

Aspects of  
Time and Memory  
in Literature  
for Children  
and Young Adults



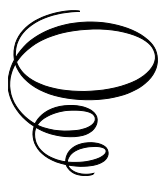
# Aspects of Time and Memory in Literature for Children and Young Adults:

*Mnemosyne for Children*

Edited by

Tzina Kalogirou and Dorota Michułka

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Aspects of Time and Memory in Literature for Children  
and Young Adults: Mnemosyne for Children

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# TABLE OF CONTENTS

Foreword .....	ix
<i>Pat Pinsent</i>	

Poetics of the Past – Shapes of the Present.....	xi
<i>Tzina Kalogirou and Dorota Michulka</i>	

## **Part One: Representing Time**

Chapter One.....	2
Timepieces in Wonderland: Visualizing Time in <i>Alice's Adventures in Wonderland</i> <i>Sandra L. Beckett</i>	

Chapter Two .....	33
Entrapped in Eternity: Time, Childhood and Aesthetic Form in Modern Poetry <i>Tzina Kalogirou</i>	

## **Part Two: Chronotopes in Children's Literature**

Chapter Three .....	48
Mapping Nature: Cultivating Young Female Identity <i>Nina Goga</i>	

Chapter Four.....	61
Childhood Nostalgia in Portuguese Children's Literature: Remembering Special Times and Places <i>Ana Margarida Ramos</i>	

**Part Three: Texts as Sites of Memory:  
Remembering and Revising Older Genres**

Chapter Five .....	74
Translator's Diaries: Intertextuality, Adaptation and Memory in Translating Picturebooks <i>Riitta Oittinen</i>	
Chapter Six .....	91
Figuring Goblins. Genre Memory and Coming of Age Allegory <i>Katerina Karatasou</i>	
Chapter Seven.....	106
Literature, Readers' Memory and the Lacanian Mirror: Images of an Unforgettable Past <i>Maria Pirgerou</i>	
Chapter Eight.....	117
Frozen in time Memory in the Grimms' Traditional Narratives. Retelling by means of Alternative Stories in order to Deconstruct Stereotypes on Stepmothers <i>María Alcantud Díaz</i>	
Chapter Nine.....	130
The Curious Case of a "Sleeping Beauty" Heroine: The Development of a Young Female from Childhood to Adulthood <i>Vasso Economopoulou and Tzina Kalogirou</i>	
Chapter Ten .....	144
The Double Audience in Rossini's and Disney's versions of Cinderella <i>Xavier Mínguez-López and Rafael Fernández-Maximiano</i>	
Chapter Eleven .....	158
Mythopoetical Time in Victor Dragunsky's <i>Riding the Death Wall</i> <i>Olga Mikhaylova</i>	
Chapter Twelve .....	166
From Pollyanna to Gülenay (Smiling Moon): A Cross- Cultural Adaptation as Creative Resistance <i>Neslihan Kansu-Yetkiner</i>	

Chapter Thirteen .....	180
The story app <i>The Numberlys</i> : Recreating a Landscape through a Modern Etiological Myth <i>Ture Schwebs</i>	

#### **Part Four: Representing Memory and its Discontents in Various Genres**

Chapter Fourteen .....	196
Nonsense as Autobiography: The Children's Poems and Family Secrets of Laura E. Richards <i>Etti Gordon Ginsburg</i>	

Chapter Fifteen .....	205
Grandparents with Broken Time Machines: Approaching Alzheimer's Disease through Picturebooks for Children <i>Lina Iordanaki</i>	

Chapter Sixteen .....	224
The Rhetorical Power of Whiteness as "Social Amnesia" and Spatial Privilege in Children's Literature <i>Maria Karagianni</i>	

Chapter Seventeen .....	241
Memory and Magical Realism in Yulia Yakovleva's <i>Raven's Children</i> <i>Anastasia Ulanowicz</i>	

#### **Part Five: Traumatic Memories**

Chapter Eighteen .....	260
Breaking through the Ice: Trauma and Memory in Cypriot Children's Literature about Refugees <i>Maria Chatzianastasi</i>	

Chapter Nineteen .....	277
Representation of the Past and the Ethical Dilemmas Between <i>modus protestor</i> and <i>modus adaptandi</i> in a Totalitarian System as Paths to Maturation in the Polish Contemporary Parable Fantasy for Children <i>Dorota Michulka and Bogumiła Staniów</i>	

