

The Political Game in *Alice Books*: Carroll's Satirical Vision of the Age

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After the success of his party in the last electoral campaign 1998, Tony Blair, the former Prime Minister of England commented saying:

‘We All Won!’

Just like in Alice in the Wonderland:

(The Independent)¹

Abstract

In 1865, Charles Lutwidge Dodgson, British Nonsense writer and mathematician, presented *Alice in the Wonderland* using Lewis Carroll as a penname. The story was classified as children fiction leaving all its embedded political symbols and bitter satire of the royals, army, parties and parliaments up to guessing and concluding till the real identity of the writer was revealed and the second part of the story *Through the Looking Glass and What Alice Found There* released in 1871. In these stories, Carroll satirically portrayed Britain as a wonderland for its political and social nonsenses describing the ruling system as a game. The queen, the king, the army, and the governors were depicted as playing cards and pawns of chess; each has his own role in this game and part of a larger scheme rules and laws. Politicians and parliaments, out of the new Darwinian vision, were no more than prestigious and high eloquent animals. Alice was a symbol of oppressed British citizen looking for an end for the political tunnel she fell in; all the resolutions and constitutional reforms did not fit her dreams or ambitions. This series became a political allegory that could be applied to the political discourse and critique in Media, journalism, literature and electoral campaigns every time and then; ‘fighting over the large piece of cake’

The Political Game in *Alice Books*: Carroll's Satirical Vision of the Age..... Inst. Mayada Zuhair Al-Khafaji , Asst. Prof. Ansam Yarub Khyoon

'off with their heads' and 'we all won' are still used. This study interested in shedding the light on political satire and the way Carroll applied it to express his attitude against the social and political flows at his time throughout the cartoonish characters, games and other symbols he portrayed.

Introduction

Britain at time of Alice has been identified as time of *Culture and Anarchy* as Mathew Arnold put it. Soon after the Queen Victoria claimed to the throne (1837-1901), rapid economic and social changes happened that made England the leading industrial power with an empire that occupied more than a quarter of the earth and population to be the empire where the sun never sets. Positively, such rapid developments enhanced kind of nationalist pride and optimistic view about future progress to grow. Yet, at the same time it allowed problems to accumulate such as social stresses, class conflicts, and pessimistic view about the ability of the British to cope, socially, politically, and psychologically with the age.

It was an age of exploiting steam power technology versus unregulated industrialization, great wealth for an expanding middle class versus massive poverty in slum neighborhoods and fast growing of urbanization versus depressed deterioration of rural England.²

Movements and theories like Darwinism referring to Charles Darwin's theory of evolution (*On the Origin of Species* was published in 1859) together with "positivism"³, a theory of natural science and logic contributed to sectarian controversy and religious doubt against an extreme reversion to strict biblical "fundamentalism".⁴ Materialism⁵ associated with Karl Marx's "Materialist Conception of History" was another challenge to orthodox belief. The Marxian influence on the London Office of the Communist League resulted in writing *The Manifesto of the Communist Party* in 1849 that emphasized the struggle between the working class and the bourgeois at that time.⁶ Feminism,⁷ on the other hand, contributed to the social and political unrest in reference to "the Women Question"⁸ of equality in educational, political, legal and economic status and rights.

Others like "Utilitarianism"⁹ embodied by Jeremy Bentham's philosophy of great happiness for great number of people. Utilitarians' or Philosophic Radicals' reforms made changes not merely in the British political life but British economic and social life. Private education 1832 (replaced by the public Education Act in 1870,) New Poor Law 1834, the repeal of Corn Laws and Free Trade in 1864 were among the prominent reforms that stirred the public opinion.¹⁰

The Political Game in *Alice Books*: Carroll's Satirical Vision of the Age..... Inst. Mayada Zuhair Al-Khafaji , Asst. Prof. Ansam Yarub Khyoon

However, a growing social consciousness among Victorians paved the way to many social reforms. The "Factory Acts"¹¹ to limit children laboring and working day were sponsored by the Earl of Shaftesbury. Efforts to improve housing reforms credited to Octavia Hill. Associations like the Salvation Army to feed and house London's poor organized by William Booth.¹²The Public Health Act of 1848 was indebted to Edwin Chadwick who wrote *A Report on the Sanitary Conditions of the Labouring Population*, published in 1842. The Act created a Central Board of Health to improve the sanitary conditions, supervise street cleaning and waste removal and offer safe supply of water in a way to eliminate the epidemic of cholera that severely hit the working-class communities from time to time (1831,1848,1853 and1866).¹³

Politically, the pressure for reform put the country on turmoil, continuous striking and demonstrations calling for fair and justice. Issues like people representation, elections, the franchise or the right to vote: who could vote? A man lived in a shire or in a borough? and the distribution of seats, in other words, democratizing parliamentary representation was the dominant problem of the age. Wilson in *English Literature* referred to men like William Cobbett who earlier called for parliamentary reforms as increasing people representation as well as reducing corruption and cynicism of politics which all had been achieved in the first Reform Bill in 1832 taking by that the first step toward the modern democracy in England.¹⁴Crane Brinton in *Modern Civilization* and Maria Frawley in *English Literature in Context* referred to the role of Chartism¹⁵ in supporting the petition of People's Charter as an attempt to establish the foundation of political democracy in the parliament. The Chartists focused on six issues: annual elected Parliaments; universal manhood suffrage; secret ballots; equal electoral districts; abolition of property requirements for Members of Parliament (MP)and salaries for (MP).Though the demands were rejected twice by the House of Common in 1839 and 1848, many of them were approved on throughout the century.¹⁶

The Parliament produced strong prime ministers who dealt with different issues and events such as the Irish Potato Famine 1845 and the Crimean War with Russia 1854.Rivals Disraeli and Gladstone leading the Conservative (Tories) and the Liberals (Whigs)parties were the most prominent prime ministers (the lion and the unicorn in *Alice in Wonderland*) ; their heated parliamentary exchange raised the conflict between the two parties till now.¹⁷

Literary Trends

For all its conflicts and anxieties, the Victorian age witnessed self-critical and intellectual literary activities. Rees, in *Britain 1815-1851*, referred to the powerful role of press in challenging, supporting and leading public opinion. Newspapers like the *Times* and the *Examiner* supported the idea that parliamentary reform was the great issue of the moment; the *Globe* used to debate the electoral system in Britain whilst the *Morning Chronicle* focused on discussing the distribution of seats and the franchise. Editors in Manchester, Newcastle and Sheffield reported all the parliamentary speeches and debates and commented on them; their comments reflected and directed the pressure for reform. While men such as Edward Baines in the *Leeds Mercury*, Thomas and James Thompson in the *Leicester Chronicle* and Charles and Richard Sutton in the *Nottingham Review*, all agitated against the unfair system of representation, others such as John Edward Taylor in the *Manchester Guardian*, Archibald Prentice in the *Manchester Times*, John Foster in the *Leeds Patriot* and Jonathan Crowther in the *Birmingham Journal*, all supported parliamentary reforms of some kind. Their links with the political unions justified their powerful impact upon public opinion and their directions.¹⁸

Beverly Ann Chin pointed out the important role of *Punch* Magazine; founded by Henry Mayhew and Ebenezer Landells in 1841. The *Punch* or the *London Charivari* was a British weekly magazine of humor and satire;¹⁹ most influential in 1840s and 50s. Its satiric commentaries, clever drawings and cartoons illustrated by such famous political cartoonists as George Cruikshank, George du Maurier, William Newman and Sir John Tenniel (Who also illustrated *Alice in Wonderland*) emphasized social and political consciousness and guided the pressure for reform. Notable authors who contributed at one time or another included Kingsley Amis, William Makepeace Thackeray, Sir Henry Lucy, Sylvia Plath, Penelope Fitzgerald and others.²⁰

