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ALICE MEETS THE ANTIPATHIES: RELATIONS BETWEEN *THE MAGIC PUDDING* AND THE *ALICE* BOOKS

ALICE ENCONTRA OS *ANTIPATHIES:* RELAÇÕES ENTRE *THE MAGIC PUDDING E* OS LIVROS DE *ALICE*

Liziane Kugland de Souza[1]

RESUMO: *As conexões com* Alice's Adventures in Wonderland *e* Through the Looking-Glass *estabelecidas pelo clássico infantil australiano* The Magic Pudding *incluem temas consagrados em histórias infantis, como "comida" e "animais falantes", e episódios como um julgamento em que figuras de autoridade são ridicularizadas. Antes de servirem como instrumentos para ensinamentos morais ou comportamentais, as três histórias parecem focar na diversão infantil e na criança como tomadora de decisões. O conceito de "intertextualidade" conforme abordado por Julia Kristeva proporciona a base teórica para a análise das relações entre esses livros infantis, dois deles canônicos e um periférico, demonstrando que ambos os lados são aprofundados e ampliados quando lidos conjuntamente.*

PALAVRAS-CHAVE: *Alice's Adventures in Wonderland; intertextualidade; The Magic Pudding; Through the Looking-Glass.*

ABSTRACT: *The connections to* Alice's Adventures in Wonderland *and* Through the Looking-Glass *established by the Australian children's classic* The Magic Pudding *include themes often seen in children's stories like "food" and "talking animals," as well as episodes such as a trial in which figures of authority are ridiculed. Rather than instruments for moral and behavioral lessons, the three stories seem to focus on children's amusement and on the child as a decision maker. The concept of "intertextuality" as approached by Julia Kristeva provides a framework for the analysis of relations between these canonical and peripheral children's books, demonstrating that both sides are deepened and amplified when read together.*

KEYWORDS: *Alice's Adventures in Wonderland; intertextuality; The Magic Pudding; Through the Looking-Glass.*

1. Reading *Alice* through *the Pudding*: intertextual relations

This article analyses three children's books (two canonical and one non-canonical) in order to demonstrate that the dialogue established between them by the newest of them changes the way the world classics are read. Julia Kristeva's concept of intertextuality provides a framework for the reflections on how texts can be modified by other texts, even subsequent ones.

One of Julia Kristeva's greatest contributions to the field of literary studies is her view on the relationships established between works, authors or cultural systems. The

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term "intertextuality" was first proposed in her 1966 essay "Word, Dialogues and Novel" (MOI, 1986), in which she defends that any and every text exists in relation to others. By amplifying Bakhtin's thoughts on "dialogism," she has deepened the way texts were studied:

> "any text is constructed as a mosaic of quotations; any text is the absorption and the transformation of another. The notion of *intertextuality* replaces that of intersubjectivity, and poetic language is read as at least *double*." (MOI, 1986, p. 37)

Poet T. S. Eliot had already pointed out that the most individual works, or the most authorial parts of an author's work, could be those in which the touch of her/his ancestors is more visible; and that all literary works are somehow simultaneous, subject to a constant process of adjusting and re-adjusting relations among them (1971, 784 – 785). The text-text relationships do not happen only in one direction, and can operate a posteriori, with new texts influencing the reading of other texts already in existence.

The works herein analysed are *Alice in Wonderland and Through the Looking-Glass*, by Lewis Carroll – canonized –, and *The Magic Pudding*, by Norman Lindsay – non-canonical in the universal literature, but part of the Australian canon. Although the *Alice* books were written decades before *The Magic Pudding*, a number of elements present in Lindsay's tale work as a response to Carroll's *Alices*. This response established by the very existence of *The Magic Pudding* – whether intentional or coincidental – has transformed both the canon and the periphery of the literary world (here, specifically but not exclusively, children's literature) in a way that can only be perceived when we look closely into an apparently unimportant detail in Carroll's first novel: the brief mention to the inhabitants of the other side of Carroll's / Alice's world. On the other side, there were the Australians and the New-Zealanders, the "Antipodes," the "others," with their own culture, people, literature and voice.

If, according to Kristeva, every text holds traces of other texts, while it may become the inspiration or the starting point for a number of others, both "centre" and "periphery" are mutually aggrandized and deepened when read together. The voice of the Antipodes is discussed herein through the abundant examples of points of intersection between the English and the Australian stories, which is the reason why this article is mostly descriptive. More specifically, among the intertextual relations between the three, one element stands out, the form that both authors saw the child reader: not only as a passive receptor of educational and social principals decided by adults, but as an individual with their own thoughts and wishes, which not always coincide with what is expected from them.

2. The English and the Australians

In *Alice's Adventures in Wonderland* (1865), as Alice falls down the rabbit-hole, she wonders about the other side:

> "I wonder if I shall fall right *through* the earth! How funny it'll seem to come out among the people that walk with their heads downwards! The Antipathies, I think" – (she was rather glad there *was* no one listening, this time, as it didn't sound at all the right word) "– but I shall have to ask them what the name of

> the country is, you know. Please, Ma'am, is this New Zealand or Australia?" (CARROLL, 2000, p. 13 – 14)

Alice is a Victorian English girl and, like many people in the Northern Hemisphere, especially in Europe, she thinks that the antipodal point to home is Australia and New Zealand. As a recurring feature throughout the tale, Alice has difficulty remembering words and calls their inhabitants "the Antipathies" meaning "the Antipodes" or "Antipodeans," as they were referred to in England. According to her logic, if they live on the other side of the planet, they must "walk with their heads downwards" (CARROLL, 2000, p. 13). What concerns her is the proper way to behave in their society, which indicates that she expects to find *people*, regardless of their appearance. When she arrives in Wonderland, she meets living playing cards, talking animals and foods, and all kind of real or legendary creatures, including human beings, but no Australians or New Zealanders, who are never be mentioned again.