Chapter Twenty .....	298
Engaging “Vigilant Memory”: Middle School Students Write the Holocaust for Young Adult Readers <i>Karen A. Krasny</i>	
Chapter Twenty-One .....	311
Teaching the Holocaust to Adolescents through Films in Literature Classes: The Case of Louis Malle <i>Sotiria Kalasaridou</i>	
Chapter Twenty-Two.....	326
Breaking Taboo in School Education: Silence and Time in Polish Literary Narratives about Death on the Example of Short Stories by Ida Fink <i>Dorota Michulka and Sabina Waleria Świtala</i>	
 <b>Part Six: In Conclusion: Embracing the Concept of Memory</b>	
Chapter Twenty-Three.....	346
“What’s a memory?” Past, Present and Future Memories in Picturebooks <i>Janet Evans</i>	



## FOREWORD

‘All human life is there’ (Henry James)

It is all too easy, especially for those whose first language is English, to have their mental horizons confined to texts either originally written in or subsequently translated into that language. Among its many other qualities, the present volume provides a splendid corrective to this Anglo-centric limitation. Children’s books from countries as diverse as Turkey, Russia, Poland and Portugal, to name but a few, are brought into creative dialogue both with familiar classics and with more recently published material from Anglo-American sources. In fact the whole issue of translation itself provides a sub-theme which is directly addressed.

The very subject of the book, the engagement of Memory with Time, lends itself to bringing well established story material, from the Grimms’ Tales onward, into the context of contemporary attitudes to age-old themes such as family relationships. It also raises questions about how events from the past which should never be forgotten, such as the Holocaust, are presented to young people, even though such memories may often be painful.

In other respects, this collection of essays by eminent scholars reveals a width of perspective. The treatment of difficult social issues is notable: there is discussion of literature featuring for instance racial issues or the plight of refugees. The impacts on children of factors such as the increasing numbers of people with dementia (something which may well impinge on their own families) and of planetary changes as treated in ecological criticism (relevant to the whole human race) also feature here.

Analysis is not confined to prose fiction – there is significant treatment of both poetry and picturebooks, genres which, it could be argued, have very specific, though different, values in treating the subject of time and memory. More contemporary media, such as story apps and film, are not forgotten, while the role of literature in language education is also emphasised.

Throughout, the children’s books analysed address a wide age range and the whole collection provides yet more evidence of the potential possessed by children’s literature to deal with major themes in a way that can only enhance the experience of young readers. The concept put forward in the volume’s concluding article – that memory can be seen as a

library in the mind – is relevant here. The range of books discussed throughout could provide the basis for a selection which would indeed mean that a reader's mental library embraces the whole of human life.

Pat Pinsent  
University of Roehampton

## POETICS OF THE PAST – SHAPES OF THE PRESENT

The aspects of time and memory, jointly known as *the Culture of Remembrance*, are treated in humanities as a set of ways of dealing with the past and history by both individuals and groups. This phenomenon refers to the concepts of individual and collective memory, and the various forms of representation of the figures of memory and the past. Finally, researchers attempt to describe the commemoration and inclusion of memory and time in various cultural texts (including picturebooks, poetry, popular culture, movies, animation, and public space). Exploration of *the Culture of Remembrance* involves the changing and dynamic nature of the memory (Ulanowicz 2013), at the same time emphasizing the contemporary perspective on events and highlighting the subjectivity of the description that inspires, animates, and activates memory.

The term “memory” studied in this volume has also been included in the literary discourse, i.e., as a building material of the world presented in a given text of culture, as well as in the anthropological one, defining the existential category influencing the identity of the individual and his relation to reality (Rybicka 2008; Bosmajian 2002).

*The Culture of Remembrance* as a concept has already taken root in several research disciplines, e.g., history, sociology, literary studies, anthropology, philosophy, and psychology. Researchers propose various divisions and classifications of the concept of memory, including the following: memory of direct and “late” witnesses (Lansberg 2004; Levine 2006) the phenomena of postmemory, second-generation memory; artificial and affective memory; memory of wholeness and memory of scenes and events; partial, selective, fragmentary, and sketchy memory; memory of “spots” and mental images (including memory as a “mirror reflection” – e.g., Lacan’s work or “theory of authentic and non-authentic being” e.g., in Heidegger’s work); poetical memory; memory of time and space; memory of gestures and images; and memory of people and objects (Hirsch 1997; Ulanowicz 2013). Some scholars also assume “discontinuity: of the narrative, its incompleteness, and lack of a logical cause-and-effect structure of the story, while highlighting poetic and mental images ostensibly unrelated to the overall statement” (Rembowska-Pluciennik 2009: 120–134).

