order to support this claim, I shall point out to the use of the ‘ladder’ in the text where the voices say:

“Where’s the other ladder? —Why, I hadn’t to bring but one: Bill’s got the other— Bill! fetch it here, lad!” (30).

So, apart from the chimney, Bill is also the one who goes up and down the ladder. Freud’s remark on “[s]teep inclines, ladders, and stairs, and going up or down them” proves us once more that these “are symbolic representations of the sexual act” (235). In conclusion, due to the restriction of censorship, the repressed sexual material is most likely represented with animals and objects in Alice’s dream.

Playing croquet with the Queen of Hearts is exciting for a little girl. The Queen is the highest authority Wonderland, but we should keep in mind that Alice and the Queen play this game as opponents. Thus, the whole game turns out to be a battle rather than a sports activity. Under different circumstances, Alice would be happy to be offered the chance to play a game with a queen, but unfortunately, this time Alice is doomed to disappointment because “the croquet balls were live hedgehogs, and the mallets live flamingos, and the soldiers had to double themselves up and stand on their hands and feet, to make the arches” (66). It is not a fair match and the characters indeed

do everything for the Queen to win it because they all belong to her. However, this unpleasant experience brings Alice to a fulfilled wish: Even though the Queen looks down on Alice and plays unfairly, it is Alice who says the last word about the execution of the Cheshire Cat when she mentions that the Cheshire Cat belongs to the Duchess – who is in prison – and if there is judgement to be made, it should be made by the Duchess. This is a fairly rational suggestion for a seven-year-old girl to make, and as a result of Alice's opinion, the Duchess is taken out of prison and the Cheshire Cat finds enough time to escape the croquet ground. Alice has gained power over the characters, even the King and the Queen of Hearts, who have the highest authority in Wonderland. As a result, even though Alice confronts a displeasing incident, it ends up being well because it is another proof that Alice is getting more knowledgeable, more mature and of course more respected.

The appearance of the King and the Queen has a significant importance in terms of symbolic representation. Freud points out that “[t]he Emperor and the Empress (King and Queen) in most cases really represent the dreamer's parents, the dreamer himself or herself is the prince or the princess” (233). I strongly agree with Freud's opinion and I believe that the King and the Queen of Hearts are representations of Alice's parents. At first sight, Alice tends to underestimate the authority of the King and the Queen by saying, “Why, they're only a pack of cards, after all. I needn't be afraid of them” (63). In addition to that, when the Queen asks Alice a question, Alice is “surprised at her own courage” (64) for answering the Queen's question in a rather rude manner. This may be related to a wish to go against the authority of parents. These moments are definitely pleasurable for Alice. However, Alice's indifference fades away the moment she hears the Queen scream “like a wild beast” (64). The representation of a wild beast is another symbolic element that Freud defines:

By *wild beasts* the dream-work usually symbolizes passionate impulses; those of the dreamer, and also those of other persons of whom the dreamer is afraid; or thus, by means of a very slight displacement, the persons who experience these passions. From this it is not very far to the totemistic representation of the dreaded *father* by means of vicious animals, dogs, wild horses, etc. (270).

So, these lines indeed indicate the fear that is felt by the dreamer. However, in this case, I would like to stick to the idea that the ‘wild beast’ is used for Alice's mother



for she fits the best for this metaphor, whereas the King calms the Queen down and supports Alice:

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!” (64).

As can be seen, the King actually saves Alice from beheading, far from being a wild, vicious character, so the King takes on the role of a caring, protective father. This situation may be related to child’s affection with the parent of the opposite sex which Freud identifies:

For analysis tells us that [...] the earliest affection of the girl-child is lavished on the father, while the earliest infantile desires of the boy are directed upon the mother. For the boy the father, and for the girl the mother, becomes an obnoxious rival [...] The child is perfectly conscious of this partiality, and offers resistance to the parent who opposes it. (152).

To conclude, by the light of symbolism used in Alice’s dream, it may be interpreted that Alice sees her mother as a scary figure who gets in the way between her and her father, and Alice wishes to be the only female on her father’s side. For this reason, Alice destroys the court and frees herself from the judgement of the Queen, by shouting:

“Who cares for you?” said Alice (she had grown to her full size by this time). “You’re nothing but a pack of cards!” (97).

There are two other characters in Alice’s dream in Wonderland who are symbolically important for us: The Hatter, the Cheshire Cat and the Dormouse. The Hatter’s symbolism is clearly related to the ‘hat’, as “[t]he hat is the symbol of an man (of the male genitals)” (239). Therefore, the Kings order “Take off your hat” may suggest a castration in the dream (88). As for the Cheshire Cat, I am mostly curious about its grinning which causes the cat show its teeth all the time (48) due to the fact that “the teeth – is beyond all possibility of being compared in this way; but it is just this coincidence of agreement and disagreement which makes the teeth suitable for purposes of representation under the pressure of sexual repression” (254-255). Moreover, Freud adds that “[t]he dream-work represents castration by baldness, hair-

cutting, the loss of teeth, and beheading (236). Indeed, the King and the Queen want to behead the Cheshire Cat (68-69), but Alice – in a sense – prevents this from happening. However, the Dormouse cannot escape the judgement of the Queen:

“Collar that Dormouse!” the Queen shrieked out. “Behead that Dormouse! Turn that Dormouse out of court! Suppress him! Pinch him! Off with his whiskers!” (91).

The suggestion of ‘beheading’ and ‘suppressing’ the Dormouse sounds very interesting when we consider that the Dormouse is identified by Carroll himself. We can infer from this incident that Alice’s mother may not approve of Carroll’s companionship with her daughter(s) and may want him to stay away from her daughter(s). The beheading of the Dormouse may indeed be interpreted as the castration of Carroll in the suppressed form in Alice’s dream. Therefore, the idea of ‘castration’ may be another dream-thought of Alice, represented symbolically by means of the dream-work and Alice’s wish to oppose to this incident.

We have studied how Alice changes some traditional nursery rhymes and poems which turn out to be completely absurd, funny texts such as “The Mouse’s Tale” (25), “You Are Old Father William” (36-40), “Speak Roughly” (48-49), “Twinkle Twinkle Little Bat” (57), “The Spider and the Fly” (79-80), “The Sluggard” (82-84), “Beautiful Soup” (84-85), “The Three Little Kittens” (87) and “Alice Gray” (94-95). Without a doubt, Alice has already heard the originals of these texts; otherwise, they would not have been able to be present in the dream-content, “[f]or the dream-work cannot compose a new speech” (274). The funny yet clever alterations and word games in these texts undoubtedly serve Alice’s amusement for she wants to ridicule with them. However, there is a more secret and darker explanation for this dream-work. Freud explains the background of these kinds of distortions like this:

The first person who read and criticized this book made the objection – with which other readers will probably agree – ‘that the dreamer often appears too witty.’ That is true, so long as it applied to the dreamer; it involves a condemnation only when its application is extended to the interpreter of the dream. In waking reality I can make very little claim to the predicate ‘witty’; if my dreams appear witty, this is not the fault of my individuality, but of the peculiar psychological conditions under which the dream is fabricated, and is

intimately connected with the theory of the wit and the comical. The dream becomes witty because the shortest and most direct way to the expression of its thoughts is barred for it; the dream is under constraint (Freud, 185).

As Freud suggests, ridiculing these rhymes, poems host suppressed thoughts due to the effect of censorship, so the “dream is under constraint” and the only way to release the pressure is mocking it, making fun of it. The affect lying behind this constraint is, I believe, Alice’s fear of failure, because if she does not learn and remember her lessons well, her wish of seeming to be older, more mature and more knowledgeable will be at risk. That’s why the dream-work distorts these names of texts, for laughing at them to conceal the failure seems to be the best option.

In Alice’s conversation with the Mock Turtle and the Gryphon, we have seen how the characters mock the names of lessons such as “Reeling and Writhing”, “Ambition, Distraction, Uglification and Derision”, “Mystery and Seaography” and Drawling, Stretching and Fainting in Coils” (76-77). It can be observed that the same ‘witty’ characteristic of the dream is evident. The dream-work once again distorts the original names of the lessons in case Alice confronts any failure. In fact, this image may originate from a real-life classroom scene where Alice is asked some questions by her teachers, as she reveals, “I might as well be at school at once” (82). Alice definitely knows for sure that she is not at school, but the affect is so overwhelming that Alice cannot say this place any different than being at school. In my opinion, there is also considerable identification in this part of the dream. Alice identifies with the Mock Turtle and the Gryphon because the dream-work abandons the criticism of school life, lessons and education system due to the fact that she is not allowed to judge her teachers or their approach towards education. On the other hand, there are other references in the text which does not suit the mocking nature of these characters. For instance, the Gryphon and the Mock Turtle have sudden outbursts and ironic comments in these lines which resemble a teacher’s reprimand: ‘You ought to be ashamed of yourself for asking such a simple question,’ added the Gryphon; and then they both sat silent and looked at the poor Alice, who felt ready to sink into the earth” (75), “‘It all came different!’ the Mock Turtle repeated thoughtfully. ‘I should like to hear her try and repeat something now. Tell her to begin.’ He looked at the Gryphon as is he thought it had some kind of authority over Alice. “Stand up and repeat ‘Tis the voice of the sluggard,’ said the Gryphon” (82). For this reason, I also believe that there

is an intense work of condensation as I recall Freud's dream about Irma's injection (19) where Freud's patient Irma represents her friend, one of Freud's friends, Freud's wife and daughter, another patient of Freud's along with herself. Freud explains:

All these people whom I encounter as I follow up the associations suggested by 'Irma' do not appear personally in the dream; they are concealed behind the dream-person 'Irma', who is thus developed into a collective image, which, as might be expected, has contradictory features. Irma comes to represent these other persons, who are discarded in the work of condensation, inasmuch as I allow anything to happen to her which reminds me of these persons, trait by trait. For the purposes of dream-condensation I may construct *a composite person* in yet another fashion, by combining the actual features of two or more persons in a single dream-image. [...] I have superimposed the two images, so that the common features stand out in stronger relief, while those which do not coincide neutralize one another and become indistinct (Freud, 180-181).

In the light of Freud's explanation, I assume that the Gryphon and the Mock Turtle are characters that Freud defines as composite persons. Although the dream-work uses the two characters to mock the lessons, the same characters also scold and criticise Alice for not remembering the lines correctly. Clearly, with the help of condensation Alice identifies herself with the Gryphon and the Mock Turtle, but also with some adults – preferably teachers of Alice – who have “authority over Alice”. They may even represent her sisters. Instead of creating several characters, due to the dream's being “fond of reducing antithesis to uniformity” (202), these two characters represent personas who appears to be contradicting themselves in Alice's dream.

The ending of the first volume is extremely curious. After Alice wakes up, she tells everything to her sister, who listens to her like a psychiatrist listening to her patient's dream. Her role here is almost like a consultant who “discovers the hidden meaning of the dream” (11). Truly, Alice is not able to understand the reason why she has had such a wonderful dream, yet it is her sister who internalizes herself with the dream excessively as if she is also having the same dream as she listens. She is aware of the fact that Alice has had this dream to free herself from the “dull reality” (98, Carroll) due to the fact that Alice was terribly bored before she fell asleep. She visualizes and explains all the sounds that Alice has heard in her dream, belong to the

usual farm life. Moreover, her sister's personalization and self-imaging is greatly emphasized which leads the reader consider the possibility that she may had a dream similar to Alice's when she was younger. It is obvious that she misses her childhood years and having the vivid imagination of a child's mind; however, her intense longing for childhood confuses the mind when it comes to saying who the real benefactor of this dream is. In my opinion, Alice's dream may have caused her sister to remember her own dreams which are formed by the same repressed material. Therefore, it is possible that Alice's sister may be affected by the regression that Alice's dream causes, as "[i]n regression the structure of the dream-thoughts breaks up into its raw material" (384). Her sister's satisfaction is much greater than Alice's who is the dreamer in the text, so we can also say that this dream fulfils both Alice's and her sister's wishes.



## 2.2 What Does It Take to be a Queen?

The second volume of this novel starts with Alice scolding the black kitten as if she is her mother and praising the white one. The playfulness of the former has caused some trouble for Alice, so she feels that she has the right to punish her. But disturbingly, she sounds more like her mother or maybe her nursemaid who speaks to her in that way when Alice does something unpleasant. The idea of “saving up all her punishments” (108) occurs when her thoughts recede from the situation and turn to herself. In my opinion, the monologue between the kitten and Alice echoes a self-reflection of herself in real life. She copies the behaviour of adults around her acts like them towards the black kitten, who has the “fault entirely” as “the white kitten has nothing to do with it” (107). She identifies herself with the black kitten and the white kitten could be one of her sisters who is older than her and causes less trouble than her for the adults. She even has an argument with her sister a day before because she has refused to play chess the way that Alice wishes to. Presumably, Alice considers herself as the ‘black sheep’ of the family, and I can imagine how people preach about obeying the rules and doing the right thing, she must have become fed up with all the people telling her what to do and how to act, yet still, she consoles herself because “no doubt feeling that it was all meant for her good” (107). If adults do something, it is for the good of the children although they think the opposite. This situation also appeals to her readers because all children feel the same anger and disappointment when they are blamed for those things they do which contradict to what adults ask them to do.

This is Alice’s state of mind before she goes to sleep and has one of the greatest adventures a child can have. I think this is how Carroll prepares the reader to be taken away from the real world and enter a different one with the protagonist because it is the perfect setting to escape the real world: her sister does not want to play with her the way she wants and she is probably being punished for something she has done otherwise she would not mention this issue this much. In addition to this, her punishing the black kitten supports my claim. Nevertheless, this is not a situation unique to Alice. Almost all children’s daily lives are full of memories like this. Every child would like to clear away all the bitter moments of their life and wish to get to a place where their wishes are granted. However, there is not getting away from this life, and they have to

accept the bad sides along with the good sides of it. But *Alice in Wonderland* promises the reader, who is of course the children of her age, a place where nobody needs to worry about the arguments or problems they face in real life. Alice's dream makes it possible for her to make her wish come through. So, if the dream is the fulfilment of a wish, Alice is the dream of the reader because she fulfils their wishes.