The first *Alice* novel is established in the literary canon and is still popular all over the world, in English and in countless translations and adaptations into over 170 languages, and into abridged and unabridged versions, picture books, live-action and animated films, ballets, operas, musicals and all imaginable kinds of media, for children or adults. The second *Alice, Through the Looking Glass* (1871) – henceforth referred to as *TTLG* –, is also popular and often confused with the first one, especially after the 1951 Disney movie, which combines characters and events from both stories. In her second adventure, Alice has a dream again and travels to another fantastic land, now on the other side of the mirror, where she also meets all kinds of strange creatures, including talking foods. Everything seems to be backwards or upside-down in this world, not in the way the girl imagines while falling down the rabbit-hole in the first book, but in various other manners. There, she realizes that she is about to cross a giant chessboard on which she is initially a pawn, but, according to the rules of the game, upon getting to the opposite edge of the board, she can be promoted to Queen.

A pudding talking to a diner (and disagreeing with the latter), in a cartoon published in the *Punch* in January 1861, might have influenced Carroll to create a dialogue between Alice and a plum pudding at a dinner party in *TTLG*. This dinner-party episode is said (KELLEN, 2007, p. 334) to have been the inspiration for Australian author and artist Norman Lindsay to create the Australian children's classic *The Magic Pudding: Being The Adventures of Bunyip Bluegum and his friends Bill Barnacle and Sam Sawnoff*, or simply *The Magic Pudding* – henceforth referred to as *TMP* –, in 1918. "Antipodean" children can still enjoy the *Alices* as the rest of the world, but they also have a beloved classic of their own, a story set in the Australian bush, with Australian characters, illustrations, songs and peculiar humor.

Bunyip Bluegum is a young koala that leaves the tree house where he lives with his Uncle Wattleberry in order to see the world. On the road, he meets Albert (the Magic Pudding) and his owners and joins the "Noble Society of Puddin'-owners" (LINDSAY, 2006, p. 35). When the Pudding is stolen, they must recover him and, on their way, they meet the other characters – a bandicoot, a kookaburra, a rooster, a parrot, and a dog, among other Australian animals and human beings – and are eventually arrested and taken to a Court House to be judged for riot and disorder.

Similarly to the endings of the two Carroll's novels, in which Alice wakes up from her dreams in scenes of conflict – a legal trial and a dinner party respectively –, in *TMP*, after a huge fight involving all the characters, including the Judge, the city Mayor and a Constable, they manage to escape with their Pudding. Like the two *Alice* books,

the story develops as a journey; however, while Alice is only dreaming, and returns home at the end, Bunyip Bluegum moves to another tree house to live with his new friends and the Pudding.

In spite of the fact that *TMP* is a celebrated classic in its own country, and still in print, it has not become part of the world literary canon nor has it been translated into so many languages as the *Alices* – except for Spanish, Japanese, French and German – remaining unknown to children all over the world. The plot is apparently not meant to educate child readers in terms of social rules or appropriate behavior, such as obeying their parents or not fighting, for instance. It has rather a picaresque tone, and the characters cannot be clearly identified as heroes – the illustrations depict animals smoking; the plot is full of verbal and physical fights; and there is even the suspicion of a murder committed by the "heroes" – which might account for its lack of popularity outside of Australia. Nevertheless, it is a classic worth reading by today's children, the same who enjoy the *Alice* books, considering the remarkable number of similar or identical elements shared by the three stories, which must be given due attention. That is why this article discusses the intertextual relationships between these works as well as between their authors.

3. Lindsay and Carroll, authors and artists

It is a well-known fact that Lewis Carroll – Charles Lutwidge Dodgson's pen name – wrote and illustrated the original manuscript of *Alice*, *Alice's Adventures Under Ground*, for a ten-year-old girl named Alice Liddell. Dodgson was also a very talented and prolific amateur photographer, but his drawing talent was not comparable to his photographic or poetic skills, so the book was rewritten, amplified and then illustrated by John Tenniel – a professional artist, illustrator and cartoonist for the *Punch*. In 1865, signed by Lewis Carroll, the manuscript became *Alice's Adventures in Wonderland* (henceforth referred to as *AAW*), followed by *TTLG* in 1871, also illustrated by Tenniel (JONES; GLADSTONE, 1998).

Whereas Dodgson was a mathematician, teacher and photographer who became a writer, Norman Lindsay was a prolific poet and novelist, and a multi-talented artist, who worked for over fifty years as an illustrator for the *Bulletin*, as well as for novels and collections of poems by other authors, mostly for adults. He produced drawings, paintings, sculptures, etchings and lithographs, as the ones in black and white for *TMP*, his second literary work – after the novel *A Curate in Bohemia* (1913) – and first of two children's books – followed by *Flyaway Highway* (1936). His fine and avant-garde style is one of the greatest features in the book, as much as Tenniel's work in the *Alice* books. In the three books, the illustrations are not mere accessories, but they play an important role in the narrative: as Alice says at the opening paragraph of *AAW*, "what is the use of a book without pictures or conversations?" (CARROLL, 2000, p. 11)

A detail worth noticing is that while Carroll wrote his stories to the Liddell girls, Lindsay wrote *TMP* to amuse his nephew Peter, and to prove to a co-worker at the *Bulletin* that children preferred food to fairies (STEWART, 2012, p. 14). I would not go so far as to affirm that the *Alice* books are (or originally were) meant for girls and *TMP* for boys; however, this thought should not be ruled out, since we talk about times when these gender divisions were broadly accepted and thus much more common than today. The protagonists and most of the characters in *TMP* are male humans or animals

involved in proudly manly activities. The protagonist of Carroll's books is a girl, and her main antagonists are female – the Queen of Hearts and the Duchess in *AAW*, the Red and the White Queens in *TTLG* –, whereas there are only three female characters in *TMP*, two women and one hen. Although they are all depicted in the illustrations, they do not have an active role in the narrative: the hen is only a rooster's wife, referred to as "the wife" (LINDSAY, 2006, p. 57 – 58); the others are respectively a penguin's human bride – "the penguin's bride" (LINDSAY, 2006, p. 66 – 68) – and a human sailor's bride – "the bo'sun's bride" (LINDSAY, 2006, p.104) –, both of them only mentioned in songs sung by male characters.