Social-problem and "Condition of England"²¹ novels as Maria Frawley put it played more sophisticated role in Victorians' life. Novelists combined realistic social criticism with comedy and romantic sentiment to reflect their satiric vision to the socio-economic problems forcing by that the public opinion to find the right solution. New topics concerning the industrial revolution, harsh life, unfair laws and the need to social reforms depicted literary works at that time. In his masterpiece *Sybil or The Two Nations*, Benjamin Disraeli, a Tory Member of Parliament and the Prime Minister later, criticized "The Condition of the

The Political Game in *Alice Books*: Carroll's Satirical Vision of the Age..... Inst. Mayada Zuhair Al-Khafaji , Asst. Prof. Ansam Yarub Khyoon

People”²² dividing Britain into two nations “the Rich and the Poor” or in other words the Conservative and the Democratic. His vision of great British Empire became true. Charles Dickens with his sense of humor and almost caricature characters attacked the utilitarians in *Oliver Twist* and *Hard Times*. Dickens’ *David Copperfield* sharply portrayed social abuses of all kinds and helped in achieving reforms in prisons and schools. William Makepeace Thackeray, a satirist and humorous writer in *Punch*, made fun of the upper- class pretended manner in works like *The Book of Snobs*. In *Vanity Fair*, Thackeray cleverly satirized the concept of “gentlemen”²³ and officers at the time of Waterloo. Elizabeth Gaskell’s *Mary Barton and Ruth* concerned with the working-class abused by the work owners “capitalists”²⁴ and called for social reforms. Charles Kingsley’s *Alton Locker and Yeast* and *The Water Babies* associated critique of child labour with themes of evolution and moral education. Charlotte Bronte’s *Jane Eyre* and *Shirley* as well as Anne Bronte’s *Agnes Grey* exposed the condition of governess to criticize the political, economic and social conditions that restricted women. Their heroines struggled with the educational and occupational limitations imposed on women at that time.

A way from realism, Lewis Carroll explored the world of dream-like fantasy to project his political satire vision on reality. ²⁵ In *Alice’s Adventure in Wonderland* (1865) and *Through the Looking Glass* (1872), the target stories of this research, Carroll presented new type of political satire using symbolic logic and nonsense in a game- like argument.

Lewis Carroll and Political Satire

Lewis Carroll, pseudonym of Charles Lutwidge Dodgson (1832-1898), known as a mathematician, a logician, a clergyman and a member of the Governing Board of Christ Church to the end of his life. Critics like Martin Gardner regarded him as a Tory who was politically, religiously and personally conservative.

Francine F. Abele in her book *The political pamphlets and letters of Charles Lutwidge Dodgson*, revealed Dodgson’s deep concern in the important political issues of his day: the extension of the voting franchise, the fair redistribution of seats in the House of Commons, and methods of achieving proportional representation in the House. These issues applied to Ireland as well, especially relating to the concern over Ireland additional seats in the House. Dodgson's pamphlets and related letters of this period reflected his interests in ensuring minority representation and just outcomes in elections, eliminating, chance events and outside influences from the voting process.²⁶

The Political Game in *Alice Books*: Carroll's Satirical Vision of the Age..... Inst. Mayada Zuhair Al-Khafaji , Asst. Prof. Ansam Yarub Khyoon

Between 1871 and 1885, he wrote a series of pamphlets that he distributed to the directors of his college and university, to members of Parliament, and he also wrote letters to the *Pall Mall Gazette* and the *St. James Gazette*. His mathematical skills to promote fairness in political procedures and in the process contributed much to two fields: game theory and political science. In *A Method of Taking Votes*, Dodgson recommended a method of choosing a winner that permitted voters to change their votes when cycles were present in order to produce a consensus ranking based on inversion. This method developed into the coalition strategies he advocated for distributing seats to candidates in an ordered list in *The Principles of Parliamentary Representation* (item 30), which Duncan Black (1908-1991), the Scottish economist and political theorist, described as "the most interesting contribution to Political Science that has ever been made."²⁷

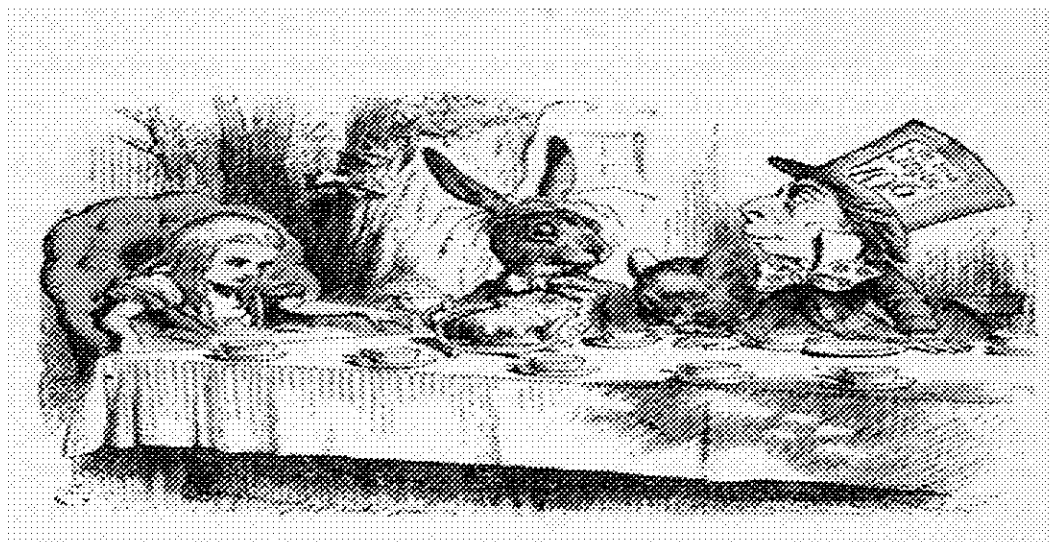
In 1865, Dodgson published the first book of *Alice's Adventure in Wonderland* under penname Lewis Carroll. Later in 1871, he released a sequel, *Through the Looking Glass and What Alice Found There* which included the famous poem "Jabberwocky. The Alice books became classics within few years of their publication while remained popular with their songs and poems among children since Victorian time till today. In these books, Carroll invented dream-like fantasy in which he satirically portrayed Britain as a wonderland, everything in it was upside -down and queer; characters, words and behavior. The animated card Queen and soldiers, the animals in the caucus race as well as the chess Queens and paws or the rival lion and unicorn were all part of the political game.²⁸ The game-like argument in Alice books relied on linguistic play and nonsense by which Carroll tried to make logic reasoning out of arbitrary behavior and meaningless words reflecting to political debates at his age.²⁹

Northrop Frye, in *Anatomy of Criticism*, classified Carroll's *Books* about *Alice in Wonderland* as "perfect **Menippean satire**" for their philosophical "extended dialogues and debates often conducted at banquet or party (e.g. the tea party) in which a group of loquacious eccentrics, pedants, literary people, and representatives of various professions or philosophical points of view serve to mistake ludicrous the attitudes and viewpoints they typify by the arguments they urge in their support."³⁰

With Sir John Tenniel's illustrations, the famous English satirical artist and political caricaturist,³¹ Carroll took the argument of logic and nonsense to its high level in Alice books. In the opening scene of *Alice in Wonderland*, Carroll made his point "what is the use of a book ... without

The Political Game in *Alice Books*: Carroll's Satirical Vision of the Age..... Inst. Mayada Zuhair Al-Khafaji , Asst. Prof. Ansam Yarub Khyoon

pictures or conversations?"³² Tenniel's drawings for both books placed them among the most famous literary illustrations ever made. They became even very compatible to Lewis Carroll's text.



