

Э. Н. ШЕХТМАН

**УЧЕБНОЕ ПОСОБИЕ
ПО ДОМАШНЕМУ ЧТЕНИЮ
ПО КНИГАМ ЛЬЮИСА КЭРРОЛЛА**

**(Lewis Carroll. Alice's Adventures
in Wonderland. Through
the Looking-Glass)**

МИНИСТЕРСТВО ОБРАЗОВАНИЯ И НАУКИ
РОССИЙСКОЙ ФЕДЕРАЦИИ

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УЧЕБНОЕ ПОСОБИЕ ПО ДОМАШНЕМУ ЧТЕНИЮ
ПО КНИГАМ ЛЬЮИСА КЭРРОЛЛА
(LEWIS CARROLL. ALICE'S ADVENTURES IN
WONDERLAND. THROUGH THE LOOKING-GLASS)

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Ш54 **Учебное пособие по домашнему чтению по книгам Льюиса Кэрролла (Lewis Carroll. Alice's Adventures in Wonderland. Through the Looking-Glass) / Э. Н. Шехтман ; Мин-во образования и науки РФ, ФГБОУ ВПО «Оренб. гос. пед. ун-т». — Оренбург : Изд-во ОГПУ, 2014. — 28 с.**
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Пособие по домашнему чтению рассчитано на студентов старших курсов факультетов иностранных языков. Студентам предлагаются задания от изучения лексических единиц и контекстов их употребления до стилистических комментариев. При этом автор ориентируется на базовую подготовку по английскому языку, литературе Англии и стилистике. Пособие может быть использовано в качестве методического материала и на занятиях по аналитическому чтению.

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ПРЕДИСЛОВИЕ

Предлагаемое учебное пособие предназначено для студентов IV—V курсов языковых факультетов педвузов в качестве руководства по домашнему чтению сказок Льюиса Кэрролла «Приключения Алисы в Стране Чудес» и «Алиса в Зазеркалье» (по изданиям [2, 3]).

Изучение этих произведений предусмотрено программой по литературе Великобритании для студентов языковых факультетов. Разработка рассчитана на 12 занятий по домашнему чтению (24 аудиторных часа).

Сказки Льюиса Кэрролла обычно изучаются на младших курсах, когда студенты ещё только начинают овладевать навыком углублённого чтения. Представляется, что только на старших курсах студент может оценить во всей полноте своеобычность юмора абсурда, логические розыгрыши, язык, стиль и поэтику «Приключений Алисы в Стране Чудес» и «Алисы в Зазеркалье», чему призваны послужить вопросы и задания разработок. Заключительные занятия по каждой из книг рекомендуется провести в форме конференции, обсуждения докладов по предлагаемым темам.

Данные методические рекомендации апробированы в работе со студентами IV и V курсов английского отделения факультета иностранных языков ОГПУ в 1995—2012 годах.



Charles Lutwidge Dodgson (Lewis Carroll)
(1832—1898)

INTRODUCTION

Alice's Adventures in Wonderland (1865) and *Through the Looking-Glass* (1878) were written by a gifted lecturer in mathematics at Oxford whose real name was Charles Lutwidge Dodgson. Most of his life he busied himself with problems in logic and mathematics. The first of his two most famous books was written to amuse a young friend named Alice Liddell, daughter of Dean Liddell of Oxford, an outstanding classical scholar. These two books have ever delighted both children and adults. They have become classics of English literature and inexhaustible stores of quotations.

The immense attraction of the “Alice” stories is that the nonsense they are full of is in a peculiar way “logical nonsense”.

Their chief characteristic is an endless flow of elaborate games with words. Sometimes the game consists of humorously dislocating and recombining elements of familiar words. In *Jabberwocky*, for example, the poem that Alice reads in *Through the Looking-Glass*, we find “chortle”, which combines “chuckle” and “snort”, and “galumphing”, an exciting combination of “gallop” and “triumph”. Sometimes the word-play is a parody of well-known poems for children as in *Alice in Wonderland* where “Twinkle, twinkle, little bat” is substituted for “Twinkle, twinkle, little star”.

Carroll’s endless play with language makes the reader guess between the literal and figurative meaning of words.

The significance of Lewis Carroll’s stories lay in setting an example of books for children that are practically free from the weight of excessive didactics and moral preaching and at the same time recognize the essential difference between the view a child and a grown-up person respectively adopt of things as they are.

THE MANUAL ON LEWIS CARROLL’S “ALICE’S ADVENTURES IN WONDERLAND”

PART I. INTRODUCTION, CHAPTER I, CHAPTER II

Pages 33—55

1. Read the Introduction. Read the Commentary to it. Who are Prima, Secunda, Tertia? What wanderings are meant? Where and when did they take place? Who took part in them?

2. Say what you know about the following dates and names: Isis; Robinson Duckworth; Lorena Charlotte (aged 13); Alice Pleasance (aged 10); Edith (aged 8); the 4th of July, 1862; 1898; 1832; the Reverend Charles Lutwidge Dodgson.

3. Comment on the following translation of Lewis Carroll's character-sketch of Alice (from "The Theatre", April, 1887) and translate it back into English:

«Какой же была ты, Алиса, в глазах твоего приёмного отца? Как ему описать тебя? Любящей прежде всего, любящей и нежной — любящей, как собака (прости за прозаичное сравнение, но я не знаю иной любви, которая была бы столь же чиста и прекрасна), и нежной, словно лань; а затем учливой — учливой по отношению ко всем, высокого ли, низкого ли рода, величественным или смешным, королём или Гусенице, словно сама она была королевской дочерью, а платье на ней — чистого золота; и ещё доверчивой, готовой принять всё самое невероятное с той убеждённости, которая знакома лишь мечтателям; и наконец, любознательной — любознательной до крайности, с тем вкусом к Жизни, который доступен только счастливому детству, когда всё ново и хорошо, а Грех и Печаль всего лишь слова — пустые слова, которые ничего не значат!» [5, с. 11].

4. Read the 1st Chapter and Commentary, answer the questions below and do the following tasks:

- find proofs that the story was created impromptu. Dodgson himself recollected in 1887 how, "in a desperate attempt to strike out some new line of fairy-lore, I had sent my heroine straight down a rabbit-hole, to begin with, without the least idea what was to happen afterwards" (Britannica Micropaedia, v. 2, p. 902).

- One of the popular romantic motives was the topic of twins. Find its reflection in the 1st Chapter.

- Find examples of nonsense, uniting of the incompatible things.

- Lewis Carroll introduces jokes on some quite grave subjects. Can you find in this Chapter a joke about death? How does its introduction characterize the author?

- How much is 9 feet, 10 inches and 15 inches in cm? Mind that 1 inch is 2.54 cm; 1 foot is 30.48 cm; 1 gallon is 4.54 litres.

- See the following passage: "... for she had read several nice little stories about children who had got burned, and eaten up by

wild beasts, and other unpleasant things, all because they *would* not remember the simple rules their friends had taught them, such as, that a red-hot poker will burn you if you hold it too long; and that if you cut your finger *very* deeply with a knife, it usually bleeds; and she had never forgotten that, if you drink much from a bottle marked “poison”, it is almost certain to disagree with you, sooner or later” (P. 43). What stylistic device(s) do you find here, what is the humorous effect based upon?

5. Read Chapter II and Commentary to it, do the following tasks and answer the following questions:

- What stylistic device is used in the passage about Alice’s feet (P. 46—47)? What effect does it create?

- How much is a gallon, four inches, two feet?

- What is a bathing machine (P. 51)?

- Find deviations from grammar norms in the two chapters. How can you account for them?

- Pay attention to the question puzzling Alice (P. 48). Remember it and note when it recurs again and yet again in the book. Why do you think it is important?

- Compare the poem “How doth the little busy bee...” by the Reverend Dr. Isaac Watts (1674—1748) with “How doth the little crocodile...” What is a parody? Find differences and coincidences, comment on them.

- Whose name is Dinah?

6. Retell the Chapters under study.

PART II. CHAPTER III, CHAPTER IV

Pages 56—80

1. Read the Chapters under study and commentaries to them. Answer the following questions and do the tasks:

- Who is meant by the Duck, the Dodo, the Mouse, the Lory and the Eaglet? Can you prove it by references to the text?

- What is the comical effect of the drying with the “driest thing” the Mouse knew based upon?

- Who of the creatures did Lewis Carroll choose to represent himself and why? Read the following passage and translate it into English: «Он был столь робок, что мог часами молча сидеть на каком-нибудь приёме; однако его заикание и робость пропадали без следа, стоило ему остаться наедине с детьми. Он был суетливым, чопорным, привередливым, чудаковатым, добрым и кротким аккуратистом-холостяком, ведущим бесполоую, спокойную и счастливую жизнь» (Мартин Гарднер. Аннотированная «Алиса»). Pay attention to the fact that C. L. Dodgson was very sensitive and easily offended; his biographers mention that he often just stood up and left the Common Room without saying a word when he felt abused. We also know that he read his lectures in a very dry manner and that he was an exemplary Oxford don, a mathematician and sublibrarian at Christ Church.

- What is the stylistic device based on homonymy of “tale” and “tail” and “knot” and “not” called? How is it realized in Chapter III?

- Could you prove resorting to the text of Chapter III that there are no “lessons” or “moral” so wide-spread in Victorian literature for children in Lewis Carroll’s story? How is “moral” treated in the Chapter?

- What nonsensical situations do we come across in Chapter III?

- How does the White Rabbit’s behaviour characterize him? Do you find anything unusual about the contrast in his behaviour with the Duchess and “Mary Ann” and the servants? Use the text of Chapter IV to illustrate your utterance.

- Comment on the growing episode in Chapter IV (P. 68—69), concentrating on the problems reflected here (“being ordered about by mice and rabbits”, “becoming an old woman”, “taking first one side and then the other”).

- Find cases of absurdities and irrationalities in the chapter.

2. Retell the Chapters.

PART III. CHAPTER V, CHAPTER VI

Pages 81—105

1. Read the Chapters and the Commentaries to them, answer the following questions and do the tasks below:

- Compare the ideas expressed in the conversation of Alice with the Caterpillar with the following quotations. Say what you think on this subject:

(a) “Everything flows” (“*panta rhei*”). (Heraclitus);

(b) “Each life is a dynamic process. No-one remains constantly the same. What we identify as “I” is likewise in flux. There is no separate ego above or beyond the kaleidoscope of impressions which each individual normally experiences. Insofar as there is uninterrupted change, some elements contributing to the impression of self disappear and are replaced by new elements arising from our experience in time. <...> What is asked is the intellectual acceptance that the self is not constant, defined or abiding” [6, p. 110—111].

(c) “For my part, when I enter most intimately into what I call **myself**, I always stumble on some particular perception or other, of heat or cold, light or shade, love or hatred, pain or pleasure. I never catch **myself** at any time without a perception, and **never can observe anything but the perception.**” (David Hume (1711—1776) [6, p. 114]).

- Compare Robert Southey’s (1774—1843) poem “Old Man’s Comforts and How He Gained Them” (P. 201—202) with Lewis Carroll’s “You are Old, Father William”. Listen to the recording of the latter and read it imitating the speakers. Horace Gregory calls Southey’s poem ‘a welter of strenuously pious platitudes’. Say what you think of both poems.

- “And where have my shoulders got to? And oh, my poor hands, how is it I can’t see you?” (P. 88). Compare this episode to the one at Pages 46—47. What device are they both based on? With what part of the body do we (and does Alice) identify ourselves mostly?

- How many cm is it: three inches; four feet, nine inches?
- What is the main fault of the Pigeon's argumentation that if both the little girl and the serpent eat eggs, then little girls are serpents? What else makes the Pigeon identify Alice thus? Confer it with the following quotation from Peter Heath (Peter Heath, *The Philosopher's Alice*, 1974 in N. M. Demurova's translation): «Довод, достойный этих птиц, известных своей безмозглостью; его часто цитируют в книгах по логике как пример ошибочности аргументации, основанной на нераспределённости среднего. Из того, что и маленькие девочки и змеи едят яйца, не следует, что два эти класса имеют общие члены. С другой стороны, из того, что «Если нечто — змея, то оно ест яйца», не следует, что «маленькие девочки — суть змеи».

- What stylistic device is used in the title of Chapter VI? What is the stylistic device employed in “Fish-Footman” and “Frog-Footman”? and in the transformation of the child into a pig? And in the pair “axis — axes”?

- What do you know about the “Cheshire Cat”?

- Upon what sayings are the names of the two mad characters based?

2. Retell the Chapters paying special attention to the Caterpillar, the Pigeon and the Cheshire Cat episodes.

PART IV. CHAPTER VII, CHAPTER VIII

Pages 106—132

1. Read the Chapters and Commentaries and answer the following questions and do the tasks.

- How can you prove that Alice was a well-bred girl and knew a lot about manners?

- Find in the Chapters examples of logical transformations, topsy-turvey logic expressed in the form of antithesis and parallel constructions.

- Find the prolonged (sustained) metaphor and show how it is realized (reified). Pay attention to those morphological and

graphical stylistic means that Carroll uses to achieve humorous effect.

- In one of the episodes of Chapter VII Alice touches upon a scientific problem of the principal difference between the astronomic and biological time. Reproduce this episode.

- Whose names are reflected in the story told by the Dormouse?

- Reread the episodes at Page 114 from “Take some more tea” up to “*more* than nothing” and also “And so these three sisters — they were learning to draw...” up to Page 115 — “well in” and define what different meanings of what words are being played upon in these conversations.

- It is known that in Carroll’s times there was a medicinal spring not far from Oxford called “Treacle-Well” and that one of the old meanings of the word “treacle” was “antidote”. What meaning of the word “treacle” does the context suggest to you? Why?

- What effects does Carroll use in the episode of the enumeration of those “things” the girls used to “draw”?

- In Chapter VIII we meet some terms of the card play and croquet. What are the four suits of cards? What terms of croquet do we come across?

- What were the two famous royal dynasties in Britain whose colours were red and white? To what house could the Red Queen possibly belong in Carroll’s satire?

- At Page 123 the soldiers reply “Their heads are gone.” What stylistic device is it? Why is it used, do you think?

- How does the White Rabbit’s behaviour characterize him? Pay attention to the following information: «В статье «Алиса на сцене» Кэрролл писал:

«А Белый Кролик? Похож ли он на Алису — или создан скорее для контраста? Конечно, для контраста. Там, где, создавая Алису, я имел в виду «юность», «целенаправленность», здесь появляются «преклонный возраст», «боязливость», «слабоумие» и «нервная суетливость». <...> Мне кажется, что Белый Кролик должен носить очки, и я уве-

рен, что голос у него должен быть неуверенный, колени — дрожать, а весь облик — бесконечно робкий» [5, с. 19].

- With what stylistic and literary phenomenon do we deal in the episode where the proverb “A cat may look at a king” is mentioned? Prove that this device is very much favoured by Carroll.

- “The Queen had only one way of setting all difficulties, great and small. “Off with his head!” she said without even looking round or pausing.” (Page 129) What is this figure of speech and why is it used?

- Pick out all the expressions and verbs describing the Queen’s manner of speech. What effect are they bound to produce?

- What was the argument between the Queen, the King and the executioner about?

- Listen to the recording of “Twinkle, twinkle, little star” and reproduce it.

2. Retell the Chapters.

PART V. CHAPTER IX, CHAPTER X

Pages 132—153

1. Learn the following words and expressions:

stingy, barley-sugar, in(to) custody, under sentence of, Mock Turtle Soup, Gryphon, reel, writhe, drawl, coil, flapper, conger-eel, lobster, quadrille, jelly-fish, caper about, whiting, askance, shingle, shrimp, boon, dainty, stoop, game, porpoise, sole, heel.

2. Study the Chapters and the Commentary to them and answer the questions below:

- The Duchess says (Page 133): “Everything’s got a moral, if only you can find it.” What do you think of the utterance? Read the following quotations before you answer: “Closely allied to the literary parodies, most of which are in verse, and include echoes of nursery rhymes, come broadly

diffused satires on theories of education. The early romantic movement was rich in theories of how to instruct and educate children. Coleridge planned an ideal school which resembles in theory progressive education as it exists today. Rich men, like Thomas Day, adopted two young girls with the purpose of educating them to be ideal wives — one to be selected, of course, for himself. Dodgson subjects these theories, including conventional day- and public-school education (he went to Richmond and to Dr. Arnold's Rugby) to the innocent, yet ruthless upward glancing eye of Alice [7, p. viii].

- Where is the line “’tis love, ’tis love, that makes the world go round” taken from? Compare it with Mikhail Lozinsky’s translation «Любовь, что движет солнце и светила».

- What is the original version of the proverb wittily transformed by Carroll into “Take care of the sense and the sounds will take care of themselves”? What can you say about the form and meaning of both of them?

- What is the comic effect of the phrase “Flamingoes and mustard both bite” based upon? “What is the meaning of the proverb “Birds of a feather flock together”?

- Could you paraphrase the Duchess’s phrase “Never imagine yourself not to be otherwise than what it might appear to others that what you were or might have been was not otherwise than what you had been would have appeared to them to be otherwise” (Page 135) or suggest your own translation or syntactical analysis?

- What shift of semantic bonds takes place when the combination “Mock Turtle” is extracted from “mock turtle soup”?

- How does the Gryphon’s speech (Pages 137—138) characterize his social standard? Use examples to illustrate your point. What can you say about the emotions of the Gryphon and the Mock Turtle? Are they adequate to the content of the “history”?

- What is the peculiarity of the play upon words in “porpoise” and “purpose” and “tortoise” and “taught us” (Page 148)?

- What words are played upon in the Mock Turtle's story? Which of the names of "school subjects" bear relation to the sea life?

- Listen to the recordings of "Will you walk a little faster?" and "Beautiful soup" and learn to read them with expression.

- "How are the words "whiting", "soles" and "eels" (Page 148) played upon? What stylistic devices do you find here? How should the word "eels" be "correctly" pronounced by the Gryphon?

- What lines reflect Carroll's reminiscences of his difficult school years at Rugby where boys were humiliated and ordered about? See Page 149.

3. Retell the Chapters.

PART VI. CHAPTER XI, CHAPTER XII

Pages 154—175

1. Read and study the Chapters and the Commentaries to them. Answer the questions and do the tasks.

- Learn the words and expressions:

scroll, parchment, frontispiece, juror, slate, herald, memorandum, pace, to save a world of trouble, sulkily, dunce, cheer, suppress, stand down, cross-examine, collar, damson, I wot (*archaic* "I know well"), flurry.

- Find cases of reversed logic. Find cases of reversed court procedure.

- Find examples of comic etymology and its realization.

- What can you say about the way the juror's activities are arranged? How can you characterize the level of competence of the Judge? Prove it.

- The King says: "Give your evidence, or I'll have you executed, whether you're nervous or not." Do you think it's very helpful and likely to calm the Hatter down?

- What stylistic device is this: "The twinkling of what?" said the King. "It *began* with the tea," the Hatter replied. "Of

course twinkling begins with a T!” said the King sharply.” (Page 161)?

- “I’m a poor man, your majesty”, he began. “You’re a *very* poor *speaker*,” said the King (Page 162). What is this stylistic device? What effect does it produce?

- “If that’s all you know about it, you may stand down,” continued the King. “I can’t go no lower,” said the Hatter: “I’m on the floor, as it is.” “Then you may *sit* down,” the King replied. Comment on this dialogue. What kind of jokes does the King seem to favour?

- Comment on the episode with Rule Forty-two. What can you say about Alice’s reaction to it?

- What are the clever things the King says? What advice does the King give in answer to the White Rabbit’s question about where to begin?

- What can you say about the poem the White Rabbit reads as evidence? Do you agree with Alice’s opinion about it?

[The poem was written on the pattern of the sentimental song popular in Carroll’s time. Here are the first two strophes in Russian translation:

«В ней всё, что к ней меня влечёт, —
Божественна она.
Но ей не быть моей — душа
Другому отдана.
И всё ж люблю я, и любовь
Чем старше, тем сильней.
О, как разбила сердце мне
Любовь к Алисе Грей!» [5, с. 97].

- Find the final pun of the King. What can you say about the audience’s reaction to it?

- What can you say of the general mood of the ending of the book?

2. Retell the story trying to preserve all the humorous details and irrationalities as well as the intonation of the ending.

of her own little sister. So the boat wound slowly along, beneath the bright summer-day, with its merry crew and its music of voices and laughter, till it passed round one of the many turnings of the stream, and she saw it no more.

Then she thought, (in a dream within the dream, as it were,) how this same little Alice would, in the after-time, be herself a grown woman: and how she would keep, through her riper years, the simple and loving heart of her childhood: and how she would gather around her other little children, and make their eyes bright and eager with many a wonderful tale, perhaps even with these very adventures of the little Alice of long-ago: and how she would feel with all their simple sorrows, and find a pleasure in all their simple joys, remembering her own child-life, and the happy summer days.



The original manuscript of the last page of "Alice's Adventures Underground" with the photograph of Alice Liddell made by Lewis Carroll

THE MANUAL ON LEWIS CARROLL'S "THROUGH THE LOOKING-GLASS AND WHAT ALICE FOUND THERE"

PART I. AUTHOR'S PREFACE AND THE POEM. CHAPTER I. CHAPTER II

Pages 30—68

1. Read the Author's Preface and the Poem. Are there any references to the circumstances which have changed since the time of writing of the first book? What is the general mood of the poem?

Comment on the polysemy and connotations of the words "bed", "bedtime", "summer" and "winter" and on the last two lines of the poem.

2. Read the two chapters and the commentary to them and answer the following questions and do the tasks:

- Prove that the day the whole story is taking place on is the 4th of November.

- What is Alice's favourite phrase? How is it used by Carroll in order to slide from the Dickensian but otherwise realistic atmosphere of the beginning (often compared to "Christmas Carol") into the irreality?

- Describe the "Looking-Glass House" as Alice saw it.

- What events befell Alice and the chessmen?

- Prove that Alice did not change into the Looking-Glass Alice as well as other things and beings.

- Listen to the recording of "Jabberwocky" and read it. Explain why it produced such an impression on Alice (Page 50).

- Why couldn't Alice get to the top of the hill?

- What did Alice talk about with the flowers? Comment on the line: "It says "Bough-wough!" cried the Daisy" (Page 54). What stylistic devices does Carroll employ here to achieve the humorous effect?

- Why could the flowers speak in this garden? How is the polysemy of the word “bed” played upon?
 - Why did Alice succeed in finding the Red Queen walking in the opposite direction?
 - What can you say about the Red Queen’s speech? How does it characterize her? (Pages 59—60).
 - How are the world and life represented? Speak on the implications of this metaphor.
 - Describe the famous running scene (Pages 62—64) and speak on insights into the laws of this reality and the one opposite to ours. (Alexander L. Taylor said that here Carroll forestalls Einstein; maybe the ending of Alice’s spiritual wandering is the same as the point she started at. It may also be that in that reality the speed is not the result of the division of the distance by the time ($s = d : t$), but the time by the distance. When speed is great the time is great and the distance is small; the greater the speed, the smaller is the distance covered. The quicker Alice ran, the more she stayed within the same space [5, c. 345]).
 - How are the chess rules used by Carroll to supply the structure of the story?
 - Prepare one of the extracts by heart: (a) from “Where do you come from?” — up to “dictionary” (Pages 59—60); (b) from “The most curious part...” up to “twice as fast as that” (Pages 63—64).
3. Retell the Chapters under study.

PART II. CHAPTER III. CHAPTER IV

Pages 69—108

1. Read the two chapters and the commentary to them, answer the questions and do the tasks:
 - Show how Lewis Carroll makes the absurdity of the situation mount and aggravate in “a thousand pounds” scene. Is there any reason in this nonsense?

- “Further on in the wood down there [things have] got no names” - the Gnat says. Read and translate into English the following extract from Martin Gardner’s commentary (цит. по: [5, с. 145]):

«Таким лесом является на деле вселенная, если рассматривать её как существующую саму по себе, независимо от существ, манипулирующих символами и наклеивающих ярлычки на те или иные её части, поскольку, как заметила ранее с прагматической прозорливостью Алиса, это полезно для тех, кто этим занимается. Мысль о том, что мир сам по себе не помечен знаками, что между предметами и их названиями нет никакой связи, помимо той, которую придаёт им интеллект, находящий эти пометки полезными, — совсем не тривиальная философская истина. Радость Лани, вспомнившей своё имя, вызывает в памяти старую шутку о том, что Адам назвал тигра тигром, потому что тот был *похож* на тигра».

- Explain the semantic structure of the words Carroll created: Rocking-horse-fly, Snap-dragon-fly, Bread-and-butter-fly.

- Why is Alice so anxious about losing or forgetting her name? What more important problem does this lead her to? (See Page 85.)

- Comment on the episode with the Fawn.

- What associations are aroused by the names of the twins in Chapter IV? What else gives us the idea that they are mirror reflections of one another?

- Listen to the recording of “The Walrus and the Carpenter”, read the whole poem. Speak on its semantic and poetic peculiarities. Read and translate the following note from Britannica [10, vol. 20, p. 685]: “Comic verse thrives on the melodious union of incongruities, such as “the cabbages and kings” in Lewis Carroll’s “The Walrus and the Carpenter”, and particularly on the contrast between lofty form and flat-footed content. Certain metric forms associated with heroic poetry, such as the hexameter or Alexandrine, arouse expectations of pathos, of the exalted; to pour into these epic molds some

homely, trivial content — “beautiful soup, so rich and green / waiting in a hot tureen” — is an almost infallible comic device.”

- There is a traditional ethic dilemma whether a person should be judged by his deeds or by his intentions. Where and how is it reflected in Alice’s puzzlement?

- Study the argument about the dream of the Red King. What are the ideas expressed by Alice and by the twins? Whose idea is closer to Berkeley’s view that everything that constitutes our reality is but a dream of the Lord?

- Why, do you think, was it impossible for Alice to dissuade the twins from fighting? What is meant by Tweedledum when he says: “We *must* have a bit of fight” (Page 105)?

2. Retell the story trying to keep close to the text.

PART III. CHAPTER V. CHAPTER VI

Pages 109—142

1. Read the chapters and the commentary to them, answer the following questions, do the tasks below:

- Lewis Carroll wrote about the White Queen (цит. по: [5, с. 161]): «И, наконец, Белая Королева представлялась моему воображению доброй, глупой, толстой и бледной; беспомощной, как дитя, её медлительность и растерянность наводят на мысль о слабоумии, но никогда не переходят в него; это, по-моему, уничтожило бы комическое впечатление, которое она должна производить». What is your impression of the White Queen?

- What arrangement did the White Queen suggest when she proposed to hire Alice? Why did it never “come to jam today”? What is the advantage of living backwards? Wouldn’t it be better to commit no crime and be punished? Or is it better to commit one and be punished? In what order did the White Queen “deal” with her finger? Why?

- Do you know the much quoted Tertullian’s maxim “Credo quia absurdum”? What is the meaning of the episode in which

the Queen teaches Alice how to learn believing the impossible things?

- What do the rowing terms “feather” and “to catch a crab” mean? How is their ambiguity played upon in the Fifth Chapter?

- Why, do you think, was it more expensive to buy one egg than two eggs?

- How does Lewis Carroll describe Humpty Dumpty’s appearance and manners? What are the main peculiarities of his speech? Analyse various language and graphical means used to add emotiveness and naturalness to the dialogue between Alice and Humpty Dumpty.

- Humpty Dumpty considers the name Alice stupid (Page 129). Explain why. Питер Эликзэндер обращает внимание на характерную для Кэрролла инверсию, которая проходит обычно незамеченной. В реальной жизни собственные имена редко имеют какой-либо смысл, помимо обозначения индивидуального объекта, в то время как другие слова обладают общим, универсальным смыслом. В мире Шалтая-Болтая справедливо обратное. Обычные слова обретают любые значения, которые придаёт им Шалтай-Болтай, а имена собственные, такие как Алиса и Шалтай-Болтай, предполагаются имеющими универсальное значение. Питер Эликзэндер отмечает, что юмор Кэрролла имеет совершенно особый характер благодаря тому, что он проявлял интерес к формальной логике (Peter Alexander “Logic and Humour of Lewis Carroll”, цит. по: [5, с. 172—174]). Render this comment in English.

- What can you say about Humpty Dumpty’s peculiar manipulation with words (such as “one”, “beg pardon”, “see”, etc.)? Can you find jokes about death in this chapter?

- How does Humpty Dumpty do the sums? Why do you think did Lewis Carroll mock at Humpty Dumpty’s inability to subtract one from three hundred and sixty-five?

- Learn by heart (optional task) and reproduce the poem “Jabberwocky”. Listen to the recording before.

- Explain how Humpty Dumpty comments on the meaning of the first strophe. And how did Alice guess the meaning of the word “wabe”?

2. Retell the chapters close to the text.

PART IV. CHAPTER VII. CHAPTER VIII

Pages 143—177

1. Read the two chapters and the commentary to them. Answer the questions and do the following tasks:

- How is the nursery rhyme “Humpty Dumpty” played upon?

- Show that “nobody” is treated by Lewis Carroll as a positive logical (mathematical) notion of an “empty set” (“пустое множество”). Find examples in Chapter VII. Prepare for test reading and translation the following excerpt: Page 146 from “I see nobody on the road” up to Page 149 “They’re at it again”. Try to preserve this playing upon “nobody” in your Russian version.