As shown in this volume, children's and young people's literature rooted in various verbal and visual narrative strategies also encourages discussion on the role of memory in the upbringing of young generations. It refers to popular culture and reflects the sense of the findings described by historian and sociologist Pierre Nora (Nora 2009) in his essay entitled *Les lieux de Memoire*. Nora writes that memory "remains in permanent evolution, open to the dialectic of remembering and forgetting, unconscious of its successive deformations, vulnerable to manipulation and appropriation, susceptible to being long dormant and periodically revived ... only accommodates those facts that suit it; it nourishes recollections that may be out of focus or telescopic, global or detached, particular or symbolic – responsive to each avenue of conveyance or phenomenal screen, to every censorship or projection" (Nora 2009: 4-12).

Maurice Halbwachs, on the other hand, in his classic sociological study of memory (*On Collective Memory*, 1992), devotes much space to the issues of locating and storing memories and reconstructing the past. He also considers the concept of collective memory, which is "present" and activated within different communities, e.g., social classes or family communities/groups. Halbwachs states that only a community can provide an individual with a specific framework within which he can situate the remembered facts (Halbwachs 2008).

In the presented volume, the images of memory and the category of time are strongly visible. They could be conceptualized in the literary works at the level of individual memory, the perspective of child stories, rooted in biographical experience, generational memory, shaped by a long process of "passing on" traces of the past to subsequent generations (Assmann 2013, Ulanowicz 2013) and very often are analyzed through the presence of the heroes (legends of heroes) of collective memory in contemporary culture (including film adaptations) (Szacka 2005).

Thus, the ways of literary creation include individual micro-events, micronarrations, micro-stories, not always compact, not always coherent, often fragmentary, sketchy, "ripped," divided into segments (Hirsch 2011), usually of palimpsest character (Genette 1982). Such strategies for presenting the world are related to the issue of inexpressibility and refer the reader to the category of deconstruction of language, subject, and reality. Consequently, they allow referring to issues exposing the poetics of intersubjectivity (Rembowska-Phuciennik 2015), to "capture" the object of consideration (representations of the past) by means of figural language (White 1975, 2000), mental images, conceptual metaphors, and experimental gestalt, understood - according to the cognitive studies of George Lakoff and Mark Johnson - as referring to everyday experiences

and constructing meanings based not only on textual premises but also on one's own experiences and individual thinking about certain phenomena (Lakoff and Johnson 2003).

This volume also draws attention to texts that clearly distinguish mythical images of childhood in their various functions, shown from the perspective of adults, and refer to different meanings. Many texts analyzed in this volume emphasize the importance of childhood experiences in the context of the protagonist's search for individual identity and, more broadly, questions about the meaning of existence. The literary scenes from childhood could be rooted in the three cultural models of the topos of childhood: childhood as an Arcadia (*locus amoenus*), childhood as a tragic and traumatic space-time (*Arcadia a'rebours*), and childhood, which the authors show in the perspective of ambivalent categorization, presenting the image of childhood as heterotopia – "space in between" (Foucault) - they treat the phenomenon of the myth of childhood more broadly - as a metaphor of humanity.

"The presence and relevance of the theme of the child and childhood grew in direct proportion to cultural and civilizational progress, reaching its climax in the 20th century. Childhood proved to be the key to the clarification of many mysteries and aspects of both the individual personality and the collective consciousness: generational and national, historical and social, and above all spiritual and ideological: ontological, epistemological and existential" (Szóstak 2012: 26). The period of childhood gains particular importance, as Szóstak claims, when its "view [is] taken from a distance," from the perspective of time distance of adulthood, when its image is filtered through later experiences, and when it is not "purely nostalgic-memory idealistic" (Szóstak 2012: 26)<sup>1</sup>.

The image of childhood is connected with the category of time and place (Bachtin's chronotope), which in these visions appears as an inseparable whole ("country of childhood years," "area of childhood"), often presented as a mythical image of paradise lost and as an "ethics of hope" (Johnston 2002: 154). It often appears in research on children's literature and subculture and children's folklore (Cieślukowski 1974; Natov 2003) in the perspective of experiencing reality. Authors of some texts are interested in such issues as the myth-creating function of literature (a memoir story that mythicizes childhood) and prose inspirations from traditional myths. In connection with the adopted criterion of space-time, the reference to the discussion on the presence of

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<sup>1</sup> Translation of the works by Anna Szóstak made by Dorota Michulka

the sacred and profane in the myth (Eliade 2008) and the notion of the archetype of childhood will prove important in the considerations.