I have mentioned that Alice is stronger and more respected in the second book. In my opinion, her new state is related to her resemblance to the Red Queen as the Rose describes her as a creature who "has the same awkward shape ... but she's redder – and her petals are shorter" (123). Alice is compared to the Red Queen and this supports the idea that Alice is now older, more mature and stronger in this dream. However, there is another important matter which needs to be discussed here. Let us remember that at the beginning of the story, before Alice falls asleep, she scolds the black kitten for being naughty, and she wants to punish it. Then, she wants the kitten to be the Red Queen and play chess with her. Now that we know for sure that Alice resembles the Red Queen, we can say that we have found more evidence that Alice identifies herself with the black kitten. In her monologue with the black kitten, Alice repeats what she has been told by an adult before she gets angry at the black kitten and wants to punish her. This is clearly a real memory which affects Alice before she dreams. Alice is the real one who has been punished some time before she has that talk with the kitten and she hints this situation to the reader by being told in her dream that she resembles the Red Queen. For this reason, I believe that Alice's blaming the black kitten for being faulty also includes some self-reflection. All these references point to one person in the end, and that person is Alice. She is guilty of doing something unpleasant, but we do not know what it is. I do not find her behaviour surprising considering that children are not so eager to accept their mistakes and when they are blamed for something, their response is often to blame the ones who blames them by exposing their mistakes also. This is a usual, childish behaviour of which her readers may also relate to themselves as it is the nature of childhood. There is further discussion about this issue, but due to the fact that it will be mainly based on repression. According to Freud's belief, identification "consists in giving representation in the dream-content to only one of two or more persons who are related by some common feature, while the second person or other persons appear to be suppressed as far as the dream is concerned" (203). It is my belief that Alice has

identified herself and the black kitten with the Red Queen and has transposed all the feelings of guilt to the person she has created.

Even at the very first sight, Alice realizes that the Red Queen is unkind and imperious based on her speech and her manners towards Alice, as can be observed in the following utterances:

... Look up, speak nicely, and don't twiddle your fingers all the time ... I don't know what you mean by your way [...] all the ways about here belong to me ... open your mouth a little wider when you speak, and always say 'your Majesty' (124).

As seen above, the Red Queen has aggressive manners, and she is controlling like a teacher who tells Alice what to do all the time. Nobody wishes to be treated like this, so Alice is offended by her behaviour. But I would like to highlight a particular phrase among the ones quoted above, which is "... all the ways here belong to me". It may seem like a usual statement because she is the queen and she has every right to claim that it is her land and all the ways belong to her. However, we need to remind ourselves that it is Alice who is dreaming. The Red Queen, the glass house and all that land are nothing but elements of Alice's dream. Thus, the real owner is Alice. This is another clue that justifies our theory which proposes that Alice identifies with the Red Queen. In this case, her attitude seems to be one of the admiration for the queen. Although Alice gets insulted by her to some extent, she may be wishing to have the power and authority that she possesses. Consequently, the Red Queen's saying, "all the ways here belong to me" may have an underlying reason which sounds more like a challenge to me. Owing to the fact that Alice is the dreamer and the Red Queen is just a character Alice has created, she cannot exist without Alice. All the ways may belong to the queen like she claims but, at the same time, they belong to Alice. I believe that it is essential to recall why Alice dreams about going to the glass house. She wants to play chess with her sister, but she wants she wants to pretend that they are "kings and queens" (110) and her sister turns the offer down. Alice is the younger one so, her sister uses the age advantage to make Alice obey her decisions. This happens a lot to the younger members of the siblings. The older siblings refuse to play or spend time with the younger ones; they prefer to be around the children of their ages. Alice's readers can easily relate this situation to their relationships with their siblings and remember the



times that they are left disappointed, like Alice. They must be wishing to be the ones who say the last words, make the final decisions and have people do what they want like kings and queens. Alice thinks and feels the same way that they do. Before she falls asleep, she wants to pretend to be “kings and queens”; yet, her sister does not want to. So, in her dream Alice’s will to pretend to be a queen is fulfilled. Step by step, Alice’s desire to become a queen becomes true and that is exactly why she finally confesses “[...] I should like to be a Queen best” (126). In addition, it can be observed that the same king and queen symbolism is used by the dream-work in order to represent Alice’s parents as in the second dream. This time there are two kings and two queens due to the presence of the two kittens. The ‘faulty’ black kitten is identified with the Red Queen and the ‘innocent’ white kitten is identified with the White Queen along with the Red King and the White King. As a consequence, we can say that there is again the phenomenon of a *composite person* (180-181) which causes the Red Queen to be the identifications of Alice’s mother, a teacher of Alice’s, the black kitten and Alice’s faulty, guilty side that she wants to get rid of. Likewise, the White Queen is the identifications of the white kitten, Alice’s sister who is not ‘faulty’, Alice’s pure and innocent side, and perhaps the “good-natured” (204) mother that she wishes to have. The Red King represents Alice’s father whose snoring is described as “the puffing of a large steam-engine ... more likely to be a wild beast” (146), which reminds us of Freud’s explanation about the “representation of the dreaded *father* by means of vicious animals, dogs, wild horses, etc.” (270). As for the White King, I can only say that he is a character that helps Alice in the word game (170), which indirectly contributes to Alice’s goal of becoming the queen.

Alice wishes to be a queen, but she starts the game as a pawn. It may seem like the queen’s calling Alice the ‘White Queen’s Pawn’ may contradict to what we have been arguing for because I have claimed that Alice identifies herself with the black kitten, whom Alice wants to be the Red Queen, because she is faulty like Alice and needs to be punished. However, this, I believe, only reflects the current state of Alice. Yes, it is true that Alice starts her glass house journey accusing the black kitten in order to hide her guilt and trying to punish it by putting through the glass house but, in conclusion, it is Alice who gets into the glass house. But this does not have anything to do with who she wants to be. From my point of view, all the things Alice has done so far and all the events that take place in her dream are the results of her attempt to

conceal her guilt. Alice is a little girl who tries to wash her hands clean of all the bad things she has done like frightening “her old nurse by shouting suddenly in her ear” and saying “Nurse! Do let’s pretend that I’m a hungry hyæna, and you’re a bone!” (110). Perhaps this is the reason why that nurse is “old” and is no longer around Alice. Alice wishes to change herself into somebody else. Let us remember how the second volume starts: “One thing was certain, that the white kitten had nothing to do with it – it was the black kitten’s fault entirely” (107). I think this statement explains why Alice wants to make the black kitten look at itself in the mirror because the mirror shows the opposite. In the mirror house, everything can be seen as its opposite, as a reversed image. This is the exact reason which suggests Alice going through the glass house in order to be innocent, not seen as faulty like the black kitten. Therefore, if the black kitten goes through the glass house, it will be opposite of its own self and transform into the ‘white kitten’ which is not ‘faulty’, only ‘innocent’. Likewise, if Alice goes through the glass house, she will no longer be the faulty one, she will be like the white kitten who is has “nothing to do with” the mischief that a young child does in real life. Alice’s need to be the White Queen – the innocent one- is evident. At this point, we shall claim that the chess game will be like a boxing ring which hosts two different versions of Alice throughout the game that the reader watches two Alices fight in intense rivalry. She wishes to defeat the Red Queen who symbolizes her faulty side, which is criticized by other people, so by the time this game ends, will Alice be able to transform her dominant self into the innocent White Queen rather than the Red Queen?

Alice’s journey to the glass country starts in the “Looking-glass room” (112) and continues as she reaches the garden (119), which seems like the simple, innocent wish of a child. However, her way of going there suggests an alternative meaning:

She was out of the room in a moment, and ran down stairs— or, at least, it wasn’t exactly running, but a new invention of hers for getting down stairs quickly and easily, as Alice said to herself. She just kept the tips of her fingers on the hand-rail, and floated gently down without even touching the stairs with (119).

First of all, the symbolism of the ‘room’ “generally represents a woman” (234). Second, the “plant-life” is “often chosen to conceal sexual images” (227). In fact, the

glass country consists of a rural landscape with hills (120), brooks (125) which she later jumps over with the White Queen), woods (128) which reminds me of Freud's opinion that landscapes, "especially those that contain bridges or wooded mountains, may be readily recognized as descriptions of the genitals" (236). Most importantly, 'floating down the stairs' sounds extremely interesting. Let us recall that this symbolism may totally be explained by Freud's interpretation of typical dreams which include "flying or hovering" for they repeat "impressions of our childhood" (255). Furthermore, as Freud emphasizes, "[...] ladders, and stairs, and going up or down them, are symbolic representations of the sexual act" (235), and Alice indeed, "floated on through the hall" (119) just as Freud visualizes the symbolism of the sexual act. Let me also add that Alice feels "giddy" due to "floating in the air" and she feels "glad to find herself walking again in the natural way" when her floating ends. (119) which may suggest that Alice feels guilt or regret in a sense. To sum up, we may conclude that this part of the dream is represented by many sexual images and even a sexual act may possibly be inferred in the light of Freud's explanations.

After Alice leaves the Gnat, she goes into the woods "where things have no names" (135) and indeed, Alice forgets her name there. She thinks about this situation and questions herself: "Then it really *has* happened, after all! And now, who am I? I will remember if I can! I'm determined to do it! ... L, I know it begins with L!" (136). Alice cannot remember the initial letter of her name but, she remembers the second letter in her name. The letter "L" actually, stands for something else as Gray (1992) suggests in the introduction to *Alice in Wonderland*. "L" is the initial letter of Alice Liddell's surname by whom Lewis Carroll is inspired by when creating the protagonist, Alice. Even though Alice cannot remember her name, she at least remembers the initial of her family name. Fortunately, all Alice needs to remember her name to pass through the woods until she reaches a field (137). However, there is no exact reference of how much disturbing this part is for Alice. Alice previously confesses that she does not "rejoice in insects at all" because she is "rather afraid of them" (132). Considering that Alice meets the looking-glass insects in the same chapter when she forgets her name, another idea comes to my mind. When we drop the initial letter 'A' from Alice's name, we can agree that we get a name "that begins with L", which is 'Lice'. Normally, this would not make any sense but since, even the chapter's name is 'Looking-Glass Insects', we can suggest that Alice has also become

an insect here, which is lice. For a short period of time, Alice remains as an insect in the wood, which actually enables her to walk arm in arm with the Fawn because, when the Fawn realizes that Alice is a human child, it immediately runs away (137). We do not know how the Fawn perceives Alice but, clearly, when they are in the woods, it does not see Alice as a human child. Although, the fear factor is dominant, the wish fulfilled in this case mainly dwells on becoming more mature. Alice explains why she does not like insects as follows: “I like them when they can talk ... None of them ever talk, where I come from” (132). So, apparently Alice does not wish to be around insects. However, she likes them here in the glass country because insects talk there. In my opinion, Alice sees her fear of insects as an obstacle which she needs to overcome to be more mature and adult-like because she is a child who is afraid of insects. Adults’ response to children’s fear of insects is often telling children how small and vulnerable the insects are compared to humans and children should not be scared of them. However, the glass insects are larger in size like the elephant-sized bee (129) and the chicken-sized gnat (132). This fact logically should have made Alice even more scared but, the opposite happens – probably due to the glass house country which reverses things – and Alice enjoys being around insects. This occurrence can be related to Alice’s will to look older because if she is not afraid of insects, she will have one more piece of evidence that she has grown enough to be respected and independent. Considering the glass country, Alice needs to adapt to the changes she is expected to adapt in the glass country and overcome the handicaps she encounters. The fear of insects which lies in her unconscious may be repressed when she actually becomes acquainted with the insects of the looking-glass insects. It is possible that she unconsciously identifies herself with the lice and confronts her fear of insects in this particular way, by having conversations with them and even becoming one of them which is ‘lice’. Alice’s dream makes her face with her fear of insects. In addition to that, we should not overlook the symbolic representation of lice in this case, as “[s]mall animals and vermin are substitutes for little children, e.g. undesired sisters or brothers” (236). Therefore, the strange looking-glass insects may be identifications of Alice’s sisters and Alice may have chosen ‘lice’ as an insect character for herself. We know from the text that Alice is upset about her sister’s not playing chess with her in the way she wants (110), so Alice may think of herself as the “undesired sister” who is despised by her elder sister and this thought may be transferred in the dream-content as a repressed image.

Alice meets the characters Tweedledum and Tweedledee, who seem to disagree with each other and use the expressions “nohow” and “contrariwise” to start their arguments but, just like those expressions, these two characters are always ready to argue about everything (138-139). The poem that Tweedledum and Tweedledee recite to Alice is as odd as their conversation. For instance, if “the sun was shining on the sea”, how could it be “the middle of the night” (140), or if the oysters had shoes which were “clean and neat”, how come “they hadn’t any feet?” (142). I believe that the poem represents the characteristics of dreams. When we have a dream, we feel like all the things happen and all the people we see are real but indeed, they are not. We often realize that we are only dreaming after we wake up. The necessity for this poem becomes more evident when Alice sees the Red King sleeping under a tree (144). Although Alice is afraid of the Red King’s snoring at first, she agrees on seeing him. Alice even sympathizes with the Red King and says: “I’m afraid he’ll catch a cold with lying on the damp grass” because she was “a very thoughtful little girl” (144). Despite not liking the Red King so much, what makes Alice worry about his well-being? Of course, Alice is willing to show how considerate she is towards others; to ‘pretend’ as if she is not the same little girl who shouted in her old nurse’s ear (110) and scared her so badly. With this attempt, Alice proves to herself that she is a nice, well-behaved girl and she should not be neither accused of doing something unpleasant nor punished. Her dream makes it possible for her that she is being considered as “a very thoughtful little girl” which is again related to her wish to become older, more mature and more adult-like. There is strong evidence that the Red King is a character who is created through the work of dream-distortion. The Red King is an identification of a character whom Alice knows in real life yet distorted by the censorship of the dream.