A Mad Tea-party illustrated by Sir John Tenniel.³³

More precisely, Maria Frawley, in *English Literature in Context*, classified *Alice's Adventure in Wonderland* and *Through the Looking-Glass* as political satire for their witty references to the royalty represented by the ill-tempered red Queen and to the well-known animosity between Disraeli and Goldstone through the characters of the Unicorn and lion.³⁴

Political References in Alice Books

There were four major political games in Alice's Books, The Caucus Race, Croquet, Cards and Chess each game required different characteristics, the Caucus Race and Croquet require physical skills, and cards depended on luck and fortune while chess required share intellectual skills.³⁵

1. The Caucus Race :

After falling into wonderland, Alice went through many experiences one of them is swimming in her own pool of tears along with many animals and birds. They were all washed out to the bank "all dripping wet, cross, and uncomfortable."³⁶ In order to get dry, some of the "queer – looking party"³⁷ made plenty of suggestions on how to get dry yet they all followed the Dodo's suggestion which is a Caucus – Race. The race was a strange game for all of them that Alice had to ask "What is a Caucus – Race?"³⁸ The Dodo explained the race saying that the best way to explain it is by doing it :

The Political Game in *Alice Books*: Carroll's Satirical Vision of the Age..... Inst. Mayada Zuhair Al-Khafaji , Asst. Prof. Ansam Yarub Khyoon

First it marked out a race-course, in a sort of circle, ('the exact shape doesn't matter,' it said,) and then all the party were placed along the course, here and there. There was no 'One, two, three, and away,' but they began running when they liked, and left off when they liked, so that it was not easy to know when the race was over. However, when they had been running half an hour or so, and were quite dry again, the Dodo suddenly called out 'The race is over!' and they all crowded round it, panting, and asking, 'But who has won?'

This question the Dodo could not answer without a great deal of thought, and it sat for a long time with one finger pressed upon its forehead (the position in which you usually see Shakespeare, in the pictures of him), while the rest waited in silence. At last the Dodo said, '*everybody* has won, and all must have prizes.' (Carroll, p23)

At first glance the race looked like an incident from Carroll's dairy where Alice Liddell and her group; Duck (Reverend Robinson Duckworth), Dodo (Charles Lutwidge Dodgson), Lorina (the Lory) and Edith (Eaglet) were caught in rain during a boat trip.³⁹ It was during such trips that Dodgson wrote the Alice books.

Yet Reading between the lines would show Carroll's political allegory of elections which was a passion of his during that time. The term Caucus itself referred to "a meeting of the member or leaders of a political party to choose candidates or to decide policy."⁴⁰ Or it meant "a group of people with similar interests, often within a larger organization or political party."⁴¹ Dodgson was very much involved in politics in general. He wrote about committees, elections and proportionate representations⁴² yet he was much interested in the electoral system in particular. He published many articles about it and wanted to write a book about it so distributed his political pamphlets concerning elections with blank pages to his friends so as to provide him with criticism and suggestions.⁴³ Finally Dodgson managed to publish only a manuscript on elections.⁴⁴

The Dodo was a comic figure of Dodgson himself who had a stutter and pronounced his last name as Dodo – Dodgson. Dodgson called for a political meeting though his Caucus – Race to author some rules about elections.⁴⁵ In this imaginative game of drying out in Wonderland Dodgson provided us with a "charming and prescient description of a political process that was not invented in the 'real' world for another hundred years."⁴⁶ He started by stating that the nominating process should be ran on a course that is a "sort of a circle"⁴⁷ yet its exact "shape does not matter."⁴⁸ The candidates in Alice's party started their election race here and there without having numbers or even waiting for the starting single,

The Political Game in *Alice Books*: Carroll's Satirical Vision of the Age..... Inst. Mayada Zuhair Al-Khafaji , Asst. Prof. Ansam Yarub Khyoon

thus, they began their race whenever they wanted and finished it when they chose to. Hence it was not easy to know if the race was finished or not or who won. The same was true with the political elections for each candidate started running for office within his own campaign when he liked to and stopped when he realized that he could not attract more money, volunteers, media or even voters.⁴⁹ As it was the case at the end of every elections all parties, like Alice's party, turned to the media represented by the Dodo "panting to ask "but who has won?"⁵⁰

The Dodo did not respond quickly to this question, he took some time to think just as in real elections where time is needed to sort and count the votes. The Dodo ended his thinking and declared that "everybody has won, and all must have prizes."⁵¹ Carroll's concept of everyone has won was introduced in one of his articles on elections as the concept of 'no elections.'⁵² In all political references Lewis Carroll's real name, Charles Dodgson, was used hence according to 'The Dodgson Rule' when there is no dominant winner in elections and all candidates shared close number of votes, the result should be 'no elections.'⁵³ Dodgson in this article proposed two rather difficult methods for solving this situation but he provided us with a simpler method by giving prizes to all candidates instead of the highly complicated mathematical matrix proposed in his political writings.

Ironically, the prizes were placed in a box described as the box of comfits that very much resembles the ballot – box. If the results were good the comfits will taste good, if not the candidate will chock on it and some might even need a pat on the back.

Dodgson believed in making the elections secret till all elections were over as with the case of his race in which the runners did not know their progress or the result and had to turn to the press to know them. During Dodgson's time general elections gave updated results to all candidates a matter that led to "the oscillations of political power...everincreasing violence."⁵⁴ In an article he published in 18 Dec. 1873 entitled "A discussion of the various methods of procedures in conducting elections," Dodgson suggested numerous methods of elections that are still used in present elections and one of these methods was the 'Single Vote.'⁵⁵ In this method, Dodgson suggested replacing the name of the candidate with assigned marks "to discourage the elector from bracketing candidates together."⁵⁶ Dodgson suggestion was not applied till 1880 in general elections although it was applied in parliamentary elections as early as 1872 after admitting The Ballot Act 1872.⁵⁷

2. Croquet :

After the elections, Alice went through many other events and met many political figures till she finally met the queen of Wonderland in a game of croquet. Alice, after many obstacles and delays, managed to get into the garden she wished to see ever since she set her foot in Wonderland. The garden became the playground for croquet, a game she was invited to play by the queen of hearts. It was a very strange version of the game she used to :

Alice thought she had never seen such a curious croquet-ground in her life; it was all ridges and furrows; the balls were live hedgehogs, the mallets live flamingoes, and the soldiers had to double themselves up and to stand on their hands and feet, to make the arches.(Carroll, 84)

It seemed like after the game of elections Dodgson moved to the political game itself "all politics is a contest, or a series of contests, usually among identifiable players, with certain stakes at issue. Sometimes pursuant to designated rules, and often in accord with appropriate strategies and tactics."⁵⁸ Alice accepted to play the game assuming it was a pure simple croquet game but to her shock nothing was pure nor simple. Unlike the Caucus – Race, the croquet game was officiated by the queen who had the absolute power over the game including rules of the game, the equipment and of course the players. The causes race started in chaos while the croquet game was set with one order "'Get to your places!' shouted the Queen in a voice of thunder, and people began running about in all directions, tumbling up against each other; however, they got settled down in a minute or two, and the game began."⁵⁹

The queen was an experienced politician compared to Alice thus she manipulates the game of croquet to her advantage and put the rest of players to the disadvantage of merely responding to her version of the game. The queen's attitude during the game was adapted in modern politics and it came to be called Alice – in Wonderland Effect. This effect is explained as follows:

"If not all players follow the same rules, the players who have to respond to their opponent's rules are at a serious disadvantage. This creates the kind of confusion and alarm we call The Alice – In – Wonderland Effect."⁶⁰

Lewis Carroll criticized the British monarchy represented by the Queen and portrayed it "as absurd and inept as it is violent."⁶¹ Alice was a typical British girl raised to believe in "decency and fair play" but during

The Political Game in *Alice Books*: Carroll's Satirical Vision of the Age..... Inst. Mayada Zuhair Al-Khafaji , Asst. Prof. Ansam Yarub Khyoon

her first encounter in Wonderland, the Victorian world, decency shattered to pieces.⁶² The game was not important, the rules were not followed, the game did not end and most of the players were beheaded by the queen for the silliest of reasons. Ironically the queen who officiated the game was a game herself. The queen was a playing card who, along with the other cards, rules Wonderland.

