Elements of Miracle in Lewis Carroll's "Alice in Wonderland"

Raximova Nilufar Giyosovna

Master degree student of English literature department Foreign language faculty Bukhara State University

Annotation: the article provides scientific insights into Lewis Carroll's "Alice in wonderland". There are also ideas about the elements of miracles used in the play. In addition, these elements were analyzed using examples

Keywords: Lewis Carroll, "Alice in wonderland", elements of miracles, genre, fairy tales, funny incongruity, allegories, physical phenomena.

I. Introduction

"Lewis Carroll," writes one of the researchers of his work, the English literary critic E. A. Becker, "created a new genre of fairy tales, many times more fantastic than Andersen's, using modern science and all kinds of modern ideas as material and finding their characteristic expression in a funny incongruity and ridiculous distortion of ordinary things. Although his works are written for children, but the wit, bizarre humor and subtlety of many of his allegories can only be fully appreciated by educated people. "

From the very first lines, the reader finds himself in a bizarre, absurd world. All familiar notions are turned inside out; generally accepted concepts are shifting; common metaphors are raised to the original grammatical and logical norms, as is characteristic of mischievous childish thinking; people and things are portrayed from the point of view of unusual observers; time, space and all physical phenomena lose their absolute meaning, seem to be relative and conditional.

II. Literature review

Chasing the talking White Rabbit, Alice falls into a deep hole and ends up in an enchanted land where the most incredible things are happening. The story includes witty funny poems that parody the semantic shape-shifting popular among English children - funny poems and songs based on verbal and sound play (some of the poems from "Alice in Wonderland" are superbly translated by S. Marshak). Episodes of Alice's unexpected transformations into a giantess and a midget are also based on parodies (cf. "Gulliver's Travels" by D. Swift).

From harmless jokes and bizarre play with words and concepts, Carroll rises at the end of the story to satirical attacks, making fun of the inertia of English laws and medieval forms of legal proceedings.

The Jack of Hearts, suspected of stealing cupcakes from the Queen of Hearts' table, is brought to trial. The witnesses are talking nonsense that has nothing to do with the case. The presiding cardboard king gives absurd and ridiculous remarks, and the queen orders everyone to cut their heads off. The guilt of the jack is proved by a letter not addressed to anyone and written by someone unknown.

III. Analysis

Alice alone does not lose her common sense and enters into an argument with the queen. The enraged queen sends her army to her - a deck of cards, after which the girl wakes up. In the second

book, Alice finds herself in a looking-glass country where chess pieces live and act. Having experienced a lot of adventures, she makes the path of a pawn, reaches the eighth rank, turns into a queen, and this is where her new amazing dream ends.

Carroll's fantasy is even more striking here. In Through the Looking Glass, it turns out, you can have a two-way memory directed not only into the past, but also into the future, you can freely move back and forth in time. This world, "turned inside out", has its own patterns and its own conventional fairytale logic.

The author's favorite ideas about the relativity of familiar concepts and representations are illustrated by illustrative examples.

Carroll largely determined the further development of the English literary tale with his fabulous work. His paradoxical thinking influenced Anglo-American science fiction. Moreover, Carroll, as if switching the formulas of non-Euclidean geometry into the system of artistic images, using the methods of mathematical logic in his fairy-tale constructions, taught not to be afraid of "crazy" ideas.

It is not for nothing that the greatest mathematicians and physicists of our day refer to him so willingly and admire his children's books.

Carroll's tales, built on puns and wordplay, are extremely difficult to translate. For an English fairy tale to become Russian, while remaining English, it was necessary to "transport England to Russia." In an interesting and instructive study, "How Wonderland Arose", D. M. Urnov traces the creative history of both stories and their embodiment in Russian, starting with the first anonymous translation published in 1877 under the title "Sonya in the Diva Kingdom". Artificial Russification of the English text removed the national flavor; literalistic accuracy killed both form and content.

Only the search for adequate or close in meaning figurative-speech substitutions led to artistic finds. This is the path chosen by N. Demurova, in the article "Voice and Violin. Towards the Translation of Lewis Carroll's Eccentric Tales", she analyzes the work of her predecessors and tells how she had to overcome difficulties. With her transcription, N. Demurova "canceled" all previous translations of "Alice", both pre-revolutionary (P. S. Solovieva, A. N. Rozhdestvenskaya) and recent decades (V. A. Azova, d'Aktila, A. Olenich-Gnenenko).

Until recently, N. Demurova's translation could be considered the most successful. But the long-standing competition of translators continues. New publications have appeared: Danilov Y. Lewis Carroll and his "Eight or nine wise words on how to write letters."

It can be concluded that a literary tale is created by a specific author, in canonical writing, the image of the hero is individualized, and the plot is not limited by any motives. Despite the significant differences between literary and folklore tales, there is a penetration of the folklore genre into the literary tale. As noted above, folk tales are usually divided into animal tales, fairy tales and everyday tales. All of the aforementioned fairy-tale genres are reflected in the literary tale. At the same time, it is noteworthy that in a literary tale folklore fairy-tale genres can be combined with each other. For example, the main characters of A. Milne's fairy tale are both a boy (Christopher Robin) and his animal toys (Teddy bear, Piglet, Owl). In E. Uspensky's tales, the same tradition is observed: heroes-toys (Cheburashka), heroes-animals (lion Chandr, crocodile Gena) and people (girl Galya, old woman Shapoklyak) are combined. In all fairy tales, there are Monsters, the fight against the enemy, the victory and accession of the hero, i.e. the most important elements of a fairy tale according to V.Y. Proppu.

IV. Discussion

The genre originality of a literary tale is not limited to the connection with specific folklore genres. Along with the deep, essential elements reflected in the text, the literary tale also contains easily recognizable elements of folklore fairy poetics: plots of magical tests, individual plot motifs, a system of images, stable functions of characters, intonation and speech structure, or individual tropes, stylistic clichés, etc. On the other hand, a literary tale is far from the original folklore source. This is an original work, which, not only in terms of plot and composition, does not in any way resemble a magic folk tale, but also draws figurative material from literary, not fabulous folklore sources.

However, the researchers of the English literary tale note that it (the English literary tale) almost does not refer to traditional fairy tales, "and if it does, then, as a rule, it reinterprets them in a parody plan. The only folklore source from which a literary tale draws is "The Tales of Mother Goose". Favorite fools and eccentrics of English folklore inhabit the world of Carroll, Travers, Bisset. Here we meet Humpty Dumpty, and King Kohl, and a cow that jumped above the moon".

More often, an English literary tale prefers to refer not to a folk tale, but to its basis - mythology. For example, Tolkien, creating his world, turns to Scandinavian mythology, and Lewis - to Christian, ancient, and also to some extent to the worlds of the Ancient East.

The second source to which the tale refers is the epic. Take, for example, R. Kipling's The Jungle Book. Permanent epithets, heroes, each of whom has his own role, which he retains throughout the book (Sher-Khan is a killer, She-Wolf is a caring mother, Baloo is a teacher, Hathi is a sage), strict rules, imprinted in the Laws of the Jungle, determining all life their inhabitants, a smooth, measured narration, now in verse, now in prose - all these are features inherent in the epic.

Any work of this genre has a playful start. The game begins with the fact that the author turns to such an ancient genre tradition. The writer does not break with the folk tradition, but gives it a different life, reveals in it a hidden, unused artistic potential. There is a kind of game with the genre, which can be colored by the author's irony. At the same time, the game atmosphere is created by the interaction of game elements both in the narrative structure and in the chronotope, associative background, intonation and speech organization of a literary tale. This ability to "make work" the traditional elements of the folk-tale structure in a historically and artistically different system of author's creativity for them is a distinctive genre feature of a literary tale.

The wonderful world of Lewis Carroll has fascinated both adults and children for almost one hundred and fifty years. Books about Alice are read all over the world. And all the more surprising is their creator, a serious mathematician and pedant on the one hand, and a dreamer, the best friend of children, on the other.

Dodgson was born in the small village of Dearsbury in Cheshire on January 27, 1832. At baptism, as often happened in those days, he was given two names: the first, Charles - in honor of his father, the second, Lutwidge - in honor of his mother. Later, when young Dodgson began to write humorous poetry, he took a pseudonym from these two names, having previously subjected them to a double transformation. He first translated these names - 'Charles Lutwidge' - into Latin, which gave 'Carolus Ludovicus'. He then reversed them and translated Ludovicus Carolus back into English. It turned out 'Lewis Carroll'.

V. Conclusion

In a literary tale, the syntax is more complex and traditional fairy formulas are rarely used, it has richer vocabulary and individual paths

Thus, in general, it seems possible to single out the following genre features of the author's fairy tale: reliance on folklore traditions, the presence of a playful beginning, the presence of an "author's image", a combination of the real and the fantastic.

References:

1. "Lewis Carroll Societies". Lewiscarrollsociety.org.uk. Retrieved 7 October 2020.

2. Lewis Carroll Society of North America Inc. Charity Navigator. Retrieved 7 October

3. Jump up to:a b Woolf, Jenny (2010). The Mystery of Lewis Carroll: Discovering the Whimsical, Thoughtful, and Sometimes Lonely Man Who Created "Alice in Wonderland". New York: St. Martin's Press. pp. 24. ISBN 9780312612986.

4. Carroll, Lewis (1995). Wakeling, Edward (ed.). Rediscovered Lewis Carroll Puzzles. New York City: Dover Publications. pp. 13. ISBN 0486288617.

5. Lovett, Charlie (2005). Lewis Carroll Among His Books: A Descriptive Catalogue of the Private Library of Charles L. Dodgson. Jefferson, North Carolina: McFarland & Company, Inc., Publishers. p. 329. ISBN 0786421053.

6. Flood, Raymond; Rice, Adrian; Wilson, Robin (2011). Mathematics in Victorian Britain. Oxfordshire, England: Oxford University Press. p. 41. ISBN 978-0-19-960139-4. OCLC 721931689.

7. Gardner, Martin (2009). Introduction to Alice's Adventures in Wonderland and Through the Looking-Glass. Oxford University Press. p. xvi. ISBN 978-0-517-02962-6.

8. Hayness, Renée (1982). The Society for Psychical Research, 1882–1982 A History. London: Macdonald & Co. pp. 13–14. ISBN 0-356-07875-2.

9. Carroll, L. (1895). "What the Tortoise Said to Achilles". Mind (14): 278–280. doi:10.1093/mind/IV.14.278.

10. Blackburn, S. (1995). "Practical Tortoise Raising". Mind. 104 (416): 695–711. doi:10.1093/mind/104.416.695.

11. Heath, Peter L. (2007). "Introduction". La Guida Di Bragia, a Ballad Opera for the Marionette Theatre. Lewis Carroll Society of North America. pp. vii–xvi. ISBN 978-0-930326-15-9.