As Alice gets to learn more about the Red King and Tweedledee claims that the Red King dreams about Alice and “if he left off dreaming about her” Alice “would be nowhere” because Alice is “only a sort of thing in his dream” ; clearly, “not real” (145). This idea provokes the already self-questioning Alice; she loses her control and starts crying while she says: “I *am* real!”. It is rather shocking and disturbing to be declared unreal by some imaginary characters that her mind has created in her dream. At this very moment, we can observe Alice’s attempt not to cry once again because crying is a childish phenomenon as we have mentioned in the first volume. In my opinion, what Tweedledee and Tweedledum tell Alice in this part are the echoes of

what Alice hears during daytime from people who are older than her: “You wo’n’t make yourself a bit realler by crying ... there’s nothing to cry about ... I hope you don’t suppose those are real tears” (145). It is totally possible that Alice may have heard these lines when she is upset about something or when she cannot get what she wants, so she chooses to cry instead of thinking about the situation rationally, which is surprising for an already bothered and crying child. However, she quickly gets rid of the negative thoughts in her head, reminds herself that “it’s foolish to cry about” and dries her tears. (145). All in all, as a reader, I have been convinced that it is true to say that Alice has become more controlled and she acts more mature, as she desires. Gradually, Alice’s wish of being more in control and more mature progresses in her dream, as well as becoming a queen.

In the previous chapter, I have mentioned Alice’s criticism of the system of crime and punishment, focusing more on punishment. Apart from the sociological aspect of this specific part of the text explained above, there is also a more personal point of view regarding Alice. This idea becomes clearer when we look again at what Alice says before she goes to sleep:

That’s three faults, Kitty, and you’ve not been punished for any of them yet. You know I’m saving up all your punishments for Wednesday week – Suppose they had saved up all my punishments? ... What would they do at the end of a year? I should be sent to prison, I suppose, when the day came (108-109).

Here, Alice is counting the black kitten’s fault but actually, what she is doing is self-evaluation. Let us remember that Alice identifies herself with the black kitten and therefore, whenever she addresses the black kitten, she symbolically mentions herself. At this moment, I understand the need to put some information together because they will lead us to an interesting way. Alice holds the black kitten “up to the Looking-glass” to punish it (110), so the looking glass is a place for punishment like prison. However, Alice ends up going through the looking glass. Alice says, “I’m saving up all your punishments for Wednesday” (109) and the White Queen says, “the trial doesn’t even begin till next Wednesday” (151) both of which addresses the same time. The White Queen states that the King’s Messenger is in prison, and the twin brothers tell Alice that she is “only a sort of thing in his dream” (145). When considered all together, a burning question arises: Can Alice be the King’s Messenger? Without a

doubt, this is Alice's dream and every wish fulfilled belongs to her, but, given the information, Alice is the one whom the White Queen describes as the King's Messenger and who is being punished before being found guilty. I believe that this complexity can be explained by Alice's wish to deny that she is the faulty one. If Alice becomes the King's Messenger, she will be the one who is being punished without proven guilty. As Alice's reader, we know that it is her wish to become the innocent girl, who is represented by the white kitten, and she also wishes to become a queen. In this sense, we can claim that Alice's being the King's Messenger and becoming "only a sort of a thing in his dream" help Alice washes her hands clean of faulty actions. Correspondingly, the White Queen continues her speech addressing mostly Alice. According the queen, "that would be all the better" if one is punished without having any guilt (151). Contrary to the White Queen's suggestion, Alice describes that she has been punished "only for faults" and she really "had done the things" she has been punished for. Nonetheless, the White Queen insists that if one gets punished even without doing the things one has been punished for, "that would have been better still; better, and better, and better!" (151). So, the White Queen's logic that everyone should be punished because punishment makes everyone be their 'better' selves. The reason for the whole conversation about punishment between Alice and the White Queen is clearly related to Alice's refusal to be punished which leads us all the way back to the beginning of this volume where I first mentioned that Alice is punished for doing something unpleasant and her blaming the black kitten is a reflection of her own situation. What Alice says to the black kitten is not actually about the kitten; it is all about Alice. The White Queen seems to be preaching about the necessity of punishment and how it makes people 'better' but, actually it includes a lot criticism on this issue. Alice wishes to be found innocent and even though she does not wholeheartedly accept that she is guilty because her punishments have been "only for faults" (151), she has not committed a crime. I believe that, here, Alice tries to tell us that the punishment she is given is unfair. This is Alice's protest against the authority that punishes her. Alice may not be able to speak her mind as clearly as she wants to defend herself or to judge the decisions made by adults. In the 19<sup>th</sup> century, when Carroll wrote this book, children's relationships with the adults were more formal and children were expected to more 'obedient' than the children of our time. Unfortunately, any kind of rebelliousness would result in receiving more punishment. To me, Alice's dream's role in this part is first to enable Alice object to her punishment that she cannot

make in real life, and second, being the voice of every child who reads this novel, Alice's dream makes these children question themselves why they are punished and raise their own objection to it.

Despite "[e]very single thing's crooked" (149) about her, the White Queen does not remain in the background when it comes to giving advice. For instance, Alice finds it awkward that the queen screams before she pricks her finger but does not scream after. The queen's response of course refers to 'living backwards' but I think there is another meaning in it. She says, "Why, I've done all the screaming already ... What would be the good of having it all over again?" (152). The second sentence quoted above sounds like a little changed version of what adults say to children when they are hurt or when in particular, they insist on doing something their own way. Correspondingly, when Alice starts crying, the White Queen cries also and says, "Consider anything, only don't cry" (152). I find the White Queen a really interesting character because the way she gives advice and warns Alice is very adult-like behaviours, but she at the same time screams like a little child when she is hurt, and she herself cries even though she tells Alice not to cry. The White Queen in a sense, imitates childish behaviour and warns Alice not to do the thing she does. For Alice, this behaviour of the White Queen is soothing because, since an adult is doing all the childish behaviour instead of her, Alice does not need to do any of it. It is Alice's wish to become older and more mature, and for this reason, any kind of childish thinking or behaviour will not help her. To emphasize once more, the queen's advice is undoubtedly, "Consider anything, only don't cry", which translates as 'Do anything you want unless childish' because "nobody can do two things at once" (153). If Alice wishes to be older than she actually is, she should not display any childish behaviour, but keep on 'pretending' that she is more mature. In fact, Alice is "seven and a half, exactly" (153) in this dream. As Gray points out, Alice must be seven years old in the first book (103) because Alice says, "as this is May" (52) while talking to herself in the first volume. If she is seven and a half in the second volume, the month should be November. Alice genuinely has grown, and she emphasizes this by saying 'exactly'. The White Queen is a lot older than Alice, "one hundred and one, five months and a day" exactly, which Alice finds "impossible" to believe (153). Nevertheless, the queen's suggestion sounds intriguing: "Try again: draw a long breath, and shut your eyes" (153). 'Drawing a long breath' and 'shutting eyes' are two things that definitely



prepare us to sleep. Moreover, when the White Queen was at Alice's age, she "believed as many as six impossible things before breakfast". By saying "before breakfast", the queen possibly refers to sleep time when she can dream. Briefly, the White Queen here, hints Alice that dreams make things 'possible' and Alice's wishes are surely to be granted in her dreams. According to my perception, the White Queen is another character Alice identifies herself with. Moreover, Alice literally wishes to become her because Alice also identifies her with the white kitten who is innocent. So, Alice starts playing the game as the White Queen's Pawn, but it is the throne that Alice really wants. However, if Alice wins the game and successfully becomes the queen, there will be three queens which is against the chess rules. Since there cannot be two White Queens, the White Queen needs to disappear soon – which she really does –, interestingly in the soup (204).

Alice feels curious about the appearance of Humpty Dumpty, but this state is not long-lasting due to Humpty's rude behaviour toward Alice. Therefore, we need to investigate the conversation between him and Alice and, ascertain whether there are different meanings or innuendos. Humpty Dumpty does not seem to show the same enthusiasm as Alice. Humpty Dumpty is deeply offended by Alice's compassing him to "an egg" and he calls Alice one of the people who "have no more sense than a baby" (159). As if saying almost senseless to Alice is not enough, Humpty Dumpty also finds her name stupid which causes Alice ask: "Must a name mean something?" (160). Here, actually Humpty Dumpty's name sounds awkward, but it has a meaning for him. It is Alice's name Humpty Dumpty does not understand. I think Alice and Humpty Dumpty share the same opinion for each other's names. However, the meaning changes in this part when we consider that this is Alice's dream. It makes sense when we give Alice's lines to Humpty Dumpty and his lines to Alice. It is Alice indeed who does not understand the meaning of Humpty Dumpty's name which is made up to sound funny. In fact, Alice questions Humpty about his name which may be derived from an interest during daytime and have occurred in her dream.

Alice finds Humpty Dumpty's name awkward, but his name is not the only issue that Humpty Dumpty makes Alice "uncomfortable" with (162). He also offends Alice with his disapproving ideas about her age. Alice is seven and a half now and she emphasises the difference of those six months very proudly, but Humpty insults her by calling her age "uncomfortable" and even claims that being younger than that age

is better (162). At first glance, it seems Humpty Dumpty's opinion of Alice contradicts Alice's, as growing up and being more mature is the most important thing for her in this dream. Like every character that Alice confronts in every square, Humpty has a different kind of challenge for her, and his manners towards Alice change for a short period of time. When Alice asks, "Would you tell me please [...] what that means?", Humpty also agrees Alice can "talk like a reasonable child" (163) and sympathizes with Alice. Especially when Alice asks Humpty to explain the poem Jabberwocky, he even empathizes with Alice about how long the poem is (166). However, when Alice still does not understand the meaning of the poem, Humpty Dumpty's grumpy manners return, and he just says "Good-bye!" before Alice leaves off proving that "of all the unsatisfactory people" Alice has ever met in the glass country, Humpty Dumpty is the worst by far (168). Although Alice tries to build a better relationship with Humpty, their association does not end well. In my opinion, there is a strong element of censorship which causes confusion about this character which may be analysed in terms of symbolic representation. Freud points out that "[i]n the dreams of men one often finds the necktie as a symbol for the penis" (235), and I believe this interpretation may be adapted to Alice's dream, as the dreamer is not a man, but it is a fictional dream which is put pen to paper by a man. In Alice's dream, we witness this stressful conversation between Alice and Humpty Dumpty:

"What a beautiful belt you've got on!" Alice suddenly remarked. ... "a beautiful cravat, I should have said— no, a belt, I mean— I beg your pardon!" she added in dismay, for Humpty Dumpty looked thoroughly offended ... "It is a— most—provoking— thing," he said at last, 'when a person doesn't know a cravat from a belt!' "I know it's very ignorant of me," Alice said, in so humble a tone that Humpty Dumpty relented. "It's a cravat, child, and a beautiful one, as you say ... (162).

As can be seen, Alice confuses Humpty Dumpty's tie with a belt which annoys him intensely. It is my belief that Humpty Dumpty's appearance stems from another sexual image which lies in Alice's unconscious and which is censored by the dream-work. However, there is another issue concerning this character which may suggest an alternative opinion. Alice believes that Dinah turns into Humpty Dumpty in her dream, which may create some confusion concerning the interpretation as Dinah is a female cat whereas Humpty Dumpty represents male characteristics (207). Due to the

antipathy Alice feels towards Humpty Dumpty, I do not agree Alice that he is the representation of Dinah (207), but there may be an intensive inversion (209) which may cause Dinah to be represented as a male, and Alice's affection for Dinah may be turned into its opposite, for the dream-work "*can transform them into their opposites*" (320).

Just when Alice is thinking that meeting Humpty Dumpty is the worst event that has occurred in the glass country, a crowd of soldiers start running through the woods, Alice has "never seen soldiers so uncertain on their feet" (169) whereas soldiers are well-known to be very well organized and perfectly synchronized in reality. As predicted, the characteristics of the soldiers have changed to the opposite due to the mirror's feature of reversing images. Apparently, on the last square before Alice becomes a queen, things will surely get more complicated. After the appearance of the soldiers, the next characters Alice meets are the White King and the Anglo-Saxon Messenger named Haigha (170). The White King seems more promising than Humpty in terms of helping Alice, because we see that he already starts helping her by joining in the word game and giving Alice the answer she needs for a place which starts with the letter 'H'. However, the most curious character in this chapter is Alice herself because all of the other characters want to know about her. Haigha defines Alice as "a child" who is "as large as life, and twice as natural" (175). I believe that calling Alice "as large as life", refers to how Alice's growth. Without indicating what Alice's age is in numbers, Haigha prefers to say 'as large as life' which gives Alice the freedom of not being categorized as a young child, a teenager or an adult. This evokes the idea that Alice's age does not affect who she wants to be because the only limit to her imagination is 'life'. Therefore, Alice's wish to be older and more mature is possible, which is soothing for Alice. About the "twice as natural" part, for me, it indicates the duality of our protagonist, Alice. In this dream, the 'guilty' and the 'innocent' sides of Alice are fighting, and Alice wishes to recede from her guilty self and transform into the innocent one. Right now, Alice embodies these two different personas, and this formation makes Alice "twice as natural" because she is not one. Moreover, the fight between the Lion and the Unicorn in this chapter symbolically represents the fight between these two personas that Alice embodies. Correspondingly, let us remember that the Lion and the Unicorn fight for the crown just as Alice wants to be a queen, so my suggestions concerning the Messenger's definition are relevant.

After the Messenger's introduction of Alice, the Unicorn's response of seeing a human child echoes what Alice thinks of the Unicorn, the two have both thought of each other as "fabulous monsters" (175). However, the Lion does not fancy Alice as much as the Unicorn does, and he simply calls Alice "monster" (176) that she gets "quite used to being called" a monster (177). However, their calm conversation will come to an end after the Lion causes Alice to cut the cake 'unfairly' and the fight commences between the Unicorn and the Lion.

The title of the eighth chapter is highly intriguing; "It's My Own Invention" (179) which assures us that this is Alice's dream and everything in it really is Alice's own invention. Actually, it is the White Knight who keeps saying, "It's my own invention" repeatedly, not Alice, but in spite of this matter, we can still say that this is about Alice's dream because the White Knight also belongs to Alice's dream. Moreover, I believe that the White Knight is identified with Carroll himself due to the dream-work's distortion. The dream may belong to Alice, but the whole fiction is created by Carroll. For that reason, the White Knight has every right to say: "It's My Own Invention". However, Alice has a growing sense of insecurity, doubting that all these do not belong to her dream:

'So I wasn't dreaming, after all,' she said to herself, 'unless – unless we're all part of the same dream. Only I do hope it's my dream and not the Red King's! I don't like belonging to another person's dream,' she went on in a rather complaining tone: 'I've a great mind to go and wake him, and see what happens!' (179).

In my opinion, Alice's concern about being in somebody else's dream supports Freud's theory and shows another proof of this argument because Alice knows that dreams fulfil the wishes of the dreamer. Therefore, if this is not Alice's dream but the Red King's, things may not end as Alice wishes them to. That's why Alice wants to find the Red Queen and wake him up because what is the point of being in a dream if she is not the dreamer whose wishes are granted? Nevertheless, Alice is stopped by two knights. The Lion has turned into the Red Knight in order to take Alice as his prisoner, but the Unicorn has also changed: it has turned into the White Knight who rescues Alice. So, the knights decide to fight for Alice (179). It is interesting that they fight for Alice because they are supposed to fight for the White King's crown, which

suggests that Alice has become the prize for them. It is my belief that this occurs according to Alice's wish also. Alice is the heroine in this story and, just as happens in many tales, she wishes to be rescued like a princess by a knight. So, the fight between the Lion and the Unicorn has been planned by Alice's dream, and it has been for Alice's benefit all along. This is one of the key moments of the story because the reader is faced with a lot of situations that they may familiarise with themselves. Everyone has a dream to be found worth to fight for, saved by a knight and become a queen. However, none of these happen to an ordinary child who just enjoys reading at their comfortable house, safe and sound. It is Alice's adventure which gives them an opportunity to feel the same excitement as Alice feels in her journey.

As the Red Queen states, Alice "ca'n't be a Queen" until she passes "proper examination" (192), which reminds Alice that wearing the crown is not adequate for one to be called a queen. Therefore, the White Queen and the Red Queen take the role of being Alice's teachers, who will test Alice's qualifications. But Alice is not so keen on obeying the rules as usual. The first advice from the two queens comes from the Red Queen: "Always speak the truth – think before you speak – and write it down afterwards" (192). Alice tries to object to these rules and stand up for herself, but she is silenced by the Red Queen's fury:

That's just what I complain of! You *should* have meant! What do you suppose is the use of a child without any meaning? Even a joke should have some meaning – and a child's more important than a joke, I hope. You couldn't deny that, even if you tried with both hands (193).

The queens clearly want Alice to learn that there are no exceptions for breaking the rules and if she wants to say something, she has to mean it. Going against the rules is simply unacceptable. Plus, the possibility of Alice's 'denying' something is enough for the Red and White Queens to accuse Alice of denying something even though "she doesn't know what to deny" (193). In my opinion, the strong stress placed on the word 'deny' and the repetition of it dwell on the fact that Alice is feeling guilty about herself. Even before she falls asleep and starts dreaming, Alice blames the black kitten for being guilty, and she wants to punish it because Alice identifies herself with the black kitten. However, Alice never clearly admits what her 'faults' are so that she should be punished. 'Trying to deny something with both hands' sounds like an extremely

inquiring idea which may suggest that Alice has done some 'faults' with her hands yet, it is not possible to determine what these are at this point and there is no confession of guilt made by Alice either, so this idea does not go further than an assumption. However, Freud suggests that "the male member" may be represented "by the hand or the foot" (238), and for this reason, a suppressed sexual thought in Alice's unconscious may have found its way to the dream-content in a suppressed form.

Alice indeed becomes a queen with the help of her dream, which that grants her wish like a fairy. However, Alice learns very quickly that she has to pass "a proper examination" (192) to become a 'real' queen. At this moment, Alice is fired with weird questions by the Red and the White Queens about lessons, and the queens start insulting Alice, for she does not know any of the answers of these questions. Therefore, this part of the dream takes us back to Alice's criticism of school and education. However, in this dream, Alice does not struggle to remember the answers of these questions that she has been addressed, because they are completely ridiculous and their answers even more, so that Alice shouts: "What dreadful nonsense we are talking!" (194). Especially the Red Queen's assumption that of having five days at a time for warmth causes Alice to question the logic in the glass country which resembles "a riddle with no answer" (195). However, we know from Freud's theory that the dream-work is incapable of doing any calculation: "[t]he dream-work does not calculate at all, whether correctly or incorrectly; it only strings together, in the *form* of a sum, numerals which occur in the dream- thoughts, and which may serve as allusions to material which is insusceptible of representation" (274). As a result, Alice does not really need to deduce anything from these operations and riddles because they do not have any effect to show either Alice's knowledge or her sufficiency to become a queen.

Just as in her previous dream, Alice's dream in the glass country ends with Alice's glorious victory over the Red Queen who is an identification of her mother. The White Queen also disappears as she fades away in the soup (204). Therefore, the only queen left in the glass country is Alice and – now that she is a queen – obviously the only woman. Alice literally gets rid of every female character in her dream who represents her mother or who is a mother-like figure. This incident may be triggered by underlying "infantile desires" a girl feels for her father which causes the child to see her mother as her "obnoxious rival" (152) just as Freud indicates. Since Alice has shaken the Red Queen into a kitten (204), she can take her place and become the wife

of the sleeping Red King who is a representation of Alice's father. It is perfectly probable that the whole concept of becoming a queen may be derived from the infantile desires of Alice who wishes to be the only woman at her father's side. Perhaps this may also explain the reason why Alice's dream is full of sexual images, for her repressed wish may not be about becoming a queen and playing chess with her sister, but becoming a woman so that she can take her mother's place, or even both. No matter which the real object of Alice's dream is, it is obvious that Alice is the profitable person in any case.

To sum up, it is correct that Alice's dreams in Wonderland and in the glass country convey both evident wishes as well as the disguised ones. We have analysed wish impulses which are pleasant to the dreamer, and some not very pleasant at all. Therefore, the unpleasant content is disguised in order to be able to enter the dream-content. Both dreams of Alice are rich in affection along with their vivid content and narration. We have seen that Alice experiences happiness, success, hope, fear, stress, failure and many other feelings which also make Alice's readers feel the same excitement. It is my belief that, due to the symbolic representations of infantile wishes and sexual instincts, and the rich content which triggers lots of emotions, the connection between Alice and the reader is easily established. This kind of interaction can be observed when Alice tells her dream to her sister and the fiction of the dream totally mesmerises her and causes her to recall the memories of her own childhood, which may suggest the assumption that perhaps our dreams are derived from the same or similar sources originated in our unconscious. Therefore, Alice's fulfilled wishes in her dreams also appeal to her readers, for Alice – in a sense – becomes a character with whom identifies themselves with. The only question is: If there is unpleasant and displeasing content in our dreams, how can we accept Freud's claim that "the content of the dream is thus the fulfilment of a wish" (31)? We will attempt to resolve this ambiguity in the following section by referring to anxiety in dreams and how anxiety-dreams are also fulfillers of wishes in the next section.

### CHAPTER 3: ANXIETY-DREAMS AS WISH-FULFILLERS AND REPETITION COMPULSION

In the previous sections, we have studied Lewis Carroll's novels *Alice in Wonderland* (1865) and *Through the Looking-Glass* (1871) in terms of Freud's theory of wish-fulfilment. We have analysed the dream-contents and have found that there are indeed concepts in Alice's dreams which suggest wish-fulfilment. Among those wish manifestations, we have detected two kinds of wishes: The first group consists of the evident, uncensored wishes, whereas the second group of wishes include suppressed, disguised wishes which are not pleasant to the conscious mind of the dreamer and, for that reason, distorted by the dream-work. However, we have not yet explained how the dream-thoughts which are found displeasing by the dreamer may penetrate the dream-content. If "wish-fulfilment is the meaning of every dream" (45) as Freud declares, then, how is it possible that people experience negative experiences which cause anxiety in their dreams? Our aim in this section is to figure out the relationship between the displeasing dreams and the theory of wish-fulfilment, and to find out how Freud's theory is applicable to the dreams which cause anxiety. In addition to this, we will also refer to Freud's *Beyond the Pleasure Principle* (1920), and analyse the unpleasurable experiences that Alice has in her dreams, which may originate in traumatic experience.

Let us start with Freud's interpretation of "anxiety dreams". Freud explains that "anxiety-dreams are dreams of sexual content, and that the libido appertaining to this content has been transformed into anxiety" (69) which suggests that the dream-thoughts that convey any sexual material – of course distorted to enter the dream-content – are responsible for the anxiety in the dreams. However, the question arises; if the sexual content is disguised and put in an acceptable form, then, how can it be possible that it is a source of anxiety and unpleasant for the dreamer? Freud believes that "the anxiety is only *fastened* onto the idea which accompanies it, and is really derived from another source" (69) and this view is quite reasonable since dreams do not originate from only one source; rather, a dream is derived from different sources and formed from different materials (83). In addition to this, we also need to keep in mind that "a dream works under a kind of compulsion which forces it to combine into



a unified whole all the sources of dream-stimulation which are offered to it” (83), which causes a dream-material to have “several meanings” (117). However, “one meaning or one wish-fulfilment may conceal another”, and the one that overpowers all is a wish from early childhood (117). Therefore, although it may seem that the whole dream causes anxiety, anxiety is only derived from one element of the material in the dream. Due to the fact that the dream is a combined formation of many sources, the dreamer feels like the dream’s content is completely unpleasant. The dreamer’s focus on the negative dream-thought means they are unable to see the other meanings which may be derived from the dream. At this point, I believe that Freud’s explanation for the cause of anxiety is crucial, especially in terms of wish-fulfilment:

Similarly, an anxiety-dream occurs only when the censorship is entirely or partially overpowered, and on the other hand, the overpowering of the censorship is facilitated when the actual sensation of anxiety is already present from somatic sources. It thus becomes obvious for what purpose the censorship performs its office and practises dream-distortion; it does so *in order to prevent the development of anxiety or other forms of painful affect* (161).

This explanation shows that the dream-work does not create the dream to convey anxiety, in fact it protects the dreamer from the dream-thought which is already charged with anxiety. However, when the censorship is “overpowered”, the material that causes anxiety may be present in the dream-content. In that case, the dream-distortion gets in the way and disguises these materials. Also, there is an important point which concerns us regarding children’s dreams, as Freud mentions:

Besides those dreams that convey into our sleep the many painful emotions of life, there are also anxiety-dreams, in which the most terrible of all the painful emotions torment us until we wake. Now it is precisely by these anxiety-dreams that children are so often haunted ... and yet it was in children which you found the wish fulfilment dream in its most obvious one (45-46).

So, even though children’s dreams are often simple examples of wish-fulfilment, it is again children who suffer from anxiety-dreams mostly. There seems to be a paradox here that proposes a close relation between anxiety and wish-fulfilment which may be caused by a “*conflict of will*” (219). Freud defines anxiety as stemming from “a libidinal impulse which emanates from the unconscious and is inhibited by the

preconscious” (219), and for that reason, we may accept that anxiety is also derived from two conflicting wishes from different means which are the unconscious and the preconscious. As a result, just as Freud declares, “the dream must be concerned with a volition which was at one time capable of arousing libido: there must be a sexual impulse” (219-220). Apparently, whenever there is a sense of anxiety in a dream, we may be suspicious of a sexual impulse.

Let us proceed with Alice’s dreams and figure out what causes her anxiety and investigate whether these elements are related to any sexual material. Alice’s first dream in which she travels to Wonderland, begins with Alice’s fall down the tunnel-like rabbit-hole. Alice finds herself in a scary place full of weird characters, and she constantly questions her own identity in order to understand the things happening around her. As if being in Wonderland is not enough to produce anxiety, Alice’s size constantly changes due to what she consumes, for that reason, Alice feels “a good deal frightened” (41). Puzzled by the fear, Alice wonders: “Who in the world am I? Ah, *that’s* the great puzzle!” (15). Alice is also afraid of remaining as a child, because, even though her body portions get bigger, she is still trapped in a child’s body (29). In fact, she cannot figure out who she is: “‘I ca’n’t explain myself, I’m afraid, Sir,’ ... ‘because I’m not myself, you see,’” (35). I believe that ‘falling’ is the first material that we should start with, since Freud mentions that “[d]reams of *falling* are more frequently characterized by anxiety” (257). When analysing this image symbolically, we have also mentioned that falling in dreams “refer to the games involving movement which have an extraordinary attraction for children” (255), “especially if a little fright or dizziness are involved” (256-257), which suggests sexual activity. Alice keeps falling down the hole – which symbolises “the female body or the womb” (270) – for a long time, worrying that the fall may never end (8). After her fall, she walks in a “long, low hall”, (9) which is symbolically an “act of birth” (262) as Freud specifies. Therefore, there is a strong reference to the earliest, infantile memories of Alice that is the time she has spent in her mother’s womb. The symbolic imagery of sexual organs and sexual impulses continue as Alice finds the ‘locked doors’ of the rooms in the hall which may also be explained with a symbolic representation, for a room “generally represents a woman” (234). Next, Alice sees a table which represents women as well (234). Alice finds a golden key that unlocks one of the little doors. She struggles a lot to reach the garden, but she cannot become the right size to walk through the door.

According to Freud, unlocking doors may be the symbols of a sexual act and the genitals (234). Alice cries so hard for being stuck in an alien place that (17-19) she has to swim in a pool made of her own tears, and eventually Alice gets out of the water, which brings us back to the act of birth, so it may also be called a regression. Later in her dream, the unlocked door leads Alice to a garden and the plant-life is also “chosen to conceal sexual images” (227). To sum up, even reaching Wonderland results in reflecting several images of the repressed sexual impulses. However, it would not be possible to comprehend the true meanings of these images merely by looking at the manifest dream-content.

Another issue that concerns Alice greatly is being looked down on by the characters of Wonderland and even “bullied” as Avery suggests (Avery, 1992:326). Alice constantly tries to show herself off (48) by stating how knowledgeable she is, but unfortunately, she fails to do so every time. Alice cannot give the right answers to the questions she has been asked (19) because she “ca’n’t remember things” (36); she even forgets “how to speak good English” (13). Because of all the insecurities which have been caused due to her failure, Alice fears being someone else and confesses herself: “[B]ut it’s no use going back to yesterday, because I was a different person then” (81), and the worst alternative in Alice’s mind is becoming Mabel, who seems to belong to a lower-class family (16). I believe that the contempt for Alice reaches its deepest point when the Duchess says: “You don’t know much ... and that’s a fact” (48) and also when the Gryphon says, “[Y]ou *are* a simpleton” (76) to Alice. Alice mentions that “[she has] been to a day-school, too” (76), yet still, she cannot prove herself as clever and knowledgeable as she wishes to be. Alice fears for staying in Wonderland forever (16) because Wonderland is different than she has expected it to be; Alice has to learn something different all the time (29). Due to the fact that Alice “[has] no right to grow here (88), she fears staying a child in Wonderland, which suggests that she has to go to school forever (29). Wonderland – in a sense – feels like a school-like experience for Alice which is so bad that she wishes she was at school (82). In all that confusion, poor Alice keeps on being reminded not to cry (14, 16) and not to lose her temper also (26). As a matter of fact, almost in all conversations, the characters of Wonderland find a subject to criticise Alice for knowing little, as if they were her teachers and Alice was a student. This situation reminds me of Freud’s explanations about “The Examination-Dreams” (167-168) which provide consolation

to the dreamer by reminding of the unnecessary anxiety that one has felt before an exam: “Do not be afraid of the morrow; think of the anxiety which you felt before your matriculation; yet nothing happened to justify it, for now you are a doctor’ etc.” (168). In other words, it is the dream’s way of reducing the pressure which the fear of failure causes the dreamer. This idea may be related to Alice’s state of mind before she falls asleep. Let us remember that Alice questions the use of a book “without pictures or conversations” (7), which may suggest that as a seven-year-old, Alice may be struggling at school that she has recently started. It is possible that Alice does not feel ready to read a full-text book, and for this reason, she may oppose the idea of reading a book “without pictures or conversations”. My purpose of bringing up this subject depends on the narrator’s mention of Alice: “She was considering, in her own mind (as well as she could, for the hot day made her feel very sleepy and stupid)” (7). It is understandable that the hot day may make someone feel tired, but I do not see the relation between hot weather and feeling stupid. There needs to be a reason for Alice to be called ‘stupid’. Since the only daily-residue provided in the text is Alice’s disapproval of her sister’s book that has no pictures or conversation in it, it is my belief that Alice has done more than peeping into that book once or twice (7); she actually has tried to read and comprehend it. Alice may be feeling stupid for not understanding what her elder sister is reading, so she falls asleep thinking about her own stupidity. In her dream, we come across Alice referring to ‘stupidity’ many times in different contexts (12, 46, 60, 61), but the one at the court draws more attention:

“Stupid things!” Alice began in a loud indignant voice, but she stopped herself hastily, for the White Rabbit cried out, “Silence in the court!” and the King put on his spectacles and looked anxiously round, to make out who was talking. Alice could see, as well as if she were looking over their shoulders, that all the jurors were writing down “ stupid things!” on their slates, and she could even make out that one of them didn’t know how to spell “stupid,” and that he had to ask his neighbour to tell him (86-87).

Hence, Alice may already be feeling anxious before sleeping and her verdict of her stupidity may be transferred to her dream by not being able to answer the questions that she has been asked and not being able to explain herself, and sometimes by addressing other characters as well. Her anxiety about failing continues in Alice’s sleep, but this continuation may not mean that her mind is willing to increase her

worries; on the contrary, Alice's dream may help her decrease her worries a bit, for Freud declares that "*throughout the whole of our asleep we are just as certain that we are dreaming as we are certain that we are sleeping*" (409). Alice indeed knows that she is dreaming as the narrator says: "She felt that she was dozing off, and had just begun to dream that she was walking hand in hand with Dinah" (9). If the dream was more torturing for Alice, she would have woken up. However, just as Freud mentions, "it is more convenient to go on sleeping and to tolerate the dream, 'because, after all, it's only a dream'", (337) because [a]ll dreams are absolutely egoistical (161). Therefore, Alice's dream actually ensures that she receives consolation rather than experiencing anxiety, for when Alice wakes up, she can say to herself: "After all, it's only a dream". Alice cannot read her sister's book because it is not meant for her, but for her elder sister. It may be the reason why the Eaglet – who is the identification of Alice's younger sister Edith – says, "'Speak English' ... 'I don't know the meaning of half those long words, and, what's more, I don't believe you do either!'" (22). In conclusion, all of these characters in Wonderland can look down on Alice and ridicule her, because none of it is real; when Alice wakes up, all of this will be over. Even when Alice is still asleep, she gets what she wants shortly after she goes through some difficulties, as we see in the example of the pebbles which turn into cakes that enable her to become smaller and reach the garden she wishes to go (32).

As the story proceeds, Alice's fear mainly turns into frustration and fury. Alice meets other characters who do not behave any differently than the previous ones. For instance, the Hatter calls Alice 'mad' (51), Alice indeed gets mad after all, at the March Hare as he offends Alice for attending the party that she has not been invited to (54), she gets mad at the Hatter (59). This sense of mad obviously is not the madness caused by a mental illness; but due to anger. Actually, Alice becomes so mad that she leaves the party (61). However, things do not change much for Alice for the croquet game is not less annoying than the tea party. Alice meets the Queen of Hearts – whom we have previously discovered to be the identified with Alice's mother – who is a mean, furious character who annoys Alice. The Queen keeps ordering "Off with his head" to anyone who displeases her. Previously, we have mentioned how "beheading" (236) may represent castration in dreams according to Freud. This may be a remarkable detail for Alice if we interpret this situation as her mother castrating the males around Alice. Let us remember that the Queen also orders the execution of the Dormouse who is

identified with Carroll himself. It is possible that Alice's mother does not approve of Lewis Carroll's spending time with her daughters, for the Queen shouts:

“Collar that Dormouse! The Queen shrieked out. “Behead that Dormouse! Turn that Dormouse out of court! Suppress him! Pinch him! Off with his whiskers!” (91).

Alternatively, it may even be the reflection of Carroll's contempt for Alice's mother for some reason. Another possibility concerns Alice mainly for she may be blaming her mother for not being born as a boy. Being a boy may be Alice's desire, so all of the symbolism for the male organ and castration may be explained in this sense. I suppose we can never know that for sure, but I am sure that the Queen is definitely the most vicious character that annoys Alice most by wishing to execute her shortly after they meet (64). In fact, this is one of the most fearful moments for Alice, but she does not get scared at all. Alice just opposes to the judgement of the Queen and yells: “Nonsense!” as if it was not her life at risk (64). Freud explains this situation as the dream's “indifference to its affective tone” as follows:

The gratification in respect of the fulfilment of the repressed which may prove to be so great that it balances the painful affects adhering to the day-residues; the dream is then indifferent in its affective tone, although it is on the one hand the fulfilment of a wish, and on the other fulfilment of a fear. Or it may happen that's the sleeper's ego plays an even more extensive part in the dream-formation, that it works with violent resentment to the accomplished satisfaction of the repressed wish, and even goes so far as to make an end of the dream by means of anxiety. It is thus not difficult to recognise that dreams of pain anxiety are, in accordance with our theory, just as much wish-fulfilments as are the straightforward dreams of gratification (396).

Alice reacts to this news with no emotion as if the Queen was talking about somebody else's execution. If this incident took place in real life, Alice would have been extremely scared and possibly would have run away from the Queen as quickly as possible. Yet, Alice calmly objects to her verdict and begins playing croquet with the Queen which is another struggle of its own due to the fact that the Queen does not play fairly (67).

Eventually, Alice loses all of her patience for she cannot stand all the “[s]tuff and nonsense” in Wonderland and destroys the court (97). The Queen orders Alice’s execution one more time, but no one moves, which makes Alice shout, “Who cares for you? ... You’re nothing but a pack of cards!” (97). This last event wakes Alice up for she thinks that she was attacked by roses in Wonderland. However, what she presumes as rose petals are only ‘dead leaves’ falling from the trees. (98). Therefore, it is not her dream that wakes Alice up, but the dead leaves on her face. As a result, it is clear that Alice’s dream in Wonderland consists of several thoughts which provokes fear and anxiety for Alice. However, the dream also fulfils lots of wishes of Alice and besides that, the anxiety Alice experiences turns out to be a sense of relief as Freud suggests (168). Alice faces the fear of failure, but she copes with the difficulties like the big girl she wishes to be and leaves Wonderland in triumph. She faces the identification of her mother as an opponent and ends up destroying all of her royal prestige and dignity, for Alice is the one who looks down on the Queen in the end. In fact, Alice believes that it is “a wonderful dream” which enables her to experience very “curious” things (98). Freud mainly relates anxiety to sexual material (69), and for this reason, Alice may have experienced the real anxiety and fear due to the sexual materials even though they are repressed by the dream-work. So, if these materials are already disguised, why do they still cause anxiety for the dreamer, and if the dreamer is anxious, how can we still accept that a dream is a wish-fulfilment? Freud states that anxiety “ceased to imply any contradiction for us”, and he says: “We may explain this occurrence by the fact the wish belongs to one system (the *Ucs.*), whereas the other system (the *Pcs.*) has rejected and suppressed it (417)”. Hence, we encounter two conflicting mechanisms and their conflict causes the need for censorship in our dreams.

Let us use this opportunity to explain what *Ucs.* and *Pcs.* are. Freud believes that there are “two kinds of unconscious”, “[b]oth are unconscious in the psychological sense; but in our sense the first, which we call *Ucs.*, is likewise *incapable of consciousness*; whereas the second we call *Pcs.* because its excitations, after the observance of certain rules, are capable of reaching consciousness; perhaps not before they have again undergone censorship, but nevertheless regardless of *Ucs. System*” (447). Therefore, the anxiety rises because the preconscious (382) – “which is capable of reaching consciousness” – opposes the wishes which originate from the unconscious as “[t]he source is the unconscious” (392) for the dream wishes. For instance, let us

consider 'Little Bill' the lizard who goes down the chimney with a ladder (30), which sounds very similar to the actions Freud explains as representations of the "sexual act" (235-236). In addition to that, Little Bill may already represent the penis as a nickname given to it (236). If this assumption is true, then, it may also be interpreted that Alice may have witnessed the sexual intercourse of her parents. Freud bases his opinion on his experience as follows: "That the sexual intercourse of adults appears strange and alarming to children who observe it, and arouses anxiety in them, is, I may say, a fact established by everyday experience, I have explained this anxiety on the ground that we have here a sexual excitation which is not mastered by the child's understanding, and which probably also encounters repulsion because their parents are involved, and therefore transformed into anxiety" (421). Therefore, the sexual instinct from the unconscious and a repressed memory of her parents may have been the source of this dream-thought. The dream-thought comes from the unconscious, the whole scene is symbolically disguised to enter the dream-content without being caught by the censorship, but the pre-conscious wants to censor it because the conscious evaluates this sexual material as taboo. Yet, the anxiety Alice feels is only caused by the conflict between the unconscious and the preconscious; the dream still works to fulfil Alice's unconscious wish. All of the sexual material has been disguised successfully and has penetrated into the dream-content. For this reason, we may say that the dreams which create anxiety may still be called as wish-fulfillers, just as Alice's dream to Wonderland.

We are given more information about Alice's state of mind for the daily residues that may affect Alice's second dream, which takes place in the glass country. Before Alice falls asleep, she complains about how "faulty" the black kitten is as she counts all the naughty things it has done, and she blames Dinah – who is the mother of the kittens – for not teaching manners to the black kitten well, whereas the white kitten is innocent (107-108). So, according to Alice, the mother is to be blamed for a child's faults, and interestingly, we hear the same thing from the Red Queen later (196). Then, we learn that Alice has had argument with her sister "the day before", since her sister refuses to play chess the way that Alice wishes, which is by pretending that they are "kings and queens" (110). But this pretending thing has caused some trouble for Alice when she once pretended to be a "hyæna" and bit her nurse (110). Since Alice's sister does not want to play with her, Alice wants the black kitten to be



the Red Queen and play with her. However, the black kitten cannot “pretend” to be the Red Queen, so Alice decides to punish it by putting it into the glass house, hoping that the glass may reverse its “sulky” face (110). But later, Alice finds the idea of getting into the glass house so much that she wishes to get there to see the “beautiful things” she expects to find (111). As mentioned earlier, I believe that there are a lot of things important for Alice’s dream, here. In my opinion, Alice’s scolding the black kitten for its ‘faults’ is a learnt behaviour possibly imitating an adult; a parent or a nurse who scolds Alice. Consequently, the moment Alice sets foot on the glass room, she thinks: “So, I shall be as warm here as I was in the old room ... warmer, in fact because there’ll be no one here to scold me away from the fire” (112). Alice’s intention to send the black kitten to the glass house sounds like sending a child to their room, which may suggest that Alice is punished for doing something. Therefore, Alice’s approach to the black kitten’s faults may be the reflections of Alice’s own punishment. Alice wants to put the black kitten into the glass house, but she ends up getting into the glass house herself, in her dream.

At first glance, we may conclude that Alice’s dream of the glass country is undoubtedly the fulfilment of a wish that is not granted in the waking state. Alice’s sister refuses to play chess as she wants, and the black kitten fails to pretend that it is the Red Queen, so Alice’s dream gives Alice the opportunity to make her wish come true. However, there are certain moments at which the dream provokes fear and anxiety for Alice. We may start with the symbolism of the royals. Just as Freud points out, [t]he Emperor and the Empress (King and Queen) in most cases really represent the dreamer’s parents (233). In Alice’s previous dream, we have dealt with the same symbolism of Alice’s parents, and now we once more come across the same representation. Observing the same pattern twice suggests that it is not a coincidence. In both of Alice’s dreams, we see the representations of Alice’s parents as the king and the queen, where the queens are especially furious, strict characters, but the kings are calm and quiet characters. In the looking glass world, Alice meets two pairs of queens and kings due to the chess game they are playing. The Red Queen seems to be the dominant mother who tends to control everything that Alice does and criticises her. The Red Queen’s manners are obvious:

Look up, speak nicely, and don’t twiddle your fingers all the time ... I don’t know what you mean by your way ... all the ways about here belong to

me ... open your mouth a little wider when you speak, and always say 'your Majesty' (124).

Therefore, the conflict between Alice and her mother may be reflected in Alice's dream. Besides, the work of identification is quite complex in this dream. The Red Queen and the White Queen are highly condensed '*composite persons*' (180-181) who also represent Alice, as Alice starts the game resembling the Red Queen more (123) but ends up becoming the White Queen at the end of the game. As we have argued before, this intense identification is a result of Alice's wish to finish the game as the White Queen, who is identified with the innocent white kitten, so both queens also represent Alice in a sense. However, Alice needs to win the game against her "obnoxious rival" (152); her mother, the Red Queen. I believe that this is where the conflict starts because in the light of Freud's interpretation, Alice may be wanting to defeat her own mother in order to take her place by her father's side. Briefly, what Alice's dream conveys here is her following her natural instincts as a girl. Therefore, as Alexander Fanelli suggests, Freud's interpretation "shifts from an individual behavior as a function of cultural factors ... as well as instincts, and embarks on an ambitious attempt to explain cultural products ... as a function of individual instincts" (Fanelli, 1954:44). This idea brings us to the "Oedipus complex" which is the "indication of the incestuous impulses of childhood which survive in the unconscious" (157). The dream that Alice experiences may be the reflections of these "incestuous impulses" which Freud explains. In early childhood, it is a natural phenomenon to see the parent of the opposite sex as a role-model of their sex, but as we grow up, these impulses fade away. More importantly, we learn that these incestuous impulses are shameful and forbidden, so we push them to the darkest rooms of our mind. As a result, "we live in ignorance of the desires that offend morality, the desires that nature has forced upon us" (157). However, when our censorship is weakened in our sleep, these forbidden desires may show themselves as we can observe in Alice's dream.

The first element which may be one of the sources that causes anxiety is the room in the looking-glass house that Alice steps inside the moment she passes through the looking glass (114), owing to Freud's argument that "[a] room in a dream generally represents a woman" (234). Alice wishes to see the garden and she starts "getting down the stairs [by] floating in the air" (119) which is one of the representations of the "games involving movement which have an extraordinary attraction for children"

(255) according to Freud. To be more precise, what Freud mentions here are the games that evoke “pleasurable sensations” (256) that may cause anxiety in the dream. As we have mentioned before, this anxiety may be the cause of the discomfort Alice feels after ‘floating in the air’ (119). I believe that Alice’s little boat trip (156) may also be added to the ‘floating’ sensation, only this time she is floating in a boat on the water. Unlike the previous dream, Alice reaches the garden without any effort, which leads us to another symbolic interpretation that Freud suggests; because Freud believes that “plant-life” is used to “conceal sexual images” (227) by the dream-work. As a matter of fact, Freud explains “that landscapes ... may be readily recognized as descriptions of the genitals” (236). Therefore, the chessboard in the dream is full of sexual symbolism for it is not a proper chessboard; yet the whole landscape is designed to be the chessboard where the players engage in the game. Alice describes the chessboard and her desire to play the game with excitement:

“I declare it’s marked out just like a large chessboard!” Alice said at last. “There ought to be some men moving about somewhere— and so there are!” she added in a tone of delight, and her heart began to beat quick with excitement as she went on. “It’s a great huge game of chess that’s being played — all over the world — if this is the world at all, you know. Oh, what fun it is! How I wish I was one of them! I wouldn’t mind being a Pawn, if only I might join — though of course I should like to be a Queen, best.” (125-126).

Without a doubt, Alice gets over-excited about the opportunity to play the game she wants to play, and as the game progresses she really becomes the queen she wishes to be, but the over-excitement may be related to the same group of “games involving movement”, (255) as this is not an ordinary chess game. The sense of flying and hovering is most probably used intentionally, just as the one that happens during Alice’s train travel:

The Horse, who had put his head out of the window, quietly drew it in and said, “It’s only a brook we have to jump over.” Everybody seemed satisfied with this, though Alice felt a little nervous at the idea of trains jumped at all. “However, it’ll take us into the Fourth Square, that’s some comfort!” she said to herself. In another moment she felt the carriage rise straight up into the air,

and in her fright she caught at the thing nearest to her hand, which happened to be the Goat's beard (132).

Also, jumping results in 'falling' which is another action that evokes anxiety, since it may invite "an erotic temptation" (257). As a consequence of the sexual imagery that is used frequently in Alice's dream, we may claim that anxiety and fear are caused by these images. As Freud argues, "[n]o other instinct has had to undergo so much suppression, from the time of childhood onwards, as the sexual instinct in all its numerous components: from no other instinct are so many and such intense unconscious wishes left over, which now, in the sleeping state, generate dreams" (258-259). For this reason, it should not surprise us to find out that the sexual material goes through so much repression as sexuality is regarded as a taboo subject which provokes the preconscious opposition to the wishes rooted in the unconscious of our dreamer – in this case Alice – regardless of their young age.

Another element which creates anxiety is Alice's inability to compete with the characters and properties of the glass world. For instance, passing brooks is one of the most important actions to play the game, but Alice cannot move as fast as the Red Queen (127) who is already a queen and bigger than Alice in size (124). So, Alice has to defeat an opponent who is physically ahead of her. In addition to that, the Red Queen issues a strange warning to Alice: "Speak in French when you can't think of the English for a thing — turn out your toes as you walk — and remember who you are!" (128). As Alice has little or no knowledge of French, this issue becomes another obstacle Alice encounters, and it possibly causes anxiety. However, I believe that the most important part of the Red Queen's words is "remember who you are". Although the Red Queen previously promises Alice that she will become a queen at the eighth square (126), she still implies a threat that Alice is only a pawn and she should act accordingly. Even the Violet – which is just a flower there – is annoying enough to say: "I never saw anybody looked stupider" (122) referring to Alice. Another challenge for Alice in the glass world is that everything is odd and reversed in some way – so that a hill may be called a valley (125) – but Alice needs to figure out what kind of reversal is made. The most profound effects of the glass country can be seen on the White Queen who is "living backwards" (150). The effect of living backwards may be the explanation of the White Queen's increased child-like manners after Alice becomes a queen (196), as going back in time may be description of living backwards

for her; an adult first, a child after. The unicorn looks down on Alice also, and calls her “fabulous monster” (176), possibly due to the same reversing effect, because normally a unicorn shall be called a “fabulous monster”, not a child. Of course, these are all troubling for Alice who is eager to pass the squares to become the queen.

Alice’s struggle in the glass world does not end even after she becomes a queen, due to the examination (192) that the Red Queen and the White Queen wish to set for Alice. This situation may be given as an example of the examination dreams that we have mentioned earlier (167-168). Owing to the fact that both queens ask completely ridiculous questions, Alice is not able to answer any of them, yet when she wakes up, she can say, “After all, it’s only a dream” (337). Alice’s fear of failure may also be observed when she almost unintentionally starts doing a phonetic drilling activity just as she does at school (170). When Alice needs help, the White King gives her a cue in the game Alice has started. The most interesting phenomenon I believe is that the Red King’s sleeping the whole time. The possibility of being a dream character of the Red King causes Alice the fear of not being real (145) and she questions herself, for it may not be her that is dreaming, but the Red King. We have previously established that the Red King as the identified with Alice’s father because Alice compares the Red King’s snore to a wild beast’s roar (144), based on this statement by Freud:

By *wild beasts* the dream-work usually symbolizes passionate impulses; those of the dreamer, and also those of other persons of whom the dreamer is afraid; or thus, by means of a very slight displacement, the persons who experience these passions. From this it is not very far to the totemistic representation of the dreaded *father* by means of vicious animals, dogs, wild horses, etc. (270).

In my opinion, Alice’s father fits the description best not only because of the strict father figure, but also due to the affection that little girls feel for their fathers (152). Also, the infantile desires for the father lead the girls to see their mothers as the “obnoxious rival[s]”, and as a result, girls build a “resistance” (152) towards their mothers. It is possible that the Red King is sleeping due to Alice’s affection for her father whereas the Red Queen is controlling, criticising Alice. Moreover, it is also remarkable that the only sleeping characters are Alice and the Red King. Alice is anxious about the opportunity to be an imaginary character in Red King’s dream, Alice may be wishing that she is having the same dream with the Red King together. Now

that Alice has become a queen – hence a woman – Alice can be together with her beloved father after she discards both the Red Queen and the White Queen, because the only woman left in the glass country is Alice. Let us not forget that Alice wants to pretend that they are “kings and queens” (110) before she falls asleep. Her primary wish is not to play chess, but to be “kings and queens” just as “husband and wife”. Thus, the anxiety factor becomes clearer when we consider the possibility that Alice may be wishing to replace her mother. Freud explains a similar behaviour to Alice’s, which is displayed by some little girls:

An eight-year-old girl of my acquaintance, whenever her mother is called away from the table, takes advantage of her absence to proclaim herself her successor. "Now I shall be Mamma; Karl, do you want some more vegetables? Have some more, do," etc. A particularly clever and lively little girl, not yet four years of age, in whom this trait of child psychology is unusually transparent, says frankly: "Now mummy can go away; then daddy must marry me, and I will be his wife" Nor does this wish by any means exclude the possibility that the child may most tenderly love its mother (152).

As interpreted in the passage, it is natural for a child to feel affection to the parent of the opposite sex. Therefore, when Alice wishes to be the queen and takes her mother’s place in her dream, it does not mean that she dislikes her mother; she only follows the unconscious instinct that raises sexual impulses in her dream. However, the preconscious poses an obstacle in the dream formation to this wish which comes from the unconscious; for the wish is inhibited by consciousness (219). Therefore, the conflict between the two wishes creates anxiety to the dreamer, Alice. Freud explains this phenomenon of opposite wishes that creates anxiety as follows:

Their fulfilment, then, can afford him no pleasure, rather the opposite, and here experience shows that this “opposite”, which has still to be explained, takes the form of *anxiety*. The dreamer, where his wishes are concerned, is like two separate people closely linked together by some important thing in common (417).

I believe that the impressions of being “two separate people” can be observed in Alice’s dream, in which her unconscious wishes her to follow the voice of her sexual impulses, but her preconscious wishes to stop it from happening for it is wrong, and

represses the wish. Although the preconscious is a part of the unconscious system, it is opposed to the wishes of its other segment.

Freud's ideas in *The Interpretation of Dreams* are essentially focused on the pleasure derived from fulfilment of wishes in dreams. In the light of his explanations, we have analysed the dreams in the Alice books, searching for wishes that are fulfilled in Alice's dreams. We have evaluated these dream wishes in two categories: as evident and distorted wishes. We have also explained how dreams that provoke anxiety can still be fulfilments of wishes according to the Freudian dream theory. However, even though Freud does not object to his former ideas, he uses alternative ways in order to improve his theory and he makes some additions to it. In his essay *Beyond the Pleasure Principle* (1920), Freud focuses more on explaining the unpleasure instead of pleasure which is what he does in *The Interpretation of Dreams*. In *Beyond the Pleasure Principle*, Freud indicates "that there exists in the mind a strong *tendency* towards the pleasure principle, but that that tendency is opposed by certain other forces or circumstances, so that the final outcome cannot always be in harmony with the tendency towards pleasure" (3-4). What Freud suggests here may be used as an alternative method to explain the elements in Alice's dreams which cause anxiety and fear, for they may not be direct sources of pleasure for the dreamer. Freud proceeds to describe his theory as follows:

We know that the pleasure principle is proper to a *primary* method of working on the part of the mental apparatus, but that, from the point of view of the self-preservation of the organism among the difficulties of the external world, it is from the very outset inefficient and even highly dangerous. Under the influence of the ego's instincts of self-preservation, the pleasure principle is replaced by the *reality principle*. This latter principle does not abandon the intention of ultimately obtaining pleasure, but it nevertheless demands and carries into effect the postponement of satisfaction, the abandonment of a number of possibilities of gaining satisfaction and the temporary toleration of unpleasure as a step on the long indirect road to pleasure (4).

Consequently, Freud's suggestion of "postponement of satisfaction and the temporary toleration of unpleasure" may be an alternative interpretation for Alice's struggle to achieve her goals in her dreams. In the first book, Alice strives to reach the garden, but

she constantly encounters obstacles that prevent her from entering the garden, so her wish remains postponed for a while. Alice gets trapped in a house and she cannot find the right size to reach the garden for a long time. Like being trapped in the house, Alice also feels trapped in her own mind. No matter how hard she tries, she cannot show her knowledge and maturity as much as she wishes to, and gets humiliated by the strange characters of Wonderland. Similarly, in the second book, Alice has to play chess and move step by step in order to become the queen. Even after Alice becomes the queen, she still needs to pass a “proper examination” to prove herself that she really deserves it. These wishes could have fulfilled in her dream directly, without any effort, but Alice struggles to reach her goals despite the difficulties she gets into. Nonetheless, Alice’s suffering and the postponing of the fulfilment of wishes may indeed result in intense pleasure.

In *Beyond the Pleasure Principle*, Freud also discusses the importance of children’s games and the repetition in two aspects:

It is clear that in their play children repeat everything that has made a great impression on them in real life, and that in doing so they abreact the strength of the impression and, as one might put it, make themselves master of the situation. But on the other hand it is obvious that all their play is influenced by a wish that dominates them the whole time the wish to be grown-up and to be able to do what grown-up people do. It can also be observed that the unpleasurable nature of an experience does not always unsuit it for play (10-11).

In my opinion, the first thing to be derived from this passage is the fact that how much children’s games reflect children's own psyche. To Freud, if something is remarkable for the child, it may be repeated and practiced during their play. The second point Freud mentions is not a new concept for us, since we have explained how Alice wishes “to be grown-up” especially when we have analysed her evident dream-wishes. Therefore, we may conclude that children repeat the actions or events which are important to them, and at the same time, they want to do what adults do. So, it would not be surprising to claim that children imitate the adults’ actions during play time. They choose the adult who has played an important role in their lives and pretend to be like that person. On the one hand, this idea sounds rational because adults are role-



models for children and children learn a lot by this way. On the other hand, things may get a lot worse if the child does not choose the right person to imitate. Either way, this reflection of this situation is quite observable while children play games. In Carroll's *Through the Looking-Glass*, we can observe Alice's monologue with the black kitten while she is playing with it. In the previous chapter, we have mentioned how Alice's words sound more like an adult's speech rather than a child's. The most significant thing that Alice does while playing with the black kitten is blaming it for being faulty (107-110). Her actions are simply the repetition of an adult's warning for a child to behave well and punishing them. Alice takes on the role of a parent or a teacher and the black kitten becomes the child who is being scolded by an adult. Freud's explanation of this situation is clear:

“As the child passes over from the passivity of the experience to the activity of the game, he hands on the disagreeable experience to one of his playmates and in this way revenges himself on a substitute” (11).

As a result, the black kitten becomes the “substitute” of Alice as Alice takes revenge from the adult who scolds and punishes her by repeating the adult's actions. This memory definitely affects Alice's dream becomes one of the most essential sources of it, because in her dream, Alice repeats the act of being blamed and punished. The question that confuses us the reason why Alice repeats an unpleasant memory in her dream if dreams are fulfilments of wishes?

Freud defines these kinds of repetition in dreams as the only exception to the theory of wish-fulfilment in dreams (26-27). He indicates that “only in rare instances can we observe the pure effects of the compulsion to repeat, unsupported by other motives” (17). This occurrence leads us back to “the case of children's play we have already laid stress on the other ways in which the emergence of the compulsion may be interpreted; the compulsion to repeat and instinctual satisfaction which is immediately pleasurable seem to converge here into an intimate partnership (17). According to Freud, this “repetition compulsion” rises due to the need of dealing with an unpleasurable experience. We – in a sense – alienate the interior factors which cause displeasure for us and consider them as outside factors, “so that it may be possible to bring the shield against stimuli into operation as a means of defence against them” (23). What Freud defines here is the act of “projection” (23) which makes the traumatic

experience bearable. Therefore, we may consider Alice's repetition of the unpleasant events and substituting the black kitten for herself during play time may indeed hint us a traumatic experience she has to deal with. "[T]he function of dreaming" is also altered in this case, we may also talk about "the mysterious masochistic trends of the ego" (7-8) because the repetition continues in her dream, too, which does not result in working "in opposition to the pleasure principle, but independently of it and to some extent in disregard of it" (29). Freud describes masochism which "must be regarded as sadism", as "the turning round of the instinct upon the subject's own ego, would in that case be a return to an earlier phase of the instinct's history, a regression" (48-49). Therefore, going back to the unpleasurable experience is may be regarded as a regression caused by masochism and Alice's vicious cycle of repeating the unpleasant experience in her game and in her dreams may be the result of the projection that can relieve the stress of the traumatic events and actions in her life; which are judgement and punishment.

Along with the times that Alice projects her unpleasant experience of judgement and punishment in her game with the black kitten, she also has to face the feelings of guilt and punishment during her examination in front of the Red Queen and the White Queen. In the first book, Alice has to be a witness in a trial at the court where she is found guilty and condemned. Briefly, Alice's repetition of unpleasure suggests that some "dreams are here helping to carry out another task, which must be accomplished before the dominance of the pleasure principle can even begin" (26). These kinds of dreams "with a view to the psychical binding of traumatic impressions, obey the compulsion to repeat may not such dreams occur outside analysis" (27) and they need to be separated from the dreams which fulfil wishes. However, there seems to be a very thin line between pleasure and unpleasure.

According to Freud, the repetition of unpleasurable experiences may be also be sources of pleasure. Freud argues that "[i]n the case of children's play we seemed to see that children repeat unpleasurable experiences for the additional reason that they can master a powerful impression far more thoroughly by being active than they could by merely experiencing it passively" (29). Therefore, Freud claims that "[n]one of this contradicts the pleasure principle; repetition, the re-experiencing of something identical, is clearly in itself a source of pleasure" (30). As a result, the repetition of unpleasurable experiences in both dreams and in children's games, may not fulfil a

wish, but still be pleasurable. The moments related to guilt, judgement and punishment in Alice's dreams, then, do not serve for the benefit to wish-fulfilment, but bring pleasure by only repeating themselves. This repetition compulsion helps Alice to master the unpleasurable experience herself, but different from the real experience, she plays an active role in this repetition process. The unpleasurable or even traumatic memory of Alice may be being scolded at and punished by her mother or her teacher. In the act of repetition, Alice takes on the role of the adult who punishes her whereas the black kitten becomes Alice's substitute. Similarly, in *Through the Looking-Glass*, the White Queen becomes Alice's substitute when the Red Queen says:

Your Majesty must excuse her, ... she means well, but she ca'n't help saying foolish things, as a general rule ... She never was really well brought up, ... but it is amazing how good-tempered she is! Pat her on the head, and see how pleased she'll be! ... A little kindness – and putting her hair in papers – would do wonders with her – “(196).

The White Queen becomes Alice so that she can be the substitute for Alice. Consequently, the unpleasurable experiences of Alice may also be pleasurable, even though the original experience is displeasing for her, since the repetition of that experience is pleasurable.

In conclusion, Alice's dream in *Through the Looking-Glass* is proven to be a fruitful product of the dream-work in which Alice fulfils her wish to play chess; as “kings and queens”. By earning her crown, Alice both wins the game and becomes more mature – as if she is a woman – so that she defeats all the women that cause trouble to her. Alice takes her revenge on her sister, who does not want to play with her. She discards the White Queen and the Red Queen who mostly represent her mother and sometimes a teacher. With the help of this dream, Alice also gets rid of all the burden of being ‘faulty’ by blaming her mother for “she was never really well brought up” (196). The “day-residues” which disturb Alice lose their ill effects as the dreams “strive to guard our sleep” (402). Even when Alice faces some fearful events, none of them have affected her much because it is “only a dream” (337) and none of them are real. There are also some repressed wishes derived from sexual impulses, especially some concerning Alice's father who is the first male figure in Alice's life. Alice reaches her goal and becomes the queen who is innocent like the white kitten,

and, finally she shakes the Red Queen “into a kitten” (204) and claims her throne as the one and the only queen in the glass world, ready to take her part by her father’s side as his queen. Yes, it is true that there have been moments that cause Alice some fear during her sleep which may make us doubt that the dreams’ work as fulfillers of wishes. Nonetheless, we have also seen that there have been other wishes underlying the anxiety Alice experiences, and the anxiety is originally caused by these conflicting wishes, not by the dream itself. We also mentioned that Freud’s ideas alter slightly in his essay, *Beyond the Pleasure Principle*, in which he explains that traumatic or unpleasurable experience causes repetition that may be observed in children’s games and in recurring dreams. Although these dreams may not fulfil wishes, the repetition itself brings pleasure for the dreamer, since playing an active role in the traumatic experience may be relieving for the individual. The dreams which originate from traumatic experience may not aim to fulfil wishes and the repetition compulsion may seem to have a masochistic tendency, for it brings the dreamer to the traumatic event again, resulting in anxiety. However, Freud regards these kinds of dreams as exceptions to his pleasure principle, so these dreams are different than the ones which merely fulfil wishes. Nevertheless, it cannot be concluded that these dreams repeat the traumatic experience to bring unpleasure; they indeed serve to bring relief to the dreamer. So, these dreams are not in contradiction with the wish-fulfilment dreams; they simply work for another principle. In addition, their aim is also to protect the individual from the unpleasant experience. Therefore, I believe that Freud is right to claim that, “*The dream is the guardian of sleep, not its disturber*” (130), for “the dream relieves the mind, like a safety-valve” (426) just as remarked by Robert. To sum up, we can say that the type of dreams defined as anxiety-dreams do not disprove the theory of wish-fulfilment. Essentially, Martin Grotjahn expresses that the Alice books “lead to an artistic and testing regression; they open a temporary guilt-free and relatively anxiety-free communication to the unconscious” (Grotjahn, 1947:41), and for this reason, these books are great examples to prove that the anxiety factor does not prevent dreams to be regarded as wish-fulfilments.

## CONCLUSION

This study has analysed Lewis Carroll's *Alice in Wonderland* and *Through the Looking-Glass*, which are considered to be one of the masterpieces in children's literature, in terms of Sigmund Freud's dream theory presented in *The Interpretation of Dreams*. Carroll's success in the Alice books are mainly due to his vivid imagination and creative fiction which transports the reader from the dull world of reality to the exciting world of fantasy. Robert Polhemus explains Carroll's success as "the way of regression". He states that, "[b]y befriending small girls, identifying with them, projecting himself back into childhood, and writing tales explicitly for children, he managed to create two texts that have been, and are, as widely read and quoted, and as influential, as any imaginative literature of the past century" (Polhemus, 1992:365). His work even inspired other authors to write fiction books such as *Alice in Verse: The Lost Rhymes of Wonderland* by J. T. Holden, *The Looking Glass House* by Vanessa Tait and *Jabberwocky* by Daniel Coleman. Carroll captivates the young minds with exciting events that take place in the curious lands and the intriguing conversations in which he integrates amusing puns and riddles which turn the boring daily issues into enjoyable parodies, as Morton Cohen states, by using his "remarkable knowledge of the child's inner nature" (Timko, 217). Apart from Carroll himself, there is also another person who contributes a lot to the success of these books. It is John Tenniel whose "illustrations have been highly influential in the way the Alice books have been interpreted" (Süner, 2018:4). Tenniel's visualisation of Carroll's narration carries the texts to another level and makes reading easier and more sensible. Süner suggests:

Words alone may prove to be insufficient to achieve the sense of nonsense within the vicissitudes of a temporal reading. Tenniel's illustrations work to supplement Carroll's words by drawing out and depicting the nonsensical references and odd creatures of Wonderland that may be overlooked or ignored by the reader (Süner, 2018:6).

However, the most striking factor in these literary works is Carroll's use of dreams in them. In both of these books, the plots dwell on the assumption that the protagonist Alice dreams of going to some interesting places where she meets strange characters and goes through a curious series of events that both fascinate and stress Alice. Alice's

adventures truly take the readers from the monotonous daily routines and offer a different dream world in which the readers enjoy travelling with Alice. But, how different is this dream world from the real world we live in?

Havelock Ellis defines the dream world as “an archaic world of vast emotions and imperfect thoughts” (426). When we consider how much dreams reflect the things that are archived in one’s unconscious, Ellis is right to claim that the dream world is “archaic”. Many researchers have been trying to understand what dreams convey, but Sigmund Freud is one of the most significant ones who have studied this concept in full scope. Unlike the traditional and unscientific approaches, Freud describes the dream phenomenon “as a wish-fulfilment” (33) and he has developed his dream theory based on fulfilment of wishes in order to scientifically explain the human psyche. Therefore, our unconscious is the source of our dreams, not a “divine origin” (7) as people before Aristotle claim that it is. Freud believes that the unconscious is the source of our dreams, and so are the dream-wishes. According to him, the wishes in dreams are either “simple” (38) and evident, or “*suppressed, repressed*” (68) that call for the need of proper interpretation with the use of “free association” (372) and complete analysis of the psychological background of the dreamer to be revealed. Since dreams are products of the human mind, their connection with literature is inevitable. Consequently, dreams or fiction based on dreams are widely used in literary works, in our case, in *Alice in Wonderland* and *Through the Looking-Glass* of Lewis Carroll. It is my belief that Freudian dream theory is crucial in order to fully expose the hidden wishes and symbolisms that enable the reader to wholly comprehend the meaning of Alice’s dreams, even when we encounter the most seemingly absurd dream-thoughts. Actually, they are not “absurd” (Carroll, 23); they only represent “the profoundest meaning” (296) when they seem to be absurd, as Freud mentions. Therefore, Freud’s dream theory is needed to unveil the hidden meanings in the Alice books so that “[w]hen the work of interpretation has been completed, the dream can be recognised as a wish-fulfilment” (33).

Alice’s dream journey starts with her first dream-trip to Wonderland, before which she questions the purpose of reading books without “pictures or conversations” (7). Her dream – in a sense – provides the ideal book that Alice wishes to read, for Wonderland’s vivid imagery and interesting conversations with the characters are what Alice wishes to have in a book. Bored Alice follows the White Rabbit without

hesitation as if she “think[s] of it as her own toy” (Avanzini, 2015:118), without considering how in the world she [is] to get out again” (8). In her dream Alice follows the White Rabbit and jumps into the rabbit-hole which opens to a like a long, narrow tunnel. According to the symbols that represent the same meaning (232), we have defined Alice’s fall and walking in the tunnel as “traversing of narrow spaces” which suggest an act of regression that revives the infant memories of being in the mother’s womb and birth (262). Due to the fact that Freud defines the action of ‘falling’ as one of the “games involving movement which have an extraordinary attraction for children” (255), we have underlined the symbolism of a sexual impulse in this act. Since Alice goes down in the earth with her fall, our explanation of going back to the mother’s womb is supported by Freud’s note on “*subterranean localities*” (270) owing to the fact that they may represent the female body or the womb. It is expressed that the symbolic representations do not end with the fall and the tunnel, the table that Alice sees when she reaches the hall is also a representation of a woman (235). The sexual symbolism becomes clearer when we consider the relation between the ‘locked door’ and the golden ‘key’ that Alice uses to ‘unlock’ it (234). Alice’s initial desire to reach the garden costs plenty of time and struggle to Alice, as finding the right size to fit through the door is a huge challenge for a little girl in an alien place. However, the appeal of the garden becomes more evident, for Freud believes that thoughts concerning “plant-life” are used to hide sexual images (227). As a matter of fact, the interpretation generally differs in both dreams when symbols are taken into consideration. For instance, Alice’s desire to reach the garden seems to be a child’s wish to play more, but what the symbols represent often lead us to infantile and sexual impulses. The use of symbolism obviously causes the most profound difference between alternative interpretations.

In her dreams, Alice needs to go through a lot of difficulties to reach her goals. It is observed that some of her wishes are not fulfilled right away. In *Alice in Wonderland*, Alice struggles to reach the garden, but in order to do that, she has to be at the right size to fit through the door. Therefore, Alice tries to find ways to change her size, which leads her to consume food and drinks to make the necessary changes. Alice wishes to “[shut] up like a telescope” (11) and she resembles one in a sense because of the effects of constantly changing her size. However, Alice follows the instructions cautiously like an adult, suspecting that what she consumes does not turn

out to be poisonous (10). Nonetheless, Alice feels scared and devastated for being trapped in an awkward place, and no matter how much she tries to stay strong; she eventually loses her control a couple of times and starts crying. We have mentioned that Alice's constant reminding herself not to cry (12, 14) relies on what Freud calls as "day-residues" (396), and we have figured out Alice may have heard these words from an adult who criticises Alice for crying, and for this reason, Alice may be repeating these to herself in order to remind herself to seem more mature. But, her repetition may also be explained by the "repetition compulsion" that Freud indicates in his *Beyond the Pleasure Principle*, which enables Alice to play an active role in the unpleasurable experience in order to relieve the pressure of it. However, Alice cannot control herself and she ends up swimming in a pool made of her own tears, making her even more anxious (17). The act of swimming and tears symbolically represent a different interpretation for Alice's tears may represent genitals (238), and swimming, likewise, is considered to be one of the actions that trigger sexual impulses (255). Alternatively, we have emphasised that Alice's swimming and coming out of the water may also be a sign of "parturition dreams" (262). We have concluded that these representations of sexual impulses provoke the dreamer anxiety, because as Freud remarks "anxiety-dreams are dreams of sexual content, and that the libido appertaining to this content has been transformed into anxiety" (69). As a result, Alice's dream of Wonderland is mostly related to regression and infantile impulses, as well as unconscious sexual wishes – especially until she manages to reach the garden –. Due to the work of dream-displacement, all of the sexual content is hidden in "apparently innocent disguise" (52-53) of objects, and cannot be revealed without Freud's interpretation.

The fear of failure and Alice's concern about school are other factors that cause Alice anxiety. Owing to the fact that Alice feels a little "stupid" (7) before she sleeps, her sister's book may be more advanced than she can comprehend, and this may be the reason why Alice tries very hard to look smart and successful in her dream. Alice wants to tackle the difficulties of Wonderland and impress the characters she meets there by showing off her knowledge. However, Alice fails every time she attempts to do so, for she "ca'n't remember things as [she] used" (36). Therefore, the characters of Wonderland keep looking down on Alice for she does not know much (48). We have related these elements of the dream to what Freud describes as "examination-



dreams” (167-168), which actually provide relief for the dreamer, because the dreamer is aware that it is all happening in a dream (409). So, when the dreamer is awake, they can relax and say: “it’s only a dream, after all” (337). However, we have also mentioned that these moments in her dream may be related to a real unpleasurable experience that Alice has at school. So, she may be experiencing a repetition of this event in her dream. Even though she cannot show much of what she really knows, Alice does not hesitate to make her own criticism of the education system (76, 77, 82). Alice mocks with the lessons and learning techniques through the characters she meets in Wonderland. Her dream makes something possible Alice can never do when a teacher is around. In fact, Alice’s not being able to remember the songs, rhymes and poems properly is caused by the dream-distortion which makes the dreamer look “witty” (185), yet “the dream-work cannot compose a new speech” (274). At this point, we have also mentioned the absurdity, which is profound in Alice’s dreams, since the repetition of the amusing variations of unpleasant experiences are also pleasurable according to *Beyond the Pleasure Principle*. We have used the principle of repetition compulsion also for the parts of Alice’s dream where she witnesses a trial at the court. Alice is literally condemned just for speaking her mind and this experience may be linked to a real-life experience that is traumatic for Alice. We have stated that this repetition may not be result of wish-fulfilment, but a pleasurable experience itself since it enables Alice to play an active role instead of a passive one which relieves the stress of the traumatic experience. We may even claim that Alice takes revenge during this repetition because her dream ends when she destroys the whole court.

With the help of Freud’s theory of the formation of symbols in dreams, we have found out that most of the characters represent Alice’s family members, starting with the King and Queen of Hearts as Alice’s parents through the dream-work’s identification (233). In Alice’s dream, the Queen of Hearts is described as an angry, strict person who threatens to execute everyone who opposes her. The queen is probably the scariest character that Alice comes across in Wonderland. Due to the queen’s representation of her mother, Alice’s croquet game with the queen emphasises the conflict between Alice and her mother. We have based Alice’s opposition to her mother on Freud’s discussion of “obnoxious rival[s]”, which makes Alice’s mother the obstacle between Alice and her father, for “the earliest affection of the girl-child is lavished on the father” (152). In addition to that, we have interpreted that the queen’s

desire of beheading the characters may suggest the symbolism of castration (236) in the dream. We have found that there is a strange connection between the Cheshire Cat, the Hatter and the Dormouse due to their representations in the dream. We have established that the Hatter's hat may represent the male organ (239) and the Cheshire Cat's teeth may also represent sexual repression (254-255). The Dormouse does not symbolise any sexual meaning, but it gains importance when we consider that it is another representation of Carroll in the text. Therefore, the Queen's beheading of these three characters may stand for castration, especially for the Dormouse because the Queen's orders are extremely strict for him (91). This thought has led us to the possibility that Carroll is the unwanted man from Alice's mother's point of view, for Carroll's friendship with her daughters may be 'inappropriate' to her. We have also seen the representation of Alice's sisters Lorina as the Lory and Edith as the Eaglet along with the Dodo, which is identified with Carroll himself (21). Carroll also uses the names Elsie, Tillie and Lacie (58) in the story which the Dormouse tells in order to refer to the Liddell sisters. It is remarkable that most of the dream characters consist of animals. According to Freud, most animals, especially "the fish, the snail, the cat, the mouse" represent the genitals, whereas "[s]mall animals and vermin are substitutes for little children, e.g., undesired sisters or brothers" (236) which explains why the Lory and the Eaglet are representations of Alice's sisters. We have pointed out that the Mock Turtle and the Gryphon are "*composite person[s]*" (180-181) that Freud defines as the combinations of two or more characters. In Alice's dream, the Mock Turtle and the Gryphon are both identifications of Alice, her sisters and possibly some of Alice's teachers. Clearly, the work of identification in Alice's dreams is mostly used to represent her family members and some friends including Carroll himself. As for the small animals are used in order to represent children, we have also included the caterpillar and the lizard. The caterpillar's hookah may also be explained to represent "the male member" (234). However, the lizard named Little Bill needs more attention to be clearly explained. Due to the fact that it is defined as 'Little', we have pointed out that it may be interpreted as the "genital organ" (236). Moreover, Little Bill's going down the chimney – which may represent a female (234) – using a ladder is explained as a symbolism of the sexual intercourse (235).

In Alice's second dream, we are given more information about Alice's state of mind before she goes to sleep. Therefore, we are able to know more about the day-

residues that affect Alice's dream (107-108). We have observed that Alice's blaming the black kitten for its fault may be a reflection of Alice's feeling of her own guilt for her faults. Consequently, Alice's attempt to punish the black kitten by putting it into the glass house refers to the idea that Alice may be punished and sent to her room by her mother or a nurse. In the light of Freud's *Beyond the Pleasure Principle*, we have explained that Alice's blaming and punishing the black kitten may be the repetition of a traumatic experience. Alice substitutes the black kitten for herself and projects her own experience to the kitten. Consequently, the same repetition can be observed in her dream when guilt and punishment are discussed among Alice, the Red Queen and the White Queen. While the traumatic experience is repeated in this conversation, we have seen that the White Queen becomes Alice's substitute due to Alice's wish of being innocent like the white kitten. By this way, Alice frees herself from all the guilt, accusation and of course the punishment. In addition, we have emphasized Alice's sister's refusal to play chess as "kings and queens" (110), which remains as an unfulfilled wish and Alice's dream has made her possible to grant her wish. However, Alice ends up getting into the glass house herself, which supports the idea that she is the one being punished. Nonetheless, Alice's dream turns this opportunity into proving herself that she is self-sufficient and she does need anyone to fulfil her wishes.

Having analysed the characters, we find out that, according to Freud's interpretation, the Red King and the Red Queen are identified with Alice's parents (233). Besides, the White Queen and the Red Queen are suggested to be "*composite person[s]*" (180-181) as the White Queen is identified with the white kitten, Alice's innocence and the mother Alice prefers to have, whereas the Red Queen is identified with Alice's mother mainly, but it is possible that the Red Queen may also represent Alice's teacher or a nurse, or Alice's sister who refuses to play with her. At the beginning of her dream, Alice resembles the Red Queen more whom she identifies with the faulty black kitten. However, as the story proceeds, we observe that the Alice's feeling of guilt and childness are transferred to the White Queen (196); and Alice gains the White Queen's symbolic innocence which is derived from the white kitten. We have expressed that the Red King's snoring like a "wild beast" (146) is also a proof that he is the identification of Alice's father in terms of Freud's explanation (270). The dominant and the behaviour of the Red Queen (124) is related to Alice's conflict with her controlling mother, so we have made the inference that Alice's

opposition to her mother may be caused by a girl's affection to her father and seeing her mother as the "obnoxious rival" (152). Consequently, Alice finishes the game as the only queen in the glass country, so that she can be the only woman by her father's side (205). Since the Red Queen is gone, Alice's revenge from her mother is taken successfully.

There are, of course, a lot of symbols used in the Alice's second dream as well, to hide the sexual wishes. We have seen the symbolic image of the 'room' to represent a woman (234). Also, it can be observed that the 'garden' is used as a reference to "plant-life", for it may "conceal sex images" (227). Since the chessboard is designed as brooks and the dream takes place in the countryside (120, 125, 128), we have pointed out all these descriptions of the "landscape" may represent the genitals (236). Alice describes her act of reaching the garden as floating down the stairs (119), which we may relate to "flying or hovering" dreams that Freud defines (255) as "impressions of our childhood". In addition to that, we have suspected that Alice's floating down the stairs may be explained as Freud's definition of "... ladders, and stairs, and going up or down them, are symbolic representations of the sexual act" (235). We have associated Alice's discomfort with Humpty Dumpty, to his tie which may be "a symbol for the penis" (235). Furthermore, we emphasised that Alice's denial of guilt "with both hands" (193) may also suggest that the hands are the representation of "the male member" (238). Therefore, we have concluded that Alice's dream contains hidden sexual symbolism which may arouse anxiety for Alice. In Alice's dream in Wonderland, there are also signs of Alice's fear of failure and being underrated due to her young age. We can see the effects of this issue in the conversations of Alice and the characters she meets, especially in the party in which Alice is questioned to do a "proper examination" in order to prove that she really deserves to be a queen (194-195). However, since it is just a dream, Alice's anxiety turns out to be a relief, because the examination is not real, and Alice shall not be judged for any failure.

In conclusion, we have seen that Alice's dreams indeed fulfil her wishes that do not come true in real life. Some of these wishes are evident and easy to detect whereas others are disguised and distorted. In order to reveal these repressed wishes, we have analysed Alice's dreams in terms of Freudian dream theory. It is my belief that Freud's theory has guided us essentially in order to understand the suppressed wishes in Alice's dreams. Especially the use of symbols has truly offered alternative

interpretations of the dream-content which turn out to be the disguised forms of sexual or infantile impulses. By the work of displacement, these impulses are concealed in the dream-content. We have seen that the dreams may also contain fear and anxiety which are displeasing to the dreamer. However, as Freud mentions, the anxiety in the dream is not caused by the dream itself, but by the “unconscious and repressed wish, whose fulfilment could only be felt as painful by the dreamer’s ego“, because the fulfilment of those wishes is inhibited by the dreamer’s pre-conscious. Therefore, Freud is right to claim that “even these painful dreams are wish-fulfilments” (396). The only exceptions to dreams’ aim of wish-fulfilment are the dreams which repeat the traumatic experience and bring the dreamer back to the unpleasant experience. However, Freud explains that these dreams also are revealing for the dreamer because even though they do not fulfil wishes, they still provide pleasure for the dreamer.

We have also noted that using dreams in literature is essential for it may enable the reader to fulfil their wishes through the work of fiction, as the reader identifies themselves with the hero of the novel. Consequently, we have found out that Alice’s wishes are no different than those of who reads these novels. The most remarkable of these wishes are; growing up, opposition to the authority and punishment concerning the parents and the teachers, being the winner in the sibling rivalry, criticism of the education system and of course the repressed infantile wishes and the sexual impulses. Therefore, we may infer that fiction fulfils the wishes of the reader, just as the dream fulfils the wish of the dreamer, as Carroll remarks; “Life, what is it but a dream?” (208).

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