3. Playing Cards:

Alice was invited by playing cards, represented by the queen of hearts to play croquet. Cards were considered as one of the most popular games played all over the world and each part of the world has its own unique design, method of playing and symbol for them.⁶³ The standard international playing cards consisted of 52 cards with four suits; two black suits that were the spades and clubs and two red that were the hearts and diamonds. Each suit had the same number of cards, shared the same symbol yet they differed in rank. The two was the lowest rank while the ace was considered the highest. Every suit resembled a figure taken from history but Lewis Carroll's cards represented figures from his own world. The three card gardeners that Alice first met were low rank black spade cards. Lewis made the gardeners spade cards because a spade was obviously a tool used for gardening. The same was true with all other suits in which soldiers were clubs because they were primitive form of weaponry, diamonds for courtiers to beatify the royal procession and hearts for the king, queen and their children. The guests were all kings and queens of the three other suits.

The cards were carefully described and distinguished from each other in the majesty's parade of cards :

First came ten soldiers carrying clubs; these were all shaped like the three gardeners, oblong and flat, with their hands and feet at the corners: next the ten courtiers; these were ornamented all over with diamonds, and walked two and two, as the soldiers did. After these came the royal children; there were ten of them, and the little dears came jumping merrily along hand in hand, in couples: they were all ornamented with hearts. (Carroll, p84)

The manner in which the cards behave was also carefully depicted like when the three gardeners "instantly threw themselves flat upon their faces," and the queen asked:

"who are these?" said the Queen, pointing to the three gardeners who were lying round the rose tree; for, you see, as they were lying on their faces, and the pattern on their backs was the same as the rest of the pack, she could not tell whether they were gardeners, or soldiers, or

The Political Game in *Alice Books*: Carroll's Satirical Vision of the Age..... Inst. Mayada Zuhair Al-Khafaji , Asst. Prof. Ansam Yarub Khyoon

courtiers, or three of her own children. So she shouted 'Turn them over!' (Carroll, p84)

Some critics believed the Queen of hearts to be Queen Victoria⁶⁴ herself.⁶⁵ Queen Victoria was usually portrayed as the queen of hearts in famous poems because the heart represented "Victoria's effective connection with her subjects."⁶⁶ Carroll's representation of Queen Victoria as bad tempered may relate to her later years as a ruler when she became extremely the opposite.⁶⁷

Other critics believed the Queen of hearts to be Queen Margaret⁶⁸ of the War of the Roses (1450 – 1484). The War of Roses was "a struggle for the throne of England between the Houses of Lancaster and York from 1450 to 1484. The crest of the House of Lancaster was a red rose while a white rose was adopted by the Yorks. Both houses were supported by extensive familial networks of feudal lords. In 1450, England was ruled by Henry VI of Lancaster. He was married to an egotistically harsh French noblewoman, Margaret of Anjou.⁶⁹

Whether the Queen of Hearts was Queen Victoria or Queen Margaret, Lewis Carroll was criticizing the British monarchy that was filled with absurdity and violence. The Queen simply has sentenced everyone to death for the silliest of reasons in a game for passing time let alone in using it in court. Alice was called for as an eye witness to a crime that she has not witnessed. The knave of hearts stole the tarts that the queen made for the king then he brought them back because he was afraid of the Queen's furry. A session was held to punish him yet the session was headed by the king, who was involved in the case, the Queen who was at the same time the accuser and twelve small animals who were threatened with decapitation throughout the whole trial. The court was a typical depiction of 19th century British courtrooms especially in the "bullying of jurors, witnesses and spectators...as the incompetent judge (conflict of interest his wife is the crime victim)."⁷⁰

Carroll, through Alice, was fed up with this type of "simulation of justice, a mock trial in which the death penalty was inevitable."⁷¹ So he dismisses their rule over him saying "you're nothing but a pack of cards." Once Alice realized that they were a pack of cards they all collapse to the ground and her nightmare of government dissolves.

Very few critics considered Alice to be a symbol of the English colonist who visited the wonderland she ruled and behaved as an oppressive ruler. She tried to force her manners strongly, and many times rudely, on the dwellers of this wonderland in which she was the

The Political Game in *Alice Books*: Carroll's Satirical Vision of the Age..... Inst. Mayada Zuhair Al-Khafaji , Asst. Prof. Ansam Yarub Khyoon

guest. C. Richard King in his book *Post-Colonial Americas* stated that Alice "know who she is and where she has come from and lives in wonderland with absolute knowledge of her superiority over the locals."⁷²

The playing cards played a unique role in Alice's Adventure. The card's violence and lack of sense convinced Alice there was no point in staying in wonderland anymore thus she ended her adventures by simply dismissing the cards and wonderland itself saying "you're nothing but a pack of cards."⁷³

4. Chess games

The political implication grew deeper in the second book of Alice *Through the Looking-glass and What Alice Found There* since the whole story has revolved around a game of chess; its symbolism, characters and themes. Choosing the chess pieces to the sequel of the playing cards in the first book was an appropriate choice according to Gardener, where the kings and the queens play the main role in these twisted monarchy games.⁷⁴ Chess literature throughout history was proved to be symbolic and encoded with political references. Jenny Adams referred that the game became a way to design political order as well as a way to imagine civic identities. The similarities between the game and society however inspired allegorists to go beyond the simple resemblance of social roles to that of political.⁷⁵ Thomas Middleton's *A Game at Chess* was a notable comic satirical play in the seventeenth century (1624). It was recognized as an allegory for the stormy relationship between Spain (the black pieces) and Great Britain (the white pieces); King James I of England as the White King and King Philip IV of Spain as the Black King.⁷⁶

Inspired by Middleton, Carroll emphasized the political allegory of chess game in *Through the Looking-glass and What Alice Found There* by setting the whole story on a given chess problem where Alice as a white pawn should play and win in eleven moves in order to be a queen. The moves as he denoted in his Preface to the 1897 edition to the book were designed to fit the sequence of the narrative and meet the laws of the game.⁷⁷ According to Scott Warner, these moves have an explicit metaphorical correspondence with the Wars of the Roses. He believed that Tim Burton's adoption of 'Alice in Wonderland' which was released in 2010, has confirmed the War of Roses symbolism.⁷⁸

Though the white and red colors of the chess pieces and pawns have been recognized by many critics as an allegory for the struggle over the throne between the Houses of Lancaster (the red rose) and York (the white rose), this study has supported the new thematic references to the

The Political Game in *Alice Books*: Carroll's Satirical Vision of the Age..... Inst. Mayada Zuhair Al-Khafaji , Asst. Prof. Ansam Yarub Khyoon

Houses of the Parliament.

Carroll's obsession with the politics and game theory as has been discussed in the introductory of this study, led him to transform the royal characters of Wonderland into animated chess pieces in a middle of a given chess problem; in face to face challenge. He wanted by that to minimize the role of royalty and satire their stupid behavior in being so easily manipulated by others. The list of dramatis personae which he arranged before the commencement of the game reflected the role and position of every character in this game as in real life. The Red Set represented by the Red Queen (Queen Victoria) and the Red King as well as their left and right knights (R. Knight and Carpenter) and rooks (Humpty Dumpty and the Lion - in reference to the Prime minister Goldstone)on one side of the chessboard (England). Symmetrically on the other side stood the White Set represented by the White Queen and the White King as well as their left and right knights (W. Knight and Unicorn- in reference to Disraeli) and rooks (Tweedledum and Tweedledee -the two Houses of Parliament).⁷⁹ The two sets have no Bishops as they seemed to be omitted from the list and substituted by (Crow, Walrus, sheep, and Aged man) for some reasons appealed religious for Warner and left unknown for Gardner.⁸⁰

The use of the mirror as a literary vehicle for the story in association with chess game has allowed for the introduction of the two symmetrical worlds that of reality and chess. The title of the story *Through the Looking -glass and What Alice Found There* suggested the "mirror-reflection motif"⁸¹ of the looking -glass world where things were just inverse reflections of reality; "go the other way" as Alice simply described.⁸²

Alice (Alice Liddell), the protagonist of the two books seemed to be a mirror-image of the curiosity of her generation. The "seven and a half- year old girl"⁸³ has been symbolically introduced to represent any naïve English individual (the minority) who chases a dream and seeks the hidden truth for not having it be true; this time behind the looking-glass. She should play the role of a pawn in this game and win in eleven moves though she was not listed. Being out of the list enhanced the idea that she did not belong to that world which she curiously wanted to discover. Her argument with her sister about pretending to be kings or queens has explored her dream to be a powerful and freewill person:

'Let's pretend we're kings and queens;' and her sister, who liked being very exact, had argued that they couldn't, because there were only two of them, and Alice had been reduced at last to say, 'Well, *you* can be one of them then, and *I'll* be all the rest.'" (Carroll,p5)

The Political Game in *Alice Books*: Carroll's Satirical Vision of the Age..... Inst. Mayada Zuhair Al-Khafaji , Asst. Prof. Ansam Yarub Khyoon

The dream grew into a strong wish when she met the Red Queen in her first move through 'The Garden of Live Flowers' to the country. What she found there made her believe that the world is "just like a large chessboard!"⁸⁴ and that people are just like chessmen each has a role in this great game. She declared her desire to participate in that game at least as a Pawn if not as a Queen which is an ultimate:

"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." (Carroll,p.28)

The satirical tone of this declaration has reflected Carroll deep intention to allow a large number of people (minority) joining the political process to be represented in the parliament through Fair Elections which became a legislated civil right in 1884 Reform Bill.⁸⁵ By these words Carroll, on the tongue of Alice his spokesperson, put the political theme of this game on board right from the first move of her nomination as a Pawn and straight forward toward being a queen in the eleventh.

In relevance to this idea, Carroll introduced the two wax-toy-like brothers Tweedledee and Tweedledum. When Alice lost her way out of the wood in the second move from Q's 3^d to Q's 4th, there were "two finger-posts pointing the same way, one marked 'TO TWEEDLEDUM HOUSE' and the other 'TO TWEEDLEDEE HOUSE'."⁸⁶ Alice spontaneously concluded "that they live in the *same* house!"⁸⁷ By the word HOUSE and in capital letters, Carroll here intended to extend the allegorical reference to the House of Parliament with its two Houses; the Lords and the Commons. The word 'House' in the first chapter of the story 'Looking -glass House' made an earlier metaphoric reference to the House of Parliament considering the mirror- reflection motif. In addition, realizing the role of Tweedledum and Tweedledee as the left and right Rooks (Castles or Houses) of the White Queen ,⁸⁸ would confirm this suggestion. The twins (Rooks/Castles or Houses) looked identical at the first sight but in fact they were "enantimorphs;"⁸⁹ or in other words a mirror-image of each another. Their "Contrariwise"⁹⁰ as Tweedledee kept telling Alice has been metaphorically designed by Carroll and brilliantly pictured by John Tenniel in his cartoons. Apparently the identical posture and the right -left position of these chess pieces on the chessboard as well as their role as the White Queen's Rooks (Castles) stood as a mirror-image of the two Parliamentary Houses though in humor satirical sense. In accordance to the rhyme,⁹¹ the battle that the twins seemed to have over a broken rattle could refer to the rivalry between the two Houses over the

The Political Game in *Alice Books*: Carroll's Satirical Vision of the Age..... Inst. Mayada Zuhair Al-Khafaji , Asst. Prof. Ansam Yarub Khyoon

amendment of certain political issues. In latest interviews with members of the House of Lords being asked what they know about the House of Lords; Baroness Massey of Darwen and Lord Wright of Richmond said:

Sometimes if a bill starts off in the House of Lords, like it has with the Children and Young People Bill, we try to make a good bill to go to the Commons for further revision... the House of Commons then send it back to us, not having accepted our amendments, and even, occasionally, we send it back to them again in a game...!⁹²

Before taking the seventh move, Alice met the White King in the square to her left (WQB6) where the Lion and the Unicorn were fighting for the possession of the White King's crown (in reference to the conflict between England and Scotland over the crown of William King.)⁹³

The *Oxford Dictionary of Nursery Rhymes* emphasized the political symbolism of "the lion and the unicorn" nursery rhyme mentioned in the story referring to the union of Scotland represented by the unicorn and England represented by the lion in the early seventeenth century which has resulted in a new British coat of arms that been used till today.⁹⁴

The lion and the unicorn were fighting for the crown
The lion beat the unicorn all around the town.
People are fighting for their lives just for that
Some gave them white bread, and some gave them brown;
Some gave them plum cake and drummed them out of town.
(Carroll, p.104)

Symbolically, Carroll played on this old traditional legend of enmity between these two animals to reflect the enmity between the two elected prime ministers; Benjamin Disraeli and William Gladstone. Their frequent electoral battle for the prime ministry and the presidency of the House of common was a mirror-image of the lion and unicorn battle for the crown.

'What a fight we might have for the crown, *now!*' the Unicorn said, looking slyly up at the crown, which the poor King was nearly shaking off his head, he trembled so much.
'I should win easy,' said the Lion.
'I'm not so sure of that,' said the Unicorn.
'Why, I beat you all round the town, you chicken!' the Lion replied angrily, half getting up as he spoke. (Carroll,p.109)

With Tenniel's caricatures the image became clearer when he illustrated the Lion and the Unicorn as masked actors in theatrical costume; Disraeli in a head mask of unicorn and Goldstone in a "skin" of lion playing their pantomimic part in the *Looking-glass* chess game as Frankie Morris put it In *Artist of Wonderland*.⁹⁵

By incorporating the lion and the unicorn in his story, Carroll came across the most important Parliamentary rivalry in the history of England

The Political Game in *Alice Books*: Carroll's Satirical Vision of the Age..... Inst. Mayada Zuhair Al-Khafaji , Asst. Prof. Ansam Yarub Khyoon

between the liberals' party (known as the Whigs) represented by Goldstone and the conservatives' party (known as the Tory) represented by Disraeli that continued from 1867 to 1885;⁹⁶ the left and the right wings as George Orwell pointed out.⁹⁷ Robert Blake, the British constitutional historian described them as "extraordinary politicians -but their personalities clashed and they heartily loathed each other."⁹⁸

Unlike Goldstone's domestic interests, Disraeli impressed Queen Victoria (Red Queen) with his foreign and imperial policy; he was with the purchase of the Suez Canal Company's shares and with passing the Royal Titles Act in 1876, making the Queen Empress of India. Nevertheless, in the general election of 1 April 1880, William Ewart Gladstone became four times Liberal Prime Minister of Great Britain after beating the Conservatives under Benjamin Disraeli in unfair parliamentary battle.⁹⁹

Increasing the satirical tone of unfair political game, the lion and the Unicorn argued over the size of the portions of the cake's slices; in relevance to Carroll's theory of " Fairness Redistribution and Proportional Representation"¹⁰⁰ of seats in relation to the number of votes received in an election. What the Lion (Goldstone) found it "fair play,"¹⁰¹ the Unicorn (Disraeli) found it unfair since the portion was one to two (one third of the total votes) leaving Alice (the Minority/Monster as the Unicorn Called her) without portion or in other words without fair representation:

'I say, this isn't fair!' cried the Unicorn, as Alice sat with the knife in her hand, very much puzzled how to begin. 'The Monster has given the Lion twice as much as me!'

'She's kept none for herself, anyhow,' said the Lion. 'Do you like plum-cake, Monster?' (Carroll, p.110)

In her book *The Pamphlets of Lewis Carroll*, Abeles stated that the Reform Bill presented by the Liberal Prime Minister Gladstone has suggested Dodgson's proportional representation and redistribution proposal side by side with the other important issues like the franchise extension and the increase of the electorate percentage. Dodgson's proposals passed the House of Common and the House of Lords debates and became laws in 1884-1885. In his diary entry 5 July, "he announced that his article (item 24) on "Parliamentary Elections"... had appeared in the *St. James's Gazette* that day."¹⁰²

However, toward the end of the game, in chapter nine, Alice made the ninth move and became the queen. In the tenth move, she castled the Red and White Queens and checkmated the Red King in the eleventh.

The Political Game in *Alice Books*: Carroll's Satirical Vision of the Age..... Inst. Mayada Zuhair Al-Khafaji , Asst. Prof. Ansam Yarub Khyoon

Though she won the game, Alice admitted that "...in all the History of England... there never was more than one queen at a time."¹⁰³ Suddenly all the candlesticks and dishes started to fly around the room as if in the midst of a tornado; in a reference to coming chaos. The checkmate move ended the story and Alice awaked from her Looking-Glass dream. Carroll's last question at the closing poem "Life, what is it but a dream?" suggested the main theme of his two books. Taking the dream as a deep desire for achieving certain ambitions, life then 'is but a deep desire' that we need to fulfill throughout our life. Alice's desire to be a queen came true at the end despite the challenges. Technically, Carroll used the dream motif as a means to escape the unfair reality seeking relief in the Wonderland in the first book and in the Looking-glass World in the second. Yet, what Alice found there was an inverted reflection of reality with its arbitrary and absurd. However, the predesigned movements she took in order to win in that chess game suggested that life 'is but a game' with great challenges.

Conclusions

By using the game of chess as the main setting of the second book and playing cards in the first book, Carroll created critical contradiction between the theme of power and that of free will. He suggested that there was a larger force guiding individuals through life and that all changes were predesigned. Alice's changes in her size in the first book and the shifts of places she experienced in the second were out of her will and guided by unseen powerful force. Ironically, it was Carroll's fair satirical power in Alice's wonder world verses the unfair political law in real world where free will seemed to be illusion.

Thirteen years later after *Through the Looking-glass and What Alice Found There*, Carroll's calling for fairness and the rights of minority representation in the Parliament found its way to the House of Parliament. The Reform Bill presented by the Liberal Prime Minister Gladstone has suggested Dodgson's proportional representation and redistribution proposal side by side with the other important issues like the franchise extension and the increase of the electorate percentage. Dodgson's proposals got the approval of the House of Common and the House of Lords and became an article in the Parliamentary Elections Laws (item24) in 1884-1885.

The Alice books were not just an encoded encyclopedia of the political world in which Carroll lived in, they have also reflected our modern world of politics thus politicians still quote these books and live by their representations. The books no longer restricted to the British,

The Political Game in *Alice Books*: Carroll's Satirical Vision of the Age..... Inst. Mayada Zuhair Al-Khafaji , Asst. Prof. Ansam Yarub Khyoon

they became a global treasure. In 2012 president Obama held an Alice in Wonderland theme party in the White House and he was accused by many politicians to have an Alice in wonderland attitude to terrorism.

The reason for this immortal reference to Alice's books might be Carroll's skillful transition from one political game to the other in gradual steps introducing political concepts that match the simplicity or difficulty of the game he chose to reflect. He started with step one the simple race of nomination and elections where everyone can win just by running or in other words pursuing or chasing his dream. Then, with step two, the level of the game was raised to match the requirements of holding a political position after being elected. The politician should participate in more than just physically and mentally demanding game as running. He should use a strategy and play by rules as well as playing with authority itself. Although the authority was portrayed as playing cards, that did not hinder the queen's will to execute anyone for no reason; it was her part in the game.

Playing with the authority in Alice was a call for rebellion and changing encouraged the young generation to checkmate the old one and be the authority themselves and thus a game of chess was introduced. At the end of both books, Alice -the new generation- ended her adventures by turning against royalty. Firstly, she simply dismissed the cards in wonderland describing them as "nothing but a pack of cards." Secondly, she "seized the tablecloth...one good pull," and everything just crushed; "turning fiercely upon the Red Queen, whom she considered as the cause of all the mischief," saying "As for you, I'll shake you...I will!"

Finally, using the cards or chess motif in each book helped Carroll to reflect his vision of politics as a pre-designed game "that's being played" since his age and is still being played all over the world with different faces and different names. The list of dramatis personae that he designed can be replaced by any name of any politician who may play similar role in real life.

Endnotes

¹ Michael Brown, "Parliament & Politics: Just like in Alice in Wonderland, 'we all won!'" The Independent (London, England). 1998. *High Beam Research*. (February 4, 2013)

² See *Victorian period*, under *periods of English literature* in M. H. Abrams, Geoffrey Galt Harpham , A Glossary of Literary Terms, Ninth Edition, (USA: Wadsworth Cengage Learning, 2009).

³ "Positivism is a philosophy of science based on the view that information derived from logical and mathematical treatments and reports of sensory experience is the exclusive source of all authoritative knowledge, "From Wikipedia, the free encyclopedia , (URL: <https://en.wikipedia.org/wiki/Positivism>), retrieved on 30/6/2013.

The Political Game in *Alice Books*: Carroll's Satirical Vision of the Age..... Inst. Mayada Zuhair Al-Khafaji , Asst. Prof. Ansam Yarub Khyoon

- ⁴ According to Oxford Dictionary 2004, it is “the practice of following very strictly the basic rules and teachings of any religion. quoted in Richard T. Antoun, *Understanding Fundamentalism: Christian, Islamic, and Jewish Movements* (Oxford: Altamira Press,2001),p.2.
- ⁵ A theory of socioeconomic development most commonly associated with Marxism, where changes in material conditions (technology and productive capacity) are the primary influences on how human society is organized; see (URL: [http://en.wikipedia.org/wiki/Materialism_\(disambiguation\)](http://en.wikipedia.org/wiki/Materialism_(disambiguation))), retrieved on 8 July 2013.
- ⁶ Crane Brinton, John B. Christopher and Robert Lee Wolff, *Modern Civilization: A History of the Last Five Centuries* (USA: PRINTICE-HALL,INC.,1957),pp. 421-3.
- ⁷ Abrams.
- ⁸ Women struggled in forcing forward reform of the educational, political, legal and economic institutions or practices in the period. Florence Nightingale known as an iconic women not only in nursing Britain soldiers during the Crimean War but as a leader of reforms such as training for army doctors and improving the role of nurses in military. “The Woman Question” became at the top of social reform discussion. Maria Frawley “The Victorian Age,1832-1901,”in Paul Poplawski,ed. *English Literature in Context* (Cambridge: Cambridge University Press,2008),p.415.
- ⁹ According to Stanford Encyclopedia of Philosophy, Utilitarianism is defined as one of the most powerful and persuasive approaches to normative ethics in the history of philosophy. Stanford Encyclopedia of Philosophy ,”History of Utilitarianism”(URL:<http://plato.stanford.edu/entries/utilitarianism-history/>), retrieved on 8, July 2013.
- ¹⁰ Brinton, PP. 438-9. See also Frawley pp.412-3.
- ¹¹ The Act of 1833 included forbidding child labor entirely below the age of nine and restricting it to nine hours for those below eighteen. See Ibid.,p.440.
- ¹² Beverly Ann Chin, Denny Wolfe, Jeffrey Copland and et al, “The Victorian Age” in *GLENCO LITERATURE: British Literature* (NY: Glencoe/ McGraw-Hill, 2003), p.808.
- ¹³ Frawley, p.414.
- ¹⁴ John Bugess Wilson, *English Literature: A Survey for Students* (London: Longmans, 1965),p.234.
- ¹⁵ Chartism was one of the major reform movements that played a major role in the political situations of 1830’s and 1840’s and disturbed the conservative classes. See also Brinton, P. 441.
- ¹⁶ Frawley, p.414. See also Brinton, P. 441.
- ¹⁷ The Liberals (Whigs) had an electoral base ranging from the old great families represented by Grey and Palmerston to the little and big businessmen, the dissidents and the radical white-collar men. The Conservative (Tories) had an electoral base, first under Peel and then under Disraeli, ranging from the country gentlemen, army and navy officers, and Anglican clergymen to the agricultural laborers, the small townspeople, and some of the urban white-collar and working class. Both of these parties appealed to the people and to love of Queen and country.Despite the conflict, the two-party system was the core of democracy in Britain toward achieving political compromise unlike the multi-party system. See Brinton, P. 436. See also Chin, p. 807.
- ¹⁸ R. A. Rees, *Longman History Studies in Depth: Britain 1815-1851*(UK: Longman, 1998), p.22.
- ¹⁹ M. H. Abrams described satire as “the literary art of diminishing or derogating a subject by making it ridiculous and evoking toward it attitudes of amusement, contempt, scorn, or indignation.” Abrams.

The Political Game in *Alice Books*: Carroll's Satirical Vision of the Age..... Inst. Mayada Zuhair Al-Khafaji , Asst. Prof. Ansam Yarub Khyoon

- ²⁰ Chin, p. 810. See also Wikipedia, "Punch" (URL:[https://en.wikipedia.org/wiki/Punch_\(magazine\)](https://en.wikipedia.org/wiki/Punch_(magazine))), retrieved in 28/7/2013).
- ²¹ Frawley, p.439.
- ²² Rees, p.38.
- ²³ John Henry Cardinal Newman presented the concept of a gentleman in *The Idea of University* 1852 . See George P. Landow, "Newman on the Gentleman" (URL: Victorian.com), accessed 1/8/2013).
- ²⁴ Wilson, p. 242.
- ²⁵ Chin, pp. 810-11.
- ²⁶ Francine F. Abele. Ed. *The Political Pamphlets and Letters of Charles Lutwidge Dodgson and Related Pieces: A Mathematical Approach*. Charlottesville: Lewis Carroll Society of North America/U. of Virginia Press, 2001.
- ²⁷ Quoted in *ibid*.
- ²⁸ Frawley, p.445.
- ²⁹ Seth Lerer, *Children's Literature: A Reader's History, from Aesop to Harry Potter* (Chicago: The University of Chicago Press, 2008), p. 193 and 196.
- ³⁰ One type of indirect satire is Menippean satire, modeled on a Greek form developed by the Cynic philosopher Menippus. It is sometimes called Varronian satire, after a Roman imitator, Varro; Such satires are written in prose, usually with interpolations of verse, and constitute a miscellaneous form often held together by a loosely constructed narrative. See "Satire" in M. H. Abrams, Geoffrey Galt Harpham, *A Glossary of Literary Terms*, Ninth Edition, (USA: Wadsworth Cengage Learning, 2009).
- ³¹ Sir John Tenniel was a London-born (1820-1914) English illustrator and caricaturist who's most notable work includes illustrating classic literary works such as Aesop's Fables and Alice in Wonderland. He also supplied Punch magazine with 50 years of political cartoons from 1851-1901. He is best remembered today for his illustrations to Lewis Carroll's Alice's Adventures in Wonderland and Through the Looking-Glass. Tenniel's Alice drawings were used as a model for the costumes in Paramount Pictures' 1933 Alice in Wonderland and all subsequent iterations including Disney's animated Alice in Wonderland and Tim Burton's 2010 interpretation. See "Sir John Tenniel" *Britannica Encyclopedia* (URL: <http://www.britannica.com/EBchecked/topic/587381/Sir-John-Tenniel?overlay=true&assemblyId=153195>), accessed in 28/7/2013).
- ³² Lewis Carroll, *Alice In Wonderland: A Norton Critical Edition*, 2nd. Edition, edited by Donald J. Gray (NY: W.W. Norton Company, 1992), p.7.
- ³³ Carroll, p.54.
- ³⁴ Frawley, p.445.
- ³⁵ Wim Tigges. *Anatomy of Literary Nonsense*. (Netherlands: Rodopi publishers, 1988), P158.
- ³⁶ Lewis Carroll, *Alice In Wonderland*. 2nd edition. (New York: W.W.Norton & Company, INC, 1992), p21.
- ³⁷ *Ibid*.
- ³⁸ *Ibid.*, p22.
- ³⁹ Donald J. Gray. Editor. *Alice In Wonderland : A Norton Critical Edition*. 2nd edition. (New York: W.W.Norton & Company, INC, 1992), p20 and p264. See also "Alice Adventures in Wonderland" Wikipedia the free online encyclopedia. Retrieved at 12 march 2014.
- ⁴⁰ "Caucus," *Oxford Advanced Learner's Dictionary of Current English*. Oxford: Oxford University Press, 2007 P233
- ⁴¹ *Ibid*.
- ⁴² He also wrote booklet on Parliamentary Representations that was published in 1884.

The Political Game in *Alice Books*: Carroll's Satirical Vision of the Age..... Inst. Mayada Zuhair Al-Khafaji , Asst. Prof. Ansam Yarub Khyoon

- ⁴³ Black Duncan. *The Theory of Committee and Elections* (Cambridge : Cambridge University Press, 2010), p190
- ⁴⁴ An election is a *formal decision-making process* by which a population chooses an individual to hold elected status [public office]. Elections have been the usual mechanism by which modern *representative democracy* has operated since the 17th century. "Election" Wikipedia the free online encyclopedia. Retrived at 12 march 2014.
- ⁴⁵ James R. Kincaid. *Annoying The Victorians* (USA: Routledge, 1995), p 95
- ⁴⁶ Larry M. Bartels. *Presidential Primaries and the Dynamics of Public Choice*. (Princeton: Princeton University press, 1988), p273
- ⁴⁷ Carroll, p31
- ⁴⁸ Ibid
- ⁴⁹ Stuart Dodgson Collingwood, *The Life and Letters of Lewis Carroll* (USA: Boucher Press, 2011)
- ⁵⁰ Carroll, p 31
- ⁵¹ Ibid
- ⁵² Nicolaus Tideman. *Collective decisions and Voting : The Potential of Public Choice*,(New York: Ashgate, 2006), p196
- ⁵³ Ibid
- ⁵⁴ Collingwood
- ⁵⁵ Duncan, p189
- ⁵⁶ Ibid
- ⁵⁷ "The Ballot Act 1872," Wikipedia the Free Online Encyclopedia. Retrieved at 14 March, 2014.
- ⁵⁸ Neal Riemer and Douglas W. Simon. *The New World Of Politics : An Introduction To Political Science* 4th Ed (USA: Collegiate Press, 1997), p4
- ⁵⁹ Carroll, p 84
- ⁶⁰ Garner, p84.
- ⁶¹ Sue Grand. *The Hero in The Mirror : From Fear to Fortitude* (New York: Taylor & Francis Group Ltd, 2010), p100.
- ⁶² Ibid, 103
- ⁶³ Carroll, p 86
- ⁶⁴ Queen Victoria (Alexandrina Victoria; 24 May 1819 – 22 January 1901) was the monarch of the United Kingdom of Great Britain and Ireland from 20 June 1837 until her death."Queen Victoria," Wikipedia the freeonline encyclopedia. Retrived on 16 march 2014.
- ⁶⁵ John Plunkett. *Queen Victoria First Media Monarch*. Oxford: Oxford University Press, 2003), p123.
- ⁶⁶ Ibid.
- ⁶⁷ Robert Van Krieken, *Celebrity Society*. (New York : Routledge, 2012), p 45.
- ⁶⁸ Margaret of Anjou (French: *Marguerite d'Anjou*) (23 March 1430 – 25 August 1482) was the wife of King Henry VI of England. As such, she was Queen consort of England from 1445 to 1461 and again from 1470 to 1471. She also claimed to be Queen consort of France from 1445 to 1453. She was one of the principal figures in the series of dynastic civil wars known as the Wars of the Roses and at times personally led the Lancastrian faction. "Margaret of Anjou," wikipedia the free online encyclopedia. Retrieved at 20 March 2014.
- ⁶⁹ Scott Warner, "Tempest in a Tea Cup With Malice Aforethought: Wars of the Roses Symbolism in Tim Burton's "Alice in Wonderland"" 28/4/2014, web.
- ⁷⁰ Richard A Pasner. *Law and Literature*.3rd ed. (USA: Harvard University Press, 2009), p72
- ⁷¹ Sue Grand. *The Hero In The Mirror : From Fear to Fortitude*.(New York: Taylor and Francis Group LLC, 2010), p100

The Political Game in *Alice Books*: Carroll's Satirical Vision of the Age..... Inst. Mayada Zuhair Al-Khafaji , Asst. Prof. Ansam Yarub Khyoon

⁷²C. Richard King. *Post Colonial Americas*. USA : University of Illinois Press, 2000), p43

⁷³ Carroll, p135.

⁷⁴ Gardner, p135.

⁷⁵ Jenny Adams, *Power play: The Literature and Politics of Chess in the Middle Ages* (USA: University of Pennsylvania press, 2006),p.3.

⁷⁶Paul Yachnin, "A Game at Chess and Chess Allegory" in (SED) *Studies in English Literature*, 1500-1900,Vol. 22, No. 2, *Elizabethan and Jacobean Drama*, Houston: Rice University (Spring, 1982), pp. 317-330

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⁷⁷ Carroll, Preface, np.

⁷⁸ Scott Warner, "Tempest in a Tea Cup With Malice Aforethought: Wars of the Roses Symbolism in Tim Burton's "Alice in Wonderland"" 28/4/2014, web. The Red Rose Army represented by the Red Queen (Margaret of Lancaster) the wife of the Red King (Henry VI)and the White Rose Army represented by the White Queen (Cicely Neville) the wife of (Richard of York) the White King.

⁷⁹ Ibid/

⁸⁰ Gardner. p. 136.

⁸¹ Grandeur,p.135.

⁸² Carroll,p.6.(12)

⁸³ Gardner, p. 138,141 . See also chapter five in Carroll,p.71.

⁸⁴ Carroll, p.28.

⁸⁵ Francine F. Abeles, *The Political Pamphlets*,p.8, 119.

⁸⁶ Carroll,p.46.

⁸⁷ Ibid.

⁸⁸ According to Warner's they may represent Edward IV's two sons that were murdered by Richard the Third; however there is no tangible evidence to corroborate this.

⁸⁹ Gardner,p.182.

⁹⁰ Carroll, p.48-9.

⁹¹ Written by John Byon, an eighteenth-century rhyme writer to describe a bitter rivalry between two composers. See Gardner,181.

⁹² www. parliament.uk

⁹³ **The Lion and the Unicorn** are symbols of the United Kingdom. They are appearing in the full Royal coat of arms of the United Kingdom. The lion stands for England and the unicorn for Scotland. The combination therefore dates back to the 1603 accession of James I of England who was already James VI of Scotland. The legend of the two animals may have been intensified by the Acts of Union 1707 at the time of William King (1663–1712);who might be the White King mentioned in Carroll's story.

⁹⁴ Gardner , p.226.

⁹⁵ Frankie Morris, In *Artist of Wonderland* (USA: University of Virginia press,2005),p.167.

⁹⁶ Robert Blake, "Disraeli and Gladstone: Opposing Forces" in *Disraeli* (London: Methuen,1969),p 346-466.

⁹⁷ George Orwell , *The Lion and the Unicorn: Socialism and the English Genius* (London: Secker and Warburg, 1941.) See also Sonia Orwell, and Ian Angus (eds.). *The Collected Essays, Journalism and Letters of George Orwell Volume 2: My Country Right or Left* (1940-1943) (Penguin).

⁹⁸ Robert Blake. Ibid.

⁹⁹ Helen Rappaport, *Queen Victoria: A Biographical Companion* (USA: ABC-CLIO, Inc. 2003) ,P.157.

¹⁰⁰ Abeles, p107, 110,119.

¹⁰¹ Carroll, p.109.

¹⁰² Abeles, P 118.

¹⁰³ Ibid. p141.

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المستخلص

اللعبة السياسية في سلسلة آليس القصصية: رؤية سياسية ساخرة عن العصر للكاتب لويس كارول

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في عام 1865 قدم شارلز لتويدج دوجوسن، كاتب ساخرو عالم رياضيات بريطاني، قصة بعنوان آليس في بلاد العجائب متخذاً من اسم كارول لويس اسماً مستعاراً له. نالت هذه القصة نصيبها من التفسير و التحليل لتصنف ضمن ادب خيال الاطفال وظل ما تحتويه من رموز سياسية وسخرية لاذعة من الشخوص الملكية والجيش والاحزاب والبرلمان متروكا للتخمين والتأويل حتى تم الافصاح عن هوية الكاتب الحقيقية وظهور الجزء الثاني للقصة عبر المرأة وما راته آليس هناك عام 1871 . حيث اطلق كارول اسم مدينة العجائب على بريطانيا ساخرا مما فيها من تناقضات سياسية واجتماعية واصفا الحكم فيها حسب رؤيته السياسية باللعبة . فقد صور الملك والملكة والجيش والحكام والاحزاب على شكل اوراق لعب او بياق شطرنج ليؤكد من خلال ذلك بان لكل منهم دوره في هذه اللعبة وهم بالتالي جزء من مخطط اكبر. وصور الساسة ورجال البرلمان ، حسب الرؤية الداروينية، على شكل حيوانات تتحدث بلباقة وكياسة عالية ليبين بانهم لم يرتقوا الى اكثر من ذلك. اما آليس، الفتاة الصغيرة فقد كانت رمزا للمواطن البريطاني المضطهد الذي يبحث عن مخرجا من المأزق السياسي الذي وقع فيه لان معظم القرارات والاصلاحات الدستورية لا تتسجم مع احلامه وطموحاته. تعتبر هذه السلسلة اليوم معجماً سياسياً تستخدم عباراته ومعانيه في الخطاب والنقد السياسي سواء في الاعلام و الادب والعمل الانتخابي؛ فعبارات مثل "الكل يتقاتل من اجل الكعكة" و"اقتعوا رؤوسهم" و"كلنا فزنا" لازالت تتردد على لسان الساسة حتى وقتنا الحاضر . تهتم هذه الدراسة بتسليط الضوء على الادب السياسي الساخر وكيف تمكن لويس كارول من توظيفه في كتابي آليس ليعبر عن رفضه لكل

The Political Game in *Alice Books*: Carroll's Satirical Vision of the Age..... Inst. Mayada Zuhair Al-Khafaji , Asst. Prof. Ansam Yarub Khyoon

السلبات الاجتماعية والسياسية التي اثرت في المجتمع الانكليزي في تلك الفترة من خلال الشخصيات والرموز الكاريكاتيرية التي قدمها في كتاباته.