

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

From Struwwelpeter to Peter Rabbit, from Alice to Bilbo—this collection of essays shows how the classics of children’s literature have been transformed across languages, genres, and diverse media forms. This book argues that translation regularly involves transmediation—the telling of a story across media and vice versa—and that transmediation is a specific form of translation. Beyond the classic examples, the book also takes the reader on a worldwide tour, and examines, among other things, the role of Soviet science fiction in North Korea, the ethical uses of Lego Star Wars in a Brazilian context, and the history of Latin translation in children’s literature. Bringing together scholars from more than a dozen countries and language backgrounds, these cross-disciplinary essays focus on regularly overlooked transmediation practices and terminology, such as book cover art, trans-sensory storytelling, écart, enfreakment, foreignizing domestication, and intra-cultural transformation.

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. Britain in the long nineteenth century developed an increasing interest in science of all kinds. The essays in this collection uncover this symbiotic relationship between literature and science. Childrens Literature and Intergenerational Relationships: Encounters of the Playful Kind explores ways in which childrens literature becomes the object and catalyst of play that brings younger and older generations closer to one another. Providing examples from diverse cultural and historical contexts, this collection argues that childrens texts promote intergenerational play through the use of literary devices and graphic formats and that they may prompt joint play practices in the real world. The book offers a distinctive contribution to childrens literature scholarship by shifting critical attention away from the difference and conflict between children and adults to the exploration of inter-age interdependencies as equally crucial aspects of human life, presenting a new perspective for all who research and work with childrens culture in times of global aging.

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.

You are girlish, our images tell us. You are plastic. Girlhood and the Plastic Image explains how, revealing the increasing girlishness of contemporary media. The figure of the girl has long been prized for its mutability, for the assumed instability and flexibility of the not-yet-woman. The plasticity of girlish identity has met its match in the plastic world of digital art and cinema. A richly satisfying interdisciplinary study showing girlish transformation to be a widespread condition of mediation, Girlhood and the Plastic Image explores how and why our images promise us the adaptability of youth. This original and engaging study will appeal to a broad interdisciplinary audience including scholars of media studies, film studies, art history, and women's studies. This book interrogates the thin ideal in pro-anorexia online spaces and the way in which it operates on a continuum with everyday discourses around thinness. Since their inception in the late twentieth century, pro-anorexia online spaces have courted controversy: they have been vilified by the media and deleted by Internet moderators. This book explores the phenomenon during its tipping point where it migrated from websites and discussion forums to image-centric social media platforms – all the while seeking to circumvent censorship by, for instance, repudiating ‘pro-ana’ or adopting hashtags to obfuscate content. The author argues that instead of being driven further underground, ‘pro-ana’ is blurring the boundaries between normative and deviant conceptions of thinness. Situating the phenomenon in relation to accepted constructions of thinness, promulgated by establishments as far ranging as medicine and women’s magazines, this book asks if ‘pro-ana’ holds the potential to critique that which has long been considered normal: the culture of compulsory thinness. Engaging with debates including the current climate of postfeminism and neoliberalism, digital censorship, the pre-eminence of white, middle-class, heterofemininity, and the articulation of pain in realising the thin ideal, Negotiating Thinness Online examines what happens when the margins and the mainstream merge.

‘Before Einstein’ brings together previous scholarship in the field of nineteenth-century literature and science and greatly expands upon it, offering the first book-length study of not only the scientific and cultural context of the spatial fourth dimension, but also the literary value of four-dimensional theory. In addition to providing close critical analysis of Charles Howard Hinton’s Scientific Romances (1884–1896), ‘Before Einstein’ examines the work of H. G. Wells, Henry James and William James through the lens of four-dimensional theory. The primary value of Hinton’s work has always been its literary and philosophical content and influence, rather than its scientific authority. It is certain that significant late nineteenth-century writers and thinkers

such as H. G. Wells, William James, Olive Schreiner, Karl Pearson and W. E. B. Du Bois read Hinton. Others, including Henry James, Joseph Conrad and Ford Madox Ford, were familiar with his ideas. Hinton's fourth dimension appealed to scientists, spiritualists and artists, and – particularly at the end of the nineteenth century – the interests of these different groups often overlapped. Truly interdisciplinary in scope, 'Before Einstein' breaks new ground by offering an extensive analysis of four-dimensional theory's place in the shared history of Modernism. Emerging in several different versions during the author's lifetime, Lewis Carroll's Alice novels have a publishing history almost as magical and mysterious as the stories themselves. Zoe Jaques and Eugene Giddens offer a detailed and nuanced account of the initial publication of Alice's Adventures in Wonderland and Through the Looking-Glass and investigate how their subsequent transformations through print, illustration, film, song, music videos, and even stamp-cases and biscuit tins affected the reception of these childhood favourites. The authors consider issues related to the orality of the original tale and its impact on subsequent transmission, the differences between the manuscripts and printed editions, and the politics of writing and publishing for children in the 1860s. In addition, they take account of Carroll's own responses to the books' popularity, including his writing of major adaptations and a significant body of meta-textual commentary, and his reactions to the staging of Alice in Wonderland. Attentive to the child reader, how changing notions of childhood identity and needs affected shifting narratives of the story, and the representation of the child's body by various illustrators, the authors also make a significant contribution to childhood studies.