The references to studies on the poetics of imagination (Bachelard), symbolic and archetypal theories of myths (and “displacement” – Frye), the introduction of the concept of Bachtin's chronotope, have also become crucial for the authors of the articles: “the name of a categorizing and valuable reference of the subject to the real world” (Ulicka 2018) and the terms, definitions and references developed by geopoetics (e.g., representation of the city in literature, topos of nature, nomadic subject, auto/bio/geo/graphy, imaginary geography, memory and space (Goga, Kümmerling–Meibauer 2017).

In many cases, “reaching” the events of the past, recreating, reconstructing and processing them, nostalgic, idyllic, traumatic or purifying, psychotherapeutic, told from a distance, filtrated through the experiences of the following years of life, can “appear” in literature in various forms only after a long time. A good example in this area of reflection will be, among others, the experiences of World War II. “The events of the Holocaust are not only shaped *post factum* in their narration, but . . . they were initially determined as they unfolded by the schematic ways in which they were apprehended, expressed, and then acted upon,” writes James E. Young in his book *Writing and Rewriting the Holocaust* (Young 1988: 5). The American literary scholar articulates in his work the strong conviction, reinforced by the consequences of “the narrative turnaround,” that the experiences of the Holocaust survivors always reach us in the narrative structure, in the anthropological or cognitive sense of the term (Ubertowska 2007). Therefore, in the words of Bogdan Owczarek, they present “a certain vision of the representations of mental processes occurring in the human mind” (Owczarek 2001:15). Following the footsteps of Aleksandra Ubertowska, we may argue that one of the ways of describing a traumatic experience and its aftermath would be individual micro-incidents, micro-narratives, micro-stories, not always cohesive and coherent, often fragmented and segmented. Such strategies of presenting the world are associated with the issue of inexpressibility and refer the reader to the category of deconstruction of language, subject, and reality (Ubertowska 2007). Considerations about memory understandably also determine thinking about time category.

Kazimierz Bartoszyński states that the problems of time in literature are associated with analyses of the so-called “intersubjective specific time” (i.e., qualitatively filled), “time in which we live,” and “strictly subjective time” (“phenomenal”), as opposed to an objective, physical “time of the world.” Considerations concerning “intersubjective specific

time” tend to be devoted to (to use Ingarden’s terminology) the “way of existing in time,” in particular the problem of its duration, continuity, identity, and pace. The results of such considerations may include theological claims about *creatio continua*, such as Bergson’s theory of “persistence” opposed to physical space time, Ingarden’s ontology, and existential thesis that “existence must be conquered at each moment” (Bartoszyński 1987: 220).

Ways of the existence of memory are associated with reconstruction and reinterpretation of the remembered past, mnemonically repeated repertoire, and individual practices of imagination. In a word, another critical element to the understanding of the phenomenon of memory is emotions.

Emotions, often hidden emotions, in other words, “the silence of emotions,” reflect the unique anthropological sensibility of the narrative, which is expressed not in words but in simple gestures and glances. The dominant artistic features of the narrative are: the strategy of silence, instances of narrative stoppage during critical situations (Jaspers 1990), and the category of time shown in works in the context of its duration (Bergson 2001): from infinity to seconds extracted from snippets of memories. The time the characters feel/experience determines the meaning of their existence, which can be individual and psychological. Sometimes it also takes the form of “intersubjective specific time,” creating questions “about continuity, permanence, and sameness in the time of the human individual and about the relationship of individual memory with the permanence of the self”. (Bartoszyński 1987: 220) In addition to individual time, we deal with social time, which, according to Barbara Engelking, “is not an abstract, spontaneous being, but is rooted in social events and relationships between them. Unlike astronomical time, social time is discontinuous, variable, unstable, and subject to valuation. Its segments, which can be of unequal length, have value measured by events filling them. Social time has a variable pace: it drags on or flies by. Its passage is not constant; it can be non-uniform, qualitative, repeatable, or cyclical. This time is not impartial but rooted in social life, which it greatly influences. Social time has different properties in everyday ordinary life compared to its perception during dramatic, exceptional situations” (Engelking 1996: 9-10).

Joanna Hańderek, however, writes: “[a]part from the biological dimension, anthropological time also includes the concept of psychological time (also referred to as internal time) – a subjective way of experiencing duration and transience, independent of objective measures of the length of physical time... Internal time, therefore, is time lived, time

of consciousness. And although it owes its origin to the experience of the passage of time that is external to consciousness and the perception of what is temporal, internal time has little to do with what is external. That is because consciousness is governed by its own laws and principles of constructing its objects; it embraces what is present, remembered, or designed” (Hańderek 2004: 227).

Since memory is a multi-level, palimpsestic phenomenon, it refers to different types of narratives about the past and generations. Therefore, the articles presented in this volume provide an opportunