
Alice Beyond Wonderland Essays For The Twenty First Century By Karoline Leach Foreword Cristopher Hollingsworth Editor 15 Dec 2009 Hardcover

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Landscape, Seascape, and the Eco-Spatial Imagination Springer
 Nature

There is within all theological utterances something of the ridiculous, perhaps more so in Christianity, given its proclivity for the paradoxical and the childlike. Few theologians are willing to discuss how consent to the Christian doctrine often requires a faith that goes beyond reason. There seems to be a fear that the association of theology with the absurd will give fuel to the sceptic's refrain: 'You can't seriously believe in all that nonsense.' Josephine Gabelman considers the legitimacy of the sceptic's

objection and explores the possibility that an idea can be contrary to rationality and also true and meaningful using the systematic analysis of central stylistic features of literary nonsense such as Lewis Carroll's Alice stories. Gabelman sets up a nonsense theology by considering the practical and evangelical ramifications of associating Christian faith with nonsense literature and, conversely, the value of relating theological principles to the study of literary nonsense. Ultimately, Gabelman says, faith is always a risk and a strictly rational apologetic misrepresents the nature of Christian truth.

The Victorian Era in Twenty-First Century Children's and Adolescent Literature and Culture Simon and Schuster
 First published in 1865, Alice's Adventures in Wonderland began as a story told to Alice Liddell and her two sisters on a boating trip in July 1862. The novel follows Alice down a rabbit-hole and into a world of strange and wonderful characters who constantly

turn everything upside down with their mind-boggling logic, word play, and fantastic parodies. The sequel, *Through the Looking-Glass and What Alice Found There*, was published in 1871, and was both a popular success and appreciated by critics for its wit and philosophical sophistication. Along with both novels and the original Tenniel illustrations, this edition includes Carroll's earlier story *Alice's Adventures Under Ground*. Appendices include Carroll's photographs of the Liddell sisters, materials on film and television adaptations, selections from other "looking-glass" books for children, and "The Wasp in a Wig," an originally deleted section of *Through the Looking-Glass*.

Reading in the Dark Broadview Press

Following his acclaimed life of Dickens, Robert Douglas-Fairhurst illuminates the tangled history of two lives and two books. Drawing on numerous unpublished sources, he examines in detail the peculiar friendship between the Oxford mathematician Charles Dodgson (Lewis Carroll) and Alice Liddell, the child for whom he invented the Alice stories, and analyzes how this relationship stirred Carroll's imagination and influenced the creation of *Wonderland*. It also explains why *Alice in Wonderland* (1865) and its sequel, *Through the Looking-Glass* (1871), took on an unstoppable cultural momentum in the Victorian era and why, a century and a half later, they continue to enthrall and delight readers of all ages. The *Story of Alice* reveals Carroll as both an innovator and a stodgy traditionalist, entrenched in habits and routines. He had a keen double interest in keeping things moving and keeping them just as they are. (In *Looking-Glass Land*, Alice must run faster and faster just to stay in one place.) Tracing the development of the Alice books from their inception in 1862 to Liddell's death in 1934, Douglas-Fairhurst also provides a keyhole through which to observe a larger, shifting cultural landscape: the birth of photography, changing definitions of childhood, murky questions about sex and sexuality, and the relationship between Carroll's books and other works of Victorian literature. In the stormy transition from the Victorian to the modern era, Douglas-Fairhurst shows, *Wonderland* became a sheltered world apart, where the line between the actual and the possible was continually blurred.

Home Sweet Home McFarland

She has received numerous accolades including an Academy Award and two Golden Globes, and in 2004 became the first ever American woman to be nominated for a Best Director Oscar. From *The Virgin Suicides* to *The Bling Ring*, her work carves out new spaces for the expression of female subjectivity that embraces rather than rejects femininity. Fiona Handyside here considers the careful counter-balance of vulnerability with the possibilities and pleasures of being female in Coppola's films - albeit for the white and the privileged - through their recurrent themes of girlhood, fame, power, sex and celebrity. Chapters reveal a post-feminist aesthetic that offers sustained, intimate engagements with female characters. These characters inhabit luminous worlds of girlish adornments, light and sparkle and yet find homes in unexpected places from hotels to swimming pools, palaces to strip clubs: resisting stereotypes and the ordinary. In this original study, Handyside brings critical attention to a rare female auteur and in so doing contributes to important analyses of post-feminism, authorship in film, and the growing field of girlhood studies.

"Music Makers" and World Creators Bloomsbury Publishing

This book investigates the reappearance of the 19th-century dream-child from the Golden Age of Children's Literature, both in the Harry Potter series and in other works that have reached unprecedented levels of popular success today. Discussing Harry Potter as a reincarnation of Lewis Carroll's Alice and J.M. Barrie's Peter Pan, Billone goes on to examine the recent resurrection of

Alice in Tim Burton's *Alice*, and of Peter Pan in Michael Jackson and in James Bond. Visiting trends that have emerged since the Harry Potter series ended, the book studies revisions of the dream-child in texts and films that have inspired mass fandom in the twenty-first century: Stephenie Meyer's *Twilight*, E.L. James's *50 Shades of Grey* and Suzanne Collins's *The Hunger Games*. The volume argues that the 21st-century desire to achieve dream-states in relationship to eternal youth results from the way that dreams provide a means of realizing the fantastic yet alarming possibility of escaping from time. This current identification with the dream-child stems from the threat of political unrest and economic and environmental collapse as well as from the simultaneous technophilia and technophobia of a culture immersed in the breathless revolution of the digital age. This book not only explores how the dream-child from the past has returned to reflect misgivings about imagined dystopian futures but also reveals how the rebirth of the dream-child opens up possibilities for new narratives where happy endings remain viable against all odds. It will appeal to scholars in a wide variety of fields including Childhood Studies, Children's/YA Literature, Cinema Studies, Cultural Studies, Cyberculture, Gender Studies, Queer Studies, Gothic Studies, New Media, and Popular Culture.

Alice's Adventures in Wonderland and Through the Looking-Glass Boom! Studios

Many works of fantasy literature feature a considerable number of embedded poems, some written by the authors themselves, some borrowed and transformed from other authors. Exploring the mechanisms of this mix and the interaction between individual poems and the overall narrative, this monograph analyses the various forms and functions of embedded poems in major works of fantasy literature. The choice of authors and texts shed light on the development of fantasy as a genre that frequently mixes prose and verse and thus continues the long tradition of prosimetric practices after the Romantic period. Not only does the analysis of the embedded poems allow for a new understanding of the individual works. It also promises insights into shared literary-historical roots, cross-influences between the authors and the role of the mix of poetry and prose for the imaginative and subversive potential of fantasy literature in general. Providing comprehensive case studies of the forms and functions of embedded poems in fantasy literature, this volume illuminates the emergence of modern fantasy and its impact on contemporary fantasy.

Go Ask Alice Rowman & Littlefield

Lewis Carroll's *Alice's Adventures in Wonderland* (1865) and *Through the Looking-Glass* (1871) and Carlo Collodi's *Le Avventure di Pinocchio* (1883) are among the most influential classics of children's literature. Firmly rooted in their respective British and Italian national cultures, the Alice and Pinocchio stories connected to a worldwide audience almost like folktales and fairy tales and have become fixtures of postmodernism. Although they come from radically different political and social backgrounds, the texts share surprising similarities. This comparative reading explores their imagery and history, and discusses them in the broader context of British and Italian children's stories.