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.

As striking, counter-intuitive and distasteful as the combination of children and anxiety may seem, some of the most popular children's classics abound in depictions of traumatic relationships, bloody wars and helpless heroes. This book draws on Freudian and Lacanian anxiety models to investigate the psychological and political significance of this curious juxtaposition, as it stands out in Golden Age novels from both sides of the Atlantic and their present-day adaptations. The stories discussed in detail, so the argument goes, identify specific anxieties and forms of anxiety management as integral elements of hegemonial middle-class identity. Apart from its audacious link between psychoanalysis and Marxist, feminist, as well as postcolonial ideology criticism, this study provides a nuanced analysis of the ways in which allegedly trivial texts negotiate questions of individual and (trans)national identities. In doing so, it offers a fresh look at beloved tales like Alice's Adventures in Wonderland, The Wizard of Oz and Peter Pan, contributes to the dynamic field of adaptation studies and highlights the necessity to approach children's entertainment more seriously and more sensitively than it is generally the case.

Following the publication of Darwin's *On the Origin of Species*, Victorian anthropology made two apparently contradictory claims: it distinguished "civilized man" from animals and "primitive" humans and it linked them through descent. Paradoxically, it was by placing human history in a deep past shaped by minute, incremental changes (rather than at the apex of Providential order) that evolutionary anthropology could assert a new form of human exceptionalism and define civilized humanity against both human and nonhuman savagery. This book shows how fantastic Victorian and early Edwardian fictions—utopias, dystopias, nonsense literature, gothic horror, and children's fables—untether human and nonhuman animal agency from this increasingly orthodox account of the deep past. As they imagine worlds that lift the evolutionary constraints on development and as they collapse evolution into lived time, these stories reveal (and even occupy) dynamic landscapes of cognitive descent that contest prevailing anthropological ideas about race, culture, and species difference.

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.

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 non sense 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.

"Resident Evil is a multidimensional, multimedia universe. The essays written for this volume will focus on this particular zombie manifestation and its significance in popular culture, cover a wide range, and discuss numerous issues. Among them are gametheory, the idea of silence as well as memory, the connection to iconic stories, posthumanism and much more"--

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*.

Band 1 der dreibändigen ALICE-Jubiläums-Edition, übersetzt und reich kommentiert.

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.

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.

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?

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.

Textmuster und Textsorten sind historisch gewachsene Einheiten der kommunikativen Praxis einer Gemeinschaft. Das Inventar typischer Formen der Kommunikation wird durch unterschiedliche Faktoren bestimmt, etwa durch sich ändernde Interaktionsbedürfnisse einer Gesellschaft, durch technologische Innovationen oder durch variierende mediale Kontexte. Dadurch unterliegen kommunikative Praktiken einem steten Wandelprozess und spiegeln ihn gleichzeitig. Einen Schwerpunkt bilden dabei Fragen nach Charakteristik, Entstehung, Leistung und Veränderung von Textmustern und Textsorten. Die Beiträge des vorliegenden Bandes widmen sich verschiedenen aktuellen Themen der diachronen Text(sorten)linguistik: der Typologisierung, der Erklärung von Entwicklungen, der Beschreibung von Phänomenen wie Vermischtheit, Vernetztheit, Nichtabgeschlossenheit und Offenheit sowie den unterschiedlichen Arten der Umgestaltung von bestehenden Formen hin zu neuen Ausprägungen. Sie leisten damit einen wesentlichen Beitrag zu aktuellen Fragen der diachron ausgerichteten Textsortenlinguistik und zu verschiedenen Wandelprozessen der jüngeren Sprachgebrauchsgeschichte.

Newly discovered letters by Lewis Carroll, an expanded selection of diary excerpts, and a wealth of new biographical materials are some of the features of this revised Norton Critical Edition. This perennially popular Norton Critical Edition again reprints the 1897 editions of Alice's Adventures in Wonderland and Through the Looking-Glass along with the 1876 edition of The Hunting of the Snark. Each text is fully annotated and the original illustrations are included. An unusually rich "Backgrounds" section is arranged to correspond with three clearly defined periods in Lewis Carroll's life. Letters and diary entries interwoven within each period emphasize the biographical dimension of Carroll's writing. Readers gain an understanding of the author's family and education, the evolution of the Alice books, and Carroll's later years through his own words and through important scholarly work on his faith life and his relationships with women and with Alice Hargreaves and her family. Reflecting the wealth of new scholarship on Alice in Wonderland and Lewis Carroll published since the last edition, Donald Gray has chosen eleven new critical works while retaining five seminal works from the previous edition. Two early pieces—an essay by Charles Dickens and poem by Christina Rossetti—take a satirical look at children's literature. The nine new recent essays are by James R. Kincaid, Marah Gubar, Robert M. Plemus, Jean-Jacques Lecercle, Gilles Deleuze, Roger Taylor, Carol Mavor, Jean Gattégno, and Helena M. Pycior. The Selected Bibliography has been updated and expanded.

This volume shows how British literature recorded contemporaneous historical change. It traces the emergence and evolution of literary trends from 1980-2000.

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.

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. Like the first, this second edition includes Carroll's earlier story Alice's Adventures Under Ground, which allows readers to trace the revisions and to compare Carroll's own illustrations in the original with the famous John Tenniel illustrations for Alice's Adventures in Wonderland. This edition also includes new appendix material: George MacDonald writing on the fantastic, the eighteenth-century children's story Goody Two-Shoes, a section on film and television adaptations of Alice, and new illustrations.

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.

Christopher White points to ways that both spiritual practices and scientific speculation about multiverses and invisible dimensions are efforts to peer into the hidden elements and even existential meaning of the universe. Creatively appropriated, these ideas can restore a spiritual sense that the world is greater than anything our eyes can see.

Part of Alice's appeal is her ambiguity, which makes possible a range of interpretations in adapting Lewis Carroll's classic Wonderland stories to various media. Popular re-imaginings of Alice and her topsy-turvy world reveal many ways of eliciting enchantment and shaping make-believe. Late 20th century and 21st century adaptations interact with the source texts and with each other—providing readers with an elaborate fictional universe. This book fully explores today's multi-media journey to Wonderland.

Delve into this stunning gift edition boasting the complete collection of Alice's Adventures in Wonderland and Other Tales and original, iconic illustrations by John Tenniel. The next edition in the Knickerbocker Classic series, Alice's Adventures in Wonderland and Other Tales features the writings of Lewis Carroll, the master of puns, puzzles, and fantasy that have been delighting adults and children alike for over 150 years. This volume is comprised of both Alice books (Alice's Adventures in Wonderland and Through the Looking-Glass); the nonsense poems, including "The Hunting of the Snark" and "Jabberwocky"; the novels Sylvie and Bruno and Sylvie and Bruno Concluded; and essays and

other miscellaneous writings of this prolific writer. For Lewis Carroll fans worldwide, this stunning gift edition with an elegantly designed cloth binding features a slipcase, ribbon marker, and a new introduction by Lori Campbell.

Presents a history of Alice's adventures in Wonderland, discussing works that were inspired by Lewis Carroll's classic tale.

Children's literature today is dominated by the gothic mode, and it is in children's gothic fictions that we find the implications of cultural change most radically questioned and explored. This collection of essays looks at what is happening in the children's Gothic now when traditional monsters have become the heroes, when new monsters have come into play, when globalisation brings Harry Potter into China and yaoguai into the children's Gothic, and when childhood itself and children's literature as a genre can no longer be thought of as an uncontested space apart from the debates and power struggles of an adult domain. We look in detail at series such as *The Mortal Instruments*, *Twilight*, *Chaos Walking*, *The Power of Five*, *Skulduggery Pleasant*, and *Cirque du Freak*; at novels about witches and novels about changelings; at the Gothic in China, Japan and Oceania; and at authors including Celia Rees, Frances Hardinge, Alan Garner and Laini Taylor amongst many others. At a time when the energies and anxieties of children's novels can barely be contained anymore within the genre of children's literature, spilling over into YA and adult literature, we need to pay attention. Weird things are happening and they matter.

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.

150 years after Alice's *Adventures in Wonderland* was first published, Lewis Carroll's eponymous heroine has become one of the most familiar figures in the cultural landscape. The enduringly iconic figure of the Victorian child, Alice has inspired countless fashion designers, illustrators and stylists. The 'Alice Look' has been embraced across the world, by young and old alike, and by both the feted and the forgotten. *Fashioning Alice* is the first book to chart the emergence of Alice as a style icon. Kiera Vaclavik traces the evolution of Alice's visual identity in the nineteenth century and explores the myriad ways in which she was dressed – on the page, on the stage, and in the home. The book also draws on historical sources to examine amateur performance and play not just in the UK but in the USA, Japan and Australia. Illustrated throughout, *Fashioning Alice* is a ground-breaking exploration of Alice's visual career that offers a compelling case study of the intersections between fashion and fiction.

In literary studies today, debates about the purpose of literary criticism and about the place of formalism within it continue to simmer across periods and approaches. Anna Kornbluh contributes to--and substantially shifts--that conversation in *The Order of Forms* by offering an exciting new category, political formalism, which she articulates through the co-emergence of aesthetic and mathematical formalisms in the nineteenth century. Within this framework, criticism can be understood as more affirmative and constructive, articulating commitments to aesthetic expression and social collectivity. Kornbluh offers a powerful argument that political formalism, by valuing forms of sociability like the city and the state in and of themselves, provides a better understanding of literary form and its political possibilities than approaches that view form as a constraint. To make this argument, she takes up the case of literary realism, showing how novels by Dickens, Brontë, Hardy, and Carroll engage mathematical formalism as part of their political imagining. Realism, she shows, is best understood as an exercise in social modeling--more like formalist mathematics than social documentation. By modeling society, the realist novel focuses on what it considers the most elementary features of social relations and generates unique political insights. Proposing both this new theory of realism and the idea of political formalism, this inspired, eye-opening book will have far-reaching implications in literary studies.

Die Fiktionsforschung entwickelt ihre Theorien traditionsgemäß anhand fiktionaler Erzähltexte. In den letzten Jahren zeigt sich jedoch zunehmend eine Öffnung der Debatte in Richtung anderer Künste und Medien. Eine Vorreiterrolle nimmt in diesem Zusammenhang Kendall L. Waltons Studie *Mimesis as Make-Believe* (1990) ein, die sich für aktuelle Entwicklungen der Fiktionstheorie in verschiedener Hinsicht als prägend erwiesen hat. Der Band knüpft hieran an und wirft Fragen nach der medialen Reichweite sprachbasierter Ansätze, aber auch nach dem heuristischen Potential einer künste- und medienvergleichenden Herangehensweise für die Fiktionsforschung auf. Welche Konsequenzen ergeben sich aus traditionellen, narrativ orientierten Ansätzen für nicht oder nur bedingt narrative Praktiken wie etwa Fotografie und Malerei, soweit diese überhaupt als fiktional zu beschreiben sind? Und welchen Beitrag können diese und andere Künste und Medien wiederum für eine Theorie des Fiktionalen leisten? Der Band nimmt Phänomene der Fiktion aus einer künste- und medienvergleichenden Perspektive in den Blick und trägt so zu einer transmedial fundierten und interdisziplinär ausgerichteten Fiktionsforschung bei.

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. This book provides a pioneering and provocative exploration of the rich synergies between adaptation studies and translation studies and is the first genuine attempt to discuss the rather loose usage of the concepts of translation and adaptation in terms of theatre and film. At the heart of this collection is the proposition that translation studies and adaptation studies have much to offer each other in practical and theoretical terms and can no longer exist independently from one another. As a result, it generates productive ideas within the contact zone between these two fields of study, both through new theoretical paradigms and detailed case studies. Such closely intertwined areas as translation and adaptation need to encounter each other's methodologies and perspectives in order to develop ever more rigorous approaches to the study of adaptation and translation phenomena, challenging current assumptions and prejudices in terms of both. The book includes contributions as diverse yet interrelated as Bakhtin's notion of translation and adaptation, Bollywood adaptations of Shakespeare's Othello, and an analysis of performance practice, itself arguably an adaptive practice, which uses a variety of languages from English and Greek to British and International Sign-Language. As translation and adaptation practices are an integral part of global cultural and political activities and agendas, it is ever more important to study such occurrences of rewriting and reshaping. By exploring and investigating interdisciplinary and cross-cultural perspectives and approaches, this volume investigates the impact such occurrences of rewriting have on the constructions and experiences of cultures while at the same time developing a rigorous methodological framework which will form the basis of future scholarship on performance and film, translation and adaptation. To what extent did mythological figures such as Circe and Medea influence the representation of the powerful 'oriental' enchantress in modern Western art? What role did the ancient gods and heroes play in the construction of the imaginary worlds of the modern fantasy genre? What is the role of undead creatures like zombies and vampires in mythological films? Looking across the millennia, from the distrust of ancient magic and oriental cults, which threatened the new-born Christian religion, to the revival and adaptation of ancient myths and religion in the arts centuries later, this book offers an original analysis of the reception of ancient magic and the supernatural, across a wide variety of different media – from comics to film, from painting to opera. Working in a variety of fields across the globe, the authors of these essays deconstruct certain scholarly traditions by proposing original interdisciplinary approaches and collaborations, showing to what extent the visual and performing arts of different periods interlink and shape cultural and social identities.

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