- Who are the two messengers of the VIIth Chapter? Comment on the pronunciation of their names and give your idea of whose “mirror reflections” they are.

- In Victorian times there was a popular game. The first player said: “I love my love with an **A** because he is **a...**, I hate him because he is **a...**, etc.”, where the players had to substitute words beginning with successive letters of the alphabet in turn (the second player took the letter **B** and so on). Show how with Lewis Carroll the concrete words of this game chosen at random by Alice determine the further development of the events; say why Alice chose these words.

- What stylistic device is used to produce the humorous effect in the following talk? (Page 147): “I beg your pardon?” said Alice. “It isn’t respectable to beg,” said the King.

- Read and translate into English the following excerpts from H. M. Демурова’s essay book: “Кэрролл обыгрывает

несоответствие между точным (буквальным) и переносным употреблением выражения, вводя строго логические разграничения, обычно не применяемые в языке. У Кэрролла данный приём — логическое «разъятие» привычных языковых формул, близких к идиомам, — становится кардинальным приёмом его поэтики (снова и снова в тексте сказки мы наталкиваемся на подобные примеры” (цит. по: [1, с. 73]). Illustrate this by the examples from the text.

- How does Lewis Carroll play upon the discrepancy of the logical and figurative meanings in the following conversation (Page 148): “There’s nothing like eating hay when you’re faint” — up to “Which Alice did not venture to deny”.

- Show how the rhyme “The Lion and the Unicorn” is logically dismantled, disjointed and played upon. Prove that Carroll combines literal treatment of the details of the rhyme with a certain liberty of interpretation where the rhyme admits of it. Where else can you find such instances in the book?

- Comment on Alice’s “bargain” with the Unicorn (Page 154).

- Comment on how to manage Looking-Glass cakes (Page 156).

- Who are Punch and Judy? How do they hold clubs?

- Some critics consider the White Knight to be Lewis Carroll’s self-portrait. Can you find any grounds for that in the chapter? What were the White Knight’s inventions?

- What stylistic device is it: “as fast — as lightning” at Page 168?

- There exists a nonsense nursery rhyme running as follows: “There was an old lady / Lived under a hill. / And if she’s not gone / She lives there still” based on the logical “law of the excepted third” member [закон исключённого третьего в двузначной логике]. Can you find an example of this kind in the Knight’s words?

- Carroll distinguishes between the objects, their names and the names’ names: the name of the song is called “Haddock’s Eyes”, etc. Professor Roger W. Holmes in his work “The

Philosopher's Alice in Wonderland" says that in this fragment Lewis Carroll made fun of us, because the White Knight is **not quite consistent** (цит. по: [5, с. 202]). Can you explain where and why?

- Pay attention to Alice's words: "But the tune isn't his own invention" — (Page 171) — "it's 'I give thee all, I can no more'." The author of the music is Henry R. Bishop and the poet who wrote the lyrics is Thomas Moore (1779—1852). Why do you think did Lewis Carroll, as the White Knight, choose this melody to offer his song to Alice?

- What poem is parodied in the song?

- What happened to Alice as she bounded across into the Eighth Square? How does it agree with the chess rules?

2. Retell the story close to the text.

PART V. CHAPTERS IX, X, XI AND XII

Pages 178—205

1. Read the chapters and the commentary. Answer the questions and do the tasks.

- Find stylistic devices producing humorous effect and say what they are.

- Find examples of nonsense and inversion of everyday logic and common sense.

- How does Carroll return his heroine to reality?

2. Retell the story close to the text.

3. Read the final poem. Comment on it.

4. What are the main problems (topics) of the book? What are the recurrent questions?

5. What is the connotation of the Russian "чудо", "страна чудес" in comparison to "wonder" and "wonderland"? What can you say about the characters of the book and their attitude to Alice?

TOPICS FOR DISCUSSION

1. The life and work of Ch. L. Dodgson.
2. The personality of Ch. L. Dodgson and Lewis Carroll.
3. Nonsense in the two books.
4. Dreaming in the two books.
5. Folklore and playing in the books.
6. Parodies in the books.
7. Lewis Carroll the poet.
8. Characters of the books and their prototypes.
9. The originality of the books.
10. The logico-mathematical problems in the book.
11. The philosophical problems in the books.
12. The psychological problems in the books.
13. The translations of the two books in Russian.

ИСПОЛЬЗОВАННАЯ ЛИТЕРАТУРА

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