Through the Looking-Glass Broadview Press

Britain in the long nineteenth century developed an increasing interest in science of all kinds. Whilst poets and novelists took inspiration from technical and scientific innovations, those directly engaged in these new disciplines relied on literary techniques to communicate their discoveries to a wider audience. The essays in this collection uncover this symbiotic relationship between literature and science, at the same time bridging the disciplinary gulf between the history of science and literary

studies. Specific case studies include the engineering language used by Isambard Kingdom Brunel, the role of physiology in the development of the sensation novel and how mass communication made people lonely.

Alice in Space Univ. Press of Mississippi

The rule is, jam to-morrow and jam yesterday - but never jam today. Lewis Carroll's *Through the Looking-Glass, and What Alice Found There* was first published in December 1871 (dated 1872). Although Carroll intended *Looking-Glass* to be a follow-up piece to the immediately successful *Alice's Adventures in Wonderland* (1865), he created an entirely new fantasy world with a revised narrative structure. The twelve-chapter format was retained, but *Looking-Glass* is significantly longer than *Wonderland* (224 compared to 192 pages in the first editions), and introduces a range of new characters, and is framed by Alice's progression across a chess board to become queen. This new edition focuses solely on *Through the Looking-Glass*, with a penetrating and informative introduction by Zoe Jaques, including the most recent research and critical opinion on the subject matter.

The Story of Alice Manchester University Press

Alice beyond Wonderland explores the ubiquitous power of Lewis Carroll's imagined world. Including work by some of the most prominent contemporary scholars in the field of Lewis Carroll studies, all introduced by Karoline Leach's edgy foreword, *Alice beyond Wonderland* considers the literary, imaginative, and cultural influences of Carroll's 19th-century story on the high-tech, postindustrial cultural space of the twenty-first century. The scholars in this volume attempt to move beyond the sexually charged permutations of the "Carroll myth," the image of an introverted man fumbling into literary immortality through his love for a prepubescent Alice. Contributions include an essay comparing Dantean and Carrollian underworlds, one investigating child characters as double agents in untamed lands, one placing *Wonderland* within the geometrical and algebraic "fourth dimension," one investigating the visual and verbal interplay of hand imagery, and one exploring the influence of Japanese translations of Alice on the Gothic-Lolita subculture of neo-Victorian enthusiasts. This is a bold, capacious, and challenging work.

The Order of Forms University of Chicago Press

We live in an age that is witnessing a growing interest in narrative studies, cognitive neuroscientific tools, mind studies and artificial intelligence hypotheses. This book therefore aims to expand the exegesis of Carroll's "Alice" books, aligning them with the current intellectual environment. The theoretical force of this volume lies in the successful encounter between a great book (and all its polysemous ramifications) and a new interpretative point of view, powerful enough to provide a new original contribution, but well grounded enough not to distort the text itself. Moreover, this book is one of the first to offer a complete, thorough analysis of one single text through the theoretical lens of cognitive narratology, and not just as a series of brief examples embedded within a more general discussion. It emphasises in a more direct, effective way the actual novelty and usefulness of the dialogue established between narrative theory and the cognitive sciences. It links specific concepts elaborated in the theory of cognitive narratology with the analysis of the "Alice" books, helping in this way to discuss, question and extend the concepts themselves, opening up new interpretations and practical methods.

The Future of the Nineteenth-Century Dream-Child Bloomsbury Publishing

Focusing on the creation of the concept of Whiteness, this study links early photographic imagery to the development and exploitation that were common in the colonial Atlantic World of

the mid-to-late nineteenth century. With the advent of the daguerreotype in the mid-nineteenth century, White European settlers could imagine themselves as a supra-national community, where the attainment of wealth was rapidly becoming accessible through colonisation. Their dispersal throughout the colonial territories made possible the advent of a new representative type of Whiteness that eventually merged with the portrayal of modernity itself. Over time, the colonisation of the Atlantic World became synonymous with fascination itself within a European mind fixated upon both a racially subordinated world and the technical media through which it was represented. In the intervening centuries, images have acted as a medium of the imaginary, allowing for ideas around classification and the measurement of value to travel and to situate themselves as universal means. Contemporary societies still grapple with the residues of race, gender, class, and sexuality first established by the contrived mores of this representational medium, and those who were racialised by the camera as objects of fascination, curiosity, or concern have remained so well into the post-digital era. The book will be of interest to scholars working in history of photography, art history, colonialism, and critical race theory.

Other Worlds Oxford University Press

This volume explores the many facets and ongoing transformations of our visual identities in the twentieth and twenty-first centuries. Its chapters engage with the constitution of personal, national and cultural identities at the intersection of the verbal and the visual across a range of media. They are attentive to how the medialities and (im)materialities of modern image culture inflect our conceptions of identity, examining the cultural and political force of literature, films, online video messages, rap songs, selfies, digital algorithms, social media, computer-generated images, photojournalism and branding, among others. They also reflect on the image theories that emerged in the same time span—from early theorists such as Charles S. Peirce to twentieth-century models like those proposed by Roland Barthes and Jacques Derrida as well as more recent theories by Jacques Rancière, W. J. T. Mitchell and others. The contributors of *Imaging Identity* come from a wide range of disciplines including literary studies, media studies, art history, tourism studies and semiotics. The book will appeal to an interdisciplinary readership interested in contemporary visual culture and image theory.

The Alice Books and the Contested Ground of the Natural World McFarland

Though popular opinion would have us see *Alice's Adventures in Wonderland* and *Through the Looking Glass* and *What Alice Found There* as whimsical, nonsensical, and thoroughly enjoyable stories told mostly for children; contemporary research has shown us there is a vastly greater depth to the stories than would be seen at first glance. Building on the now popular idea amongst Alice enthusiasts, that the Alice books - at heart - were intended for adults as well as children, Laura White takes current research in a new, fascinating direction. During the Victorian era of the book's original publication, ideas about nature and our relation to nature were changing drastically. *The Alice Books and the Contested Ground of the Natural World* argues that Lewis Carroll used the book's charm, wit, and often puzzling conclusions to counter the emerging tendencies of the time which favored Darwinism and theories of evolution and challenged the then-conventional thinking of the relationship between mankind and nature. Though a scientist and ardent student of nature himself, Carroll used his famously playful language, fantastic worlds and brilliant, often impossible characters to support more the traditional, Christian ideology of the time in which mankind holds absolute sovereignty over

animals and nature.

Alice's Adventures in Wonderland - Second Edition University of Iowa Press

Written from within the best traditions of ecocritical thought, this book provides a wide-ranging account of the spatial imagination of landscape and seascape in literary and cultural contexts from many regions of the world. It brings together essays by authors writing from within diverse cultural traditions, across historical periods from ancient Egypt to the postcolonial and postmodern present, and touches on an array of divergent theoretical interventions. The volume investigates how our spatial imaginations become "wired," looking at questions about mediation and exploring how various traditions compete for prominence in our spatial imagination. In what ways is personal experience inflected by prevailing cultural traditions of representation and interpretation? Can an individual maintain a unique and distinctive spatial imagination in the face of dominant trends in perception and interpretation? What are the environmental implications of how we see landscape? The book reviews how landscape is at once conceptual and perceptual, illuminating several important themes including the temporality of space, the mediations of place that form the response of an observer of a landscape, and the development of response in any single life from early, partial thoughts to more considered ideas in maturity. Chapters provide suggestive and culturally nuanced propositions from varying points of view on ancient and modern landscapes and seascapes and on how individuals or societies have arranged, conceptualized, or imagined circumambient space. Opening up issues of landscape, seascape, and spatiality, this volume commences a wide-ranging critical discussion that includes various approaches to literature, history and cultural studies. Bringing together research from diverse areas such as ecocriticism, landscape theory, colonial and postcolonial theory, hybridization theory, and East Asian Studies to provide a historicized and global account of our ecospatial imaginations, this book will be useful for scholars of landscape ecology, ecocriticism, physical and social geography, postcolonialism and postcolonial ecologies, comparative literary studies, and East Asian Studies.

Modernism in Wonderland Lutterworth Press

This book revisits the claim that a key dimension of cultural modernity – understood as a turn to the autonomy of the signs and the erasure of the 'face of man' – arose in the mid-nineteenth century. It presents an alternative to that obsession, focusing instead on the aesthetic appreciation of forms through which connections are realised across place and time. The book is one of few to offer a comparative approach to numerous major writers and artists of this period over diverse countries. Specifically, the comparative approach overcomes the constitutively ambiguous relation between the modern and the Hispanic. The Hispanic is often imagined as at once foundational for and excluded from the modern world. Its reincorporation into the story of the mid-century unsettles the notion of modernity. The book offers instead an experiment in writing, tracing commonalities across place and time, and drawing on mid-century expressions of such likenesses.

Uncommon Contexts: Encounters between Science and Literature, 1800-1914 Cambridge University Press

Coeditors Elizabeth Patton and Mimi Choi argue that an in-depth examination of media images of housework from the mid-

nineteenth century to the early twenty-first century is long overdue. Modern depictions often imply that certain concerns can be resolved through excessive domesticity, reflecting some of the complicated and unfinished issues of second-wave feminism. *Home Sweat Home: Perspectives on Housework and Modern Relationships* reveals how widespread the cultural image of "perfect" housewives and the invisibility of household labor were in the past and remain today. In this collection of essays, contributors explore the construction of women as homemakers and the erasure of household labor from the middle-class home in popular representations of housework. They concentrate on such matters as the impact of second-wave feminism on families and gender relations; of popular culture—especially in film, television, magazines, and advertising—on our views of what constitutes home life and gender relations; and of changing views of sexuality and masculinity within the domestic sphere. *Home Sweat Home* will interest students and scholars of gender, cultural, media, and communication studies; sociology; and American history and appeal to anyone curious about housework, gender relations and popular culture.

Translation and Adaptation in Theatre and Film Walter de Gruyter GmbH & Co KG

Victorian literature for audiences of all ages provides a broad foundation upon which to explore complex and evolving ideas about young people. In turn, this collection argues, contemporary works for young people that draw on Victorian literature and culture ultimately reflect our own disruptions and upheavals, particularly as they relate to child and adolescent readers and our experiences of them. The essays therein suggest that we struggle now, as the Victorians did then, to assert a cohesive understanding of young readers, and that this lack of cohesion is a result of or a parallel to the disruptions taking place on a larger (even global) scale.

The Victorian Period in Twenty-First Century Children's and Adolescent Literature and Culture Belknap Press

Science has always been part of Doctor Who. The first episode featured scenes in a science laboratory and a science teacher, and the 2020 season's finale highlighted a scientist's key role in Time Lord history. Hundreds of scientific characters, settings, inventions, and ethical dilemmas populated the years in between. Behind the scenes, Doctor Who's original remit was to teach children about science, and in the 1960s it even had a scientific advisor. This is the first book to explore this scientific landscape from a broad spectrum of research fields: from astronomy, genetics, linguistics, computing, history, sociology and science communication through gender, media and literature studies. Contributors ask: What sort of scientist is the Doctor? How might the TARDIS translation circuit and regeneration work? Did the Doctor change sex or gender when regenerating into Jodie Whittaker? How do Doctor Who's depictions of the Moon and other planets compare to the real universe? Why was the program obsessed with energy in the 1960s and 1970s, Victorian scientists and sciences then and now, or with dinosaurs at any time? Do characters like Missy and the Rani make good scientist role models? How do Doctor Who technical manuals and public lectures shape public ideas about science?

Loving Faster Than Light Routledge

An examination of Carroll's books about Alice explores the contextual knowledge of the time period in which it was written, addressing such topics as time, games, mathematics, and taxonomies.

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