Norman Lindsay wrote *TMP* in 1918, during the First World War, while he was drawing war cartoons for the *Bulletin* and posters for Australia's recruitment drives. His brother had been killed in the Somme a year earlier and he was devastated (BLOOMFIELD, 1979, p. 28): arguably, a children's book could be a sort of escape from the war horrors to which he was submitted in his daily life. If food is an issue of great interest for children in general, lack of it during the war poses a threat to everyone; thus, the idea of never-ending food sounds comforting and sensible for a children's tale. In 1865, when *AAW* was published, the latest famine known in Europe had been the Great Famine in Ireland in from 1846 to 1851, a time too far in the past for young children, but perhaps close enough to haunt their parents' memories. Although the two authors lived in diverse contexts, what is undeniable is that they took food into serious consideration and treated it in a humorous as well as potentially frightening way – since living, aggressive, dubious, out-of-control food may amuse children as well as it may make them feel insecure.

4. Food

Admittedly, food is a popular theme in children's stories, films, cartoons and advertisements, but it is so ubiquitous in these three books, especially in *TMP* and *AAW*, that it deserves close attention. There is not one chapter in either of these stories in which food is not mentioned, and in *TTLG*, albeit not so often, it is also present as a key element, in addition to possibly being a source of inspiration for the title character.

The main character in *TMP* is Albert, a grumpy and rude anthropomorphic pudding whose greatest pleasure is to be constantly eaten. Even though Albert in his living form does not "walk with [his] head downwards" (CARROLL, 2000, p. 13), as Alice imagined the "Antipathies," his basin is not positioned under him, but on top of his head, as a hat, and his legs and arms come right out of his head, which is in fact his entire body. Therefore, it is reasonable to think that if the basin were regularly positioned, the Pudding's legs would be upwards and consequently, his head would be downwards. Albert is magic because, by means of two whistles and a turn of his basin, his flavor changes and he can be made into any other kind of pudding – from a steak-and-kidney pudding to jam rolls or apple dumplings; at the end of the meal, he is reformed to his original round shape without a mark left on his body: "It's a cut-an'-come-again Puddin'" (LINDSAY, 2006, p. 17).

Such a wonder is naturally coveted by pudding thieves – a Possum and a Wombat –, who will take every opportunity to steal him from his "Noble Pudding-owners," Bill Barnacle (a man) and Sam Sawnoff (a penguin), both former sailors, who also stole him from his original owner. According to the theme, the book is divided into

four Slices, which end with the characters eating and singing rowing songs, mostly about food and fights. These are actually the two main themes in the narrative: not only do the characters need to fight to recover their Pudding whenever he is stolen, they also seem to enjoy engaging in a brawl as much as they enjoy sitting round a camp fire eating and singing songs about food and rows.

The word "pudding" encompasses a range of dishes, savory or sweet. In England, it usually denotes a dessert course, such as a bread-and-butter pudding, but the steak and kidney pudding is also a British classic. Lindsay used the variety of dishes called "puddings" in Australia as inspiration for his Magic Pudding. Nevertheless, puddings are not the only foods mentioned in the story. On their way after the Pudding, through rural towns in the Australian bush, they meet several animals, among them Henderson Hedgehog, a nearly deaf hedgehog who is "horticulturing a cabbage" (LINDSAY, 2006, p. 49) in his garden; and an elderly dog named Benjimen Brandysnap carrying a basket of eggs (LINDSAY, 2006, p. 84). The dog owns a market garden (where Albert and his owners move in together at the end of the story), and grows vegetables, which he describes in a peculiar manner: "the radishes swarmed on the angry air" (LINDSAY, 2006, p. 124). Incidentally, he is one of the characters named after food – "brandy snaps" are sweet tubular casings filled with cream –; and another is Curry and Rice, a human cook from whom the pudding-owners have supposedly stolen Albert. Towards the ending, after one of several fights, both owners and thieves are arrested by a Constable, who is accompanied by the city Mayor, and the former constantly eats bananas and also thrusts them into the latter's mouth to calm him down (LINDSAY, 2006, p. 110 – 112). When they enter the Court House, they meet the Judge and the Usher, who are enjoying a game of cards over a bottle of port (LINDSAY, 2006, p. 115) – another relation to the *Alices*, since playing cards are personages in *AAW*.

The food theme pervades *AAW* as well, from the beginning, as Alice falls into the rabbit hole, to the end, when she wakes up from her dream and is called for tea by her sister. She tries a great variety of foods and drinks, which, while making her grow large and small, establish a rhythm to the narrative: whenever she drinks or eats anything, she knows that "*something* interesting is sure to happen" (CARROLL, 2000, p. 38). Apparently, she feels hungry all the time during her travel to Wonderland, since she only has a chance to eat or drink anything at the beginning of the adventure. Indeed, the only foods she eats are the bits of mushroom that change her size; a liquid from a bottle labeled "DRINK ME," which tastes like "a sort of mixed flavor of cherry-tart, custard, pine-apple, roast turkey, toffee, and hot buttered toast" (CARROLL, 2000, p. 16 – 17) – a sort of "magical drink" like the multi-flavored Pudding in *TMP*; "a very small cake, on which the words 'EAT ME' were beautifully marked in currants," (CARROLL, 2000, p. 18 – 19); and an unspecified liquid from another bottle that also makes her grow large and get stuck in a room (p. 38).

If she is not actually drinking or eating, she sees, thinks or talks about it. While she is falling down the rabbit-hole, she takes a jar labeled "ORANGE MARMALADE" (CARROLL, 2000, p. 13) from a shelf, which, to her disappointment, is empty; next, she worries about her cat Dinah's "saucer of milk at tea-time," and wonders if "cats eat bats" (CARROLL, 2000, p. 14). She talks about food, for example, when she meets the Hatter, the March Hare and the Dormouse at a tea party (CARROLL, 2000, p. 69) – an occasion in which only the hosts have tea, and not the guest –, they discuss various topics, including the lack of food on the table or the effect of time on meals

(CARROLL, 2000, p. 75). Later on, she talks about fish – "they have their tails in their mouths, and they're all over crumbs" (CARROLL, 2000, p. 103 – 104) – with the Gryphon and the Mock Turtle – "the thing Mock Turtle Soup is made from" (CARROLL, 2000, p. 94) –, who sing a song about a pie – "pie-crust, and gravy, and meat" (CARROLL, 2000, p. 107) – and another about soup: "Beautiful Soup, so rich and green" (CARROLL, 2000, p. 108).

Towards the end of the novel, Alice attends a trial, which, according to the title of chapter XI ("Who Stole the Tarts?"), is held to punish whoever has stolen some tarts. Again, food is a fundamental issue, and, again, it is food that she has in mind when she enters the courtroom. As she looks around trying to understand what is happening, she sees the tarts on a platter, which make her hungry: "I wish they'd get the trial done (…) and hand round the refreshments!" (CARROLL, 2000, p. 110); soon, a witness enters drinking tea and eating a piece of bread-and-butter (CARROLL, 2000, p. 113). The trial finishes when Alice confronts the Queen of Hearts and wakes up from her dream to have tea like a good English girl.

In *TTLG*, food is not as frequently mentioned as in *AAW*, but it is also present in several passages. Alice learns about peculiar insects, whose bodies are made of plum pudding, raisins, frumenty, mince pie, and bread-and-butter ("a bread-and-butter-fly") (CARROLL, 2000, p. 174 – 175), and hears a song about oysters (CARROLL, 2000, p. 183 – 187). After some brief mentions to eggs and jam, food is again the main conversational topic, with mentions to a ham sandwich, white and brown bread, bread-and-butter, and a plum cake (CARROLL, 2000, p. 223 – 230). This cake is not magic as the Magic Pudding, but it also has a sort of magic quality, because, being a Looking-glass cake, it should be handed "round first, and cut […] afterwards" (CARROLL, 2000, p. 231). Sandwiches and carrots are among the things carried by the White Knight, who has invented "a new pudding during the meat-course" (CARROLL, 2000, p. 242), made of blotting-paper, gunpowder and sealing-wax (CARROLL, 2000, p. 242 – 243), and who sings a song which mentions batter, dough, buttered rolls, wine, and mutton-pies made of butterflies (CARROLL, 2000, p. 244 – 246). At the end, after reaching the opposite edge of the chessboard, Alice becomes a Queen, and attends a dinner party, where she is introduced to a living leg of mutton and a talking plum pudding (CARROLL, 2000, p. 261 – 262).

Even though the Pudding in *TTLG* has a brief appearance and Albert is *the* Magic Pudding in the title, they both have a voice and personality, and they both sound rude as well as amusing. Unlike Albert, who often urges his companions to keep eating him, the pudding in *TTLG* feels outraged by the suggestion: "What impertinence!" said the Pudding. "I wonder how you'd like it, if I were to cut a slice out of *you*, you creature!" (CARROLL, 2000, p. 263). Naturally, Alice feels uncomfortable to be introduced to the mutton or the pudding, since she would no longer be able to eat them after making their acquaintance (CARROLL, 2000, p. 262 – 263). The characters in *TMP*, on the other hand, are not required such scrupulous manners and eat their Pudding heartily. Nevertheless, there is a moment when Albert reveals he might not be so enthusiastic about his condition, echoing his counterpart's words in *TTLG*: "'It's all very fine,' said the Puddin' gloomily, 'singing about the joys of being penguins and pirates, but how'd you like to be a Puddin' and be eaten all day long?'" (LINDSAY, 2006, p. 34)

The dinner party is the climax of *TTLG* and, after another song about fish, all the foods, dishes, bottles, forks and candles come to life and Alice's dream ends in a

turmoil, with her defying the Red and the White Queens' power, since they are mere chess pieces, after all. Whether this episode served as inspiration for Lindsay or not, for those who read both stories now, a relationship is established between them, or, at least, between the pudding characters. From a "walk-on part" in *TTLG* to the main character in *TMP*, in which Albert is the centre of all the other character's attention and the reason over which they fight.

5. Fighting

As demonstrated above, like in many children's stories, food is an important topic throughout Carroll's and Lindsay's books, and so is fighting, the other of the two major themes in the *TMP*. Even though the fights in *Alice* are mostly verbal arguments, whereas in *TMP* the characters often resort to kicking and punching, the three stories are similarly full of belligerence.

In *TMP*, Bunyip Bluegum leaves home because his Uncle's whiskers annoy him – they blow about in the wind and get into the soup – and, when he meets Albert, the Pudding, the latter immediately shows his bad manners and "his rough and ready way" (LINDSAY, 2006, p. 17). Then, they sing a song to tell Bunyip about the circumstances in which they became pudding-owners: by pushing the original owner off an iceberg and stealing the Pudding – Sam and Bill disagree on some points, "[f]or the night was dark and the flare went out" (LINDSAY, 2006, p. 21), but it is clearly suggested to the reader that the characters are not ideal role models. Also, the first time the thieves, the Wombat and the Possum, appear in the story, they have not stolen anything yet, but the owners decide to fight them because they suspect that they are "professional puddin'-thieves," (LINDSAY, 2006, p. 24).

The narrative of *TMP* is told in prose and poetry, mostly in song form, along with illustrations. Since two of the characters are former sailors, they often sing rowing songs about their rough life in the seas, which included physical and verbal abuses. The traumatic experience has probably influenced their rather inconsiderate attitudes, even toward people they seem to like and with whom they have fun and share meals. Their idea of having fun is often brutal, like in a demonstration of "breakfast humor," when Sam pushes Bill's face "into the Puddin' with great violence" (LINDSAY, 2006, p. 38 –39). After Albert has been stolen by the thieves, they must find him, and not everyone they accost to ask for information is kind; some of them, such as a Parrot and a Kookaburra, are very intimidating, and when the pudding-owners meet Bunyip's uncle on the road, they mistake him for a thieve in disguise and beat him. The fights between Pudding owners and thieves are described in detail:

> Out sprang Bill and Sam and set about the puddin'-thieves like a pair of windmills, giving them such a clip-clap clouting and a flip-flap flouting, that what with being punched and pounded, and clipped and clapped, they had only enough breath left to give two shrieks of despair while scrambling back into Watkin Wombat's Summer Residence, and banging the door behind them. (LINDSAY, 2006, p. 62 – 63)

In the Fourth (and last) Slice, Albert, his owners and thieves are all arrested in the town of Tooraloo for fighting in the streets and, after realizing the Judge is not

trustworthy and intends to put everyone in jail and eat the Pudding, the owners decide to dismiss him, assume control of the trial and judge the thieves. The trial, like the one in *AAW*, naturally ends up with everybody fighting; the owners manage to escape with the Pudding and decide to live together with Albert and Bunyip in Brandysnap's market garden, where Albert enjoys throwing "bits of bark at the cabbages" and pulling "faces at the little pickle onions, in order to make them squeak with terror." (LINDSAY, 2006, p. 137)

In *AAW*, Alice argues with herself and with most "people" she meets; often because they try to make her behave in a way with which she disagrees, or because she cannot understand their customs and ends up offending her interlocutors. She causes a misunderstanding by mentioning cats to a Mouse (CARROLL, 2000, p. 26 – 27) and has arguments with a Lory, who also argues with the Mouse, who disagrees with a Duck, while an Eaglet and a Dodo have a quarrel, and so do an old Crab and her daughter (CARROLL, 2000, p. 29 – 36). Alice is patronized by the Duchess, by the Caterpillar (CARROLL, 2000, p. 48) and by the Mock Turtle and the Gryphon, who provoke her by doubting her knowledge and memory; she is confronted by the Hatter, the March Hare and the Dormouse at the "Mad Tea-Party", and leaves after hearing she "shouldn't talk," a "piece of rudeness [that] was more than [she] could bear" (CARROLL, 2000, p. 77).

She is also mistreated by living playing cards who, as apparently everyone else, are afraid of the Queen of Hearts (CARROLL, 2000, p. 80); and by the Queen of Hearts herself, who, "crimson with fury" at Alice, screams, "Off with her head!" (CARROLL, 2000, p. 81 – 82) The croquet game in which Alice takes part involves fights between the "balls" (actually, hedgehogs, an animal also featured in *TMP*), this time physically. When she first meets the Duchess, a violent scene ends with the Duchess's cook throwing objects and Alice running away (CARROLL, 2000, p. 65 – 66). The final two chapters take place in the uproarious courthouse – like the one in *TMP* –, where everybody fights with everybody (CARROLL, 2000, p. 110 – 127) until Alice puts an end to the situation by confronting the pack of cards, and wakes up by the side of her sister on the riverbank.

In *TTLG*, quarrels are very common as well. Alice is conscious of proper manners and does not miss an opportunity to teach a lesson on how to behave to her cats or to the inhabitants of the other side of the mirror. They often try to teach her lessons, which usually lead to a disagreement. Live flowers criticize her (CARROLL, 2000, p. 157 – 161); she contradicts the Red Queen for talking nonsense (CARROLL, 2000, p. 162); the Guard on a train she catches is rude (CARROLL, 2000, p. 169 – 170); and, when she meets the twin brothers Tweedledum and Tweedledee, the very topic of the chapter is fighting. This chapter and its characters, as well as chapters VI ("Humpty Dumpty") and VIII ("The Lion and the Unicorn") are based on nursery rhymes popular in England at the time the book was published, being promptly recognizable by the Victorian child reader. The twin brothers' nursery rhyme talks about a battle over Tweedledum's rattle, supposedly spoiled by his brother; in the end, they are frightened away by a "monstrous crow" (CARROLL, 2000, p.181) and the battle never takes place.

Humpty Dumpty is another character recognized because of his nursery rhyme – *Humpty Dumpty sat on a wall: / Humpty Dumpty had a great fall* – (CARROLL, 2000, p. 207). He criticizes Alice's name and ordinary face (CARROLL, 2000, p. 219), scolds her for being semantically inaccurate, and finishes the conversation in an unfriendly way (CARROLL, 2000, p. 220). The next chapter is also about a fight between characters of a nursery rhyme and, again, several characters row with Alice

and with each other. The Lion, symbolizing England, and the Unicorn, Scotland, "*were fighting for the crown; / The Lion beat the Unicorn all round the town*" (CARROLL, 2000, p. 226), and Alice is among the spectators of the fight. This is the first time that there is actually a physical fight, although it is not described in detail as those in *TMP*. They soon stop "for refreshments" (CARROLL, 2000, p. 227) and immediately start intimidating Alice by criticizing her appearance – "monster" – and inability to cut the looking-glass cake (CARROLL, 2000, p. 228 – 230).

The next chapter also contains a physical fight, a horse battle between the Red and the White Knights (CARROLL, 2000, p. 234 – 235). This time, there is more violence suggested: "they began banging away at such fury that Alice got behind a tree to be out of the way of the blows" (CARROLL, 2000, p. 234), but the battle finishes with the opponents shaking hands. Chapter IX ("Queen Alice") is the long end chapter, when the dream ends, after a sequence of disagreements with the Queens. When Alice decides she will not stand that behavior any longer, she "jump[s] up and seize[s] the tablecloth with both hands: one good pull, and plates, dishes, guests, and candles c[o]me crashing down together in a heap on the floor" (CARROLL, 2000, p. 266).

Even though the fights are mostly arguments, they are as an important element in the narrative of both *Alice* books as they are in *TMP*. Apart from serving as further evidence of Lindsay's inspiration for *TMP*, it also supports his thoughts concerning what children enjoy about stories: food and fighting – not only in Victorian England or early-twentieth-century Australia, but still in our days, considering the three books' lasting popularity, as well as the ubiquity of these themes in children's stories, comic books, films and cartoons.

6. Poetry, Songs and Parody

Food and fighting are not the only elements shared by the three stories. All of them are narrated in prose and poetry, with a great number of songs, as well as poetic elements, such as assonance, alliteration and rhyming, within the prose.

Carroll and Lindsay were poets, and the latter wrote all the poems and songs in *TMP*; however, only one of the songs is possibly, and partly, a parody: "The Penguin Bold" – *To see the penguin out at sea, / And watch how he behaves, / Would prove that penguins cannot be / And never shall be slaves* (LINDSAY, 2006, p. 32) –, which sounds similar to "Rule, Britannia", the patriotic British naval song by James Thomson and Thomas Arne (1740) – *Rule, Britannia! Rule the waves:/ Britons never will be slaves*. As stated above, *TMP* was written and published during World War I, a period when Australia, as a dominion of the British Empire, and thus part of the Britons, sent troops to fight Germany. The relationship between the English and Australians, both ruled by the same crown – the former representing the center of an empire and the latter, the periphery, the "other" or "the Antipodean" –, is diversely approached in Carroll and Lindsay.

Whereas the Antipodes are briefly mentioned in *AAW*, and never appear in the story, in the Australian narrative, "Englishness" is treated as part of their culture. The pudding thieves are not described as actually being Englishmen, but they allege to be so in order to avoid taking off their hats and having their disguise unveiled: "An Englishman's hat is his castle, and Top-hats are sacred things" (LINDSAY, 2006, p. 107). Earlier on, having hidden the Pudding under his hat, the Wombat was forced to

take it off as the *National* Anthem was sung (LINDSAY, 2006, p. 94 – 95), and now they want to prevent the pudding owners from using the same strategy:

> 'No singing "God save the King", neither,' said the other bell-topperer. 'Let your conduct be noble, and never sing the National Anthem to people wearing bell-toppers.' (LINDSAY, 2006, p. 107)

The national anthem is "God Save the Queen", then sung equally by English and Australian subjects, and only replaced with "Advance Australia Fair" in 1984. In 1918, when *TMP* was published, the monarch was a King, George V, and thus the anthem is called "God Save the *King*". Top hats are mentioned for a reason here, since, after a period in 1910 working for the *Punch* in London, where his talent did not receive the respect and reverence he thought he deserved, Lindsay had a serious argument that ended with him "jumping on his hated, unworn top-hat until it was shapeless – a top-hat was a symbol of what Linsday hated most in Britain and in the British" (JENSEN, 1989, p. 4). The author's feelings might have been another reason for him to "respond" to the English classics and to his antipodean fellow poet.

The two *Alices* open with a poem, and *TTLG* also closes with one, like *TMP*. Musical and poetic parodies are used by the two authors: in fact, most poems in both *Alice* books are parodies, such as *How doth the little crocodile / Improve his shining tail (AAW*), a parody of "Against Idleness and Mischief" (1715) by Isaac Watts (1674 – 1748): *How doth the little busy bee / Improve each shining hour*. Watts was a theologian, a writer of religious hymns and a Christian man, like Carroll, who was an Anglican deacon, a position that did not prevent him from satirizing his society, and its religious and moral lessons. "You are old, Father William" is a parody of "The Old Man's Comforts and How He Gained Them" by Robert Southey (1774 – 1843), which ends with the verses *In the days of my youth I remember'd my God! / And He hath not forgotten my age* (GARDNER, 2000, p. 49), whereas Carroll's parody ends with the verses *Do you think I can listen all day to such a stuff? / Be off, or I'll kick you downstairs!* (CARROLL, 2000, p. 50). Other examples in *AAW* are *Speak roughly to your little boy,* the weird lullaby which the Duchess sings to her baby (CARROLL, 2000, p. 62), a parody of "Speak Gently," attributed to G. W. Langford or David Bates (circa 1849); and *Twinkle, twinkle, little bat*, sung by the Hatter, a parody of "The Star" by Jane Taylor – *Twinkle, twinkle, little star* (GARDNER, 2000, p. 74).

TTLG presents the aforementioned nursery rhymes in their original version, but it contains poems inspired by previous poems and songs. One example is the poem repeated by Humpty Dumpty, which contains the verses *In summer, when the days are long, / Perhaps you understand the song*, probably inspired by "Summer Days" by Wathen Mark Wilks Call (1717 – 1870): *In summer, when the days were long, / We walked two friends, in field and wood* (GARDNER, 2000, p. 216 – 217). Other examples are: "Sitting on a Gate" (GARDNER, 2000, p. 244 – 247), a parody of William Wordsworth's "Resolution and Independence" (GARDNER, 2000, p. 246); and *To the Looking-Glass world it was Alice that said /'I've a scepter in hand I've a crown on my head* (CARROLL, 2000, p. 260), a parody of "Bonny Dundee", a song from the play "The Doom of Devergoil" by Walter Scott (1771 – 1832): *To the Lords of Convention 'twas Claver'se who spoke* (GARDNER, 2000, p. 260).

Another important point in Kristeva's account of the Bakhtinian concept of "dialogism" is what she called its dynamic and revolutionary essence, including criticism of dogma and subversion of authority, elements also present in the children's books discussed in this article – which makes her views subjectively adequate to guide this reflection. What the parodies in the three stories have in common is a sort

of contempt for rules and authority, especially when the time they were written and their authors' backgrounds are taken into account. Carroll was a Victorian teacher and a religious man, and Lindsay could not be considered a progressive thinker either. Nonetheless, both authors revolutionized children's literature by taking the child's side against the figures of authority in their cultures. By burlesquing these figures as well as institutions and their rules, they also challenged the authority of their readers' parents and teachers, who were, and still are, responsible for the decisions about what children should read.

7. Satire of Authority

The *Alice* books have been object of innumerable fields of study and scholarly perspectives, ranging from philosophy and psychology to linguistics, terminology and history, and have been read by both adults and children for various reasons, humor certainly among them. Humor, whether in form of song parody, puns, nonsense, or even satire of religion and politics, has proved to be appealing to both child and adult readers. All children are somehow submitted to adult authority and, at home or at school, they are taught about conventions, hierarchy, proper social behavior, etiquette and obedience. Frequently, perhaps out of a sense of responsibility, authors and publishers treat children's books as educational tools, a point of view which is not a problem in itself, but which may hamper children's amusement for the sake of a faint idea of duty. This line of thought prioritizes correctness, or adequacy, based on adult criteria, undervaluing the child's point of view. Carroll was a pioneer in children's literature when he challenged this norm, by putting himself in the child's position and writing *to* rather than *for* the child, which apparently was Lindsay's idea as well. The three stories satirize social conventions and even legal norms, with several figures of authority depicted as objects of ridicule.

The moral and behavioral lessons to which Alice is constantly submitted are not passively received by her, on the contrary, she tends to question orders or thoughts that do not seem logic or reasonable, which means that she is able to perceive patterns of behavior and hierarchy in the society where she lives, and that she will not necessarily agree with all of them. In a well-known passage of *AAW*, while the Duchess tries to find a moral in everything, Alice thinks to herself: "How fond she is of finding morals in things!" (CARROLL, 2000, p. 22). This hint of irony reflects the author's views concerning children's stories, which were usually meant to control or manipulate the readers into acting according to what society, their families and teachers expect from them. As Finnish author and illustrator of children's and picture books Riitta Oittinen (2000, p. 125) points out, "the story is a parody that intentionally throws mud on all our 'sacred cows' like school, religion, babyhood and family life."

In *TMP* the satire of institutions and authorities is even more striking and also a source of amusement. Whereas Alice is aware of conventions such as only addressing someone to whom one has been introduced or the proper way to curtsey, the bush characters in *TMP* jeer the koalas' manners and praise a way of life more natural and free of strict conventions. A rude Parrot they meet on the road asks them for some tobacco, but judges by the looks of Bunyip Bluegum, the aristocratic koala, that he might not have any: "'You ain't got any tobacco,' he said scornfully to Bunyip Bluegum. 'I can see that at a glance. You're one of the non-smoking sort, all fur and feathers'" (LINDSAY, 2006, p.52). The koalas, Bunyip and his Uncle Wattleberry,

are fonder of social rules than the Pudding, his owners and most personages they meet on the road, not to mention the professional thieves. When Bunyip leaves home, outraged by his uncle's whiskers, he worries about the proper way to be called, "a Traveller or a swagman?" (LINDSAY, 2006, p. 12), since he does not carry a swag or a bag. After joining the Pudding Society, his habits change as he learns to enjoy pleasures he did not know in his own environment. Although his knowledge and oratory are valued by his companions and help them to deceive the thieves and recover the Pudding, what they most heartily praise is freedom, which they associate with simple life and habits such as smoking, eating and singing. Comfort is not fundamental or even welcomed:

> "Why, as I always say," said Bill, "if there's one thing more entrancin' than sittin' round a camp fire in the evenin' it's sitting round a camp fire in the mornin'. No bed and blankets and breakfast tables for Bill Barnacle." (LINDSAY, 2006, p. 37)

Alice, on the other hand, is keen to look after her kittens' hygiene and attitude, and in *TTLG*, she feels empathetic towards the White Queen and helps the latter when her shawl is blown away and a brush is entangled in her hair. Alice's attitude shows that she is a polite and considerate girl, but it does not prevent her from questioning the Queens or any other figure of authority, whenever she finds it necessary. She wakes up from her two dreams after defying the authority of Kings and Queens – in *AAW*, a pack of playing cards, and in *TTLG*, a set of chess pieces –, which is indeed her usual reaction throughout the two adventures: she conquers her fear and bravely confronts everyone who tries to intimidate her. Showing a keen sense of logic and justice, she does not take for granted the authority of those who act or speak nonsensically or unfairly – such as the verdict coming before hearing the witnesses in the trial in *AAW*, or the Queen comparing a hill to a valley in *TTLG*.

Chapter III – "A Caucus-Race and a Long Tale"– in *AAW* is full of these doubtful figures of authority, and the events satirize power and politics: a group of animals, including a Mouse, a Lory (incidentally, an Australian parrot), a Crab and a Dodo, all wet with giant Alice's tears, must find a way to get dry, and do not know what to do. The girl takes part in the discussion and "after a few minutes it seemed quite natural to Alice to find herself talking familiarly with them, as if she had known them all her life" (CARROLL, 2000, p. 29). More than feeling comfortable among strangers, she will question their decisions and the very foundations of their power:

> Indeed, she had a 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. (CARROLL, 2000, p. 29)

Arguably, since the book was dedicated to a real Alice Liddell and her sisters, and it is full of characters and references to the girls' life, the fictional Alice's personality and some of the events and conversations in the story are based on actual ones. According to Martin Gardner (2000, p. 27), editor of *The Annotated* Alice, these animals are caricatures of people close to the Liddells, including the author – as the Dodo – and the girls – Lorina, Alice's older sister, as the Lory, and Edith, her little sister, as the Eaglet. The argument between Alice and the Lory reflects a dispute over authority that is based in the feeble argument of age, thus questionable: she would not take orders from her older sister only because of her age. In fact, there is a phase in

any children's lives when they detect and challenge their parents', other adults' or older children's authority, which makes it an interesting issue to be raised in a children's book. In Carroll's novels, this challenge is a key feature in the character's personality and pervades the whole narrative.

Immediately after the argument with the Lory, the Mouse, described by the narrator as someone "who seemed to be a person of some authority among them" (CARROLL, 2000, p. 29), suggests he will manage to dry everyone by telling them a dry story. They are all wet after falling in a pool of giant Alice's tears and the girl agrees to listen to him, who starts to narrate an episode of the English History involving William the Conqueror and other historical figures. Since the names are difficult to pronounce, the events impossible to be followed by the audience, and the entire strategy inefficient to dry them, the Mouse's alleged authority is soon questioned and dismissed. Authority per se is thus not acknowledged, unless it can be proved in actuality rather than in theory or appearance.

In *TMP*, although the characters are not children like Alice, their views and attitude toward figures of authority are not distinct from hers, and include familial, legal and political authorities. If on the one hand Bunyip Bluegum leaves home claiming that he opposes his uncle's habit of growing whiskers, on the other hand, he declares he wants to see the world, indicating that the whiskers might be only an excuse for him to live his own life and get rid of familial rule. Later on, when the pudding-owners meet Uncle Wattleberry on the road, he is mistaken for a thief, and accordingly, spanked and humiliated. He demands respect for his status, claiming he is "an Uncle" (LINDSAY, 2006, p.78), and feels the more offended because his own nephew, although not taking part in the assault, does not condemn his companions emphatically enough. However, the arguments of family or age as hierarchical rights do not suffice, because they are deemed illogic, unreasonable and thus dismissible. Eventually, as he feels so outraged that he will not forgive them or admit his own responsibility, he is simply left behind:

> Seeing that there was no possibility of inducing Uncle Wattleberry to look at the affair in a reasonable light, they walked off and left him to continue his bounding and plunging for the amusement of the people of Bungledoo, who brought their chairs out on to the footpath in order to enjoy the sight at their ease. (LINDSAY, 2006, p. 77)

If the members of the "Noble Society of Puddin'-owners" have acquired their pudding by surreptitious, illegal procedures, they probably would not respect the law and its representatives, not even when they are supposed to be on their side. Accordingly, the representatives of Law, especially the Judges, are depicted as stupid, contemptible men, who seem to be more interested in food than in their duty. The episode of the trial in *AAW* shows the King of Hearts as an inept Judge, as well as the jurors, who do not know what they are supposed to do and are considered "stupid things" by Alice (CARROLL, 2000, p. 111). Besides, the Queen of Hearts, who keeps threatening and frightening her subjects, is not to be feared either, as the Gryphon tells Alice: "It's all her fancy, that: they never executes nobody." (p. 95). Not only the Judge, but also all the authorities in the town of Tooraloo in *TMP* – the Mayor, the Constable, and the Usher – are all equally incompetent and cowardly, so much so that the Pudding owners decide to judge the thieves without the interference of the authorities, following Bunyip's advice:

> "My advice," he said, "is this: try the case without the Judge; or, in other words, assume the legal functions of this defaulting personage in the bag-wig who is at present engaged in distending himself illegally with our Puddin'." (LINDSAY, 2006, p. 120)

The judge's wig is mentioned in *AAW* as well: when Alice enters the room and starts to identify the people and elements in the court of justice, she knows that the King of Hearts is the judge because he is wearing his crown over the wig, which was "certainly not becoming" (CARROLL, 2000, p. 111). His appearance matches his ineptitude and doubtful authority, allowing Alice to disobey his rules again.

As demonstrated, in the *Alices* as well as in *TMP*, authority must have a plausible reason to be acknowledged and respected, or it will be challenged, if not dismissed altogether. Nevertheless, Alice, as a child, is often divided between abiding by the rules (and thus behaving appropriately and not offending anybody) and departing from them. The bush characters, on the other hand, seem to have the matter of social conventions sorted out, as put succinctly by Albert:

> Politeness be sugared, politeness be hanged,
> Politeness be jumbled and tumbled and banged.
> It's simply a matter of putting on pace,
> Politeness has nothing to do with the case. (LINDSAY, 20006, p. 16)

8. Alice after the Pudding

After reading these works together and attentively, what becomes clear is that while children's stories are often meant for educational purposes, according to what adults – parents, educators, publishers – deem to be convenient for a child, both Carroll and Lindsay are more concerned about what and how children think and enjoy. More importantly, the three stories allow the child reader to question the adults' orders and behavior, and ultimately, their power over children. Lindsay goes even further in the satire of adults, society and authority by mocking the English and "Englishness" itself as a sign of affectation and phoniness. Besides, he does it from a peripheral point of view, which sounds like a blatant disregard for whatever authority might mean – be it political, legal or parental –, and precisely for the same reason, it also sounds irreverent and highly amusing. If his characters are not respectable English subjects, but only "the others", "the Antipodes", they are proudly conscious of their position and will not abase themselves before anyone or feel ashamed of their "rude and ready way" (LINDSAY, 2006, p. 17).

Another sign of this kind of complicity established between author/text and child reader is that the three stories offer plenty of mentions to food and fighting, without any sort of advice on nutrition or manners, for example. All Alice knows is that she should not have something labeled "poison" or that some foods may cause changes in her size. The foods and drinks are presented in the three narratives as elements of amusement or of magic – sometimes dangerous, but not for the same reasons they would be dangerous in the real world –, and proper manners are often questioned and ridiculed.

The characters in *TMP* are not classical heroes, who would risk their lives to help other people or who could be seen as role models. They are the Antipodes, after all, or rather the "Antipathies," with their deprecatory remarks, their contempt for comforts or good manners, their pride to be rude and often violent. Although they are sometimes in the position of victims (e.g., when they are robbed by the thieves), they

are not easily told apart from the so-called villains of the story. They cannot even be seen as brave, although they do manage to conquer their fear in order to recover their food. In a word, they cannot be called noble, although they affirm to be so, which might lead young readers to identify with them, since they look like some actual people. They might lack nobility, but show abundant charisma, albeit not the usual, "desirable", sort of charisma, if one considers parents or teachers who are concerned about providing their children with positive, educational examples by means of literature.

Alice is certainly the heroine of her two adventures, and not a "criminal", as the gang of the Pudding, but she is not the ideal role model either, if one expects a well-behaved, obedient Victorian girl. Her courage to defy all kinds of authority might be the greatest lesson this character can teach a child reader, which is evidence of how revolutionary Carroll was at his time. He made a choice for the child reader, by thinking of the child's amusement first. The same choice was made by Lindsay, decades later: beyond the similarities concerning themes, motifs, events and narrative choices, the most important feature uniting these three classical books is the way the authors almost dismiss the adults, who are usually in charge, to focus on the very reader to whom they wrote. Moreover, both authors seem to respect the readers' intelligence and write directly *to* them rather than *for* them, regardless of the interference of adults in the decision-making process.

It cannot be truly ascertained whether Lindsay consciously wrote *TMP* as an antipodean response to the English *Alices*, whether the allusions to Carroll's works and the British were intentional, whether the mention to the "Antipathies" in *AAW* provoked the Australian author into showing their side, or even whether the dinner-party episode indeed triggered the creation of Albert (since talking foods are a recurring motif in children's stories, games or cartoons). Be that as it may, his book established inter-textual relationships between the two universes to such an extent that it has cast new light on the *Alices.* After *TMP*, Alice's thoughts about "the Antipathies" in *AAW*, for example, have been re-signified, now illustrated with the bush characters and her peculiar manners, which work as foils to Victorian English Alice and her environment. In addition, her encounters and arguments with the inhabitants of Wonderland and of the Looking-Glass world have been enriched by the encounters and arguments in *TMP*, not to mention the new perspective on the relations between periphery and centre, and between children and their figures of authority.

Following Kristeva's thoughts, the possibility of re-reading classical novels as the *Alices* through the points of intersection with a new one such as *TMP* transforms both sides of this conversation. In addition to raising questions about originality and influence, this way to look at these three children's books, no longer only as individual works, invites readers and scholars to investigate why the Australian classic has not gained a similar status or popularity among the readers of the *Alices* all over the world. Furthermore, it justifies the translation of the former into more languages than the four into which it has been translated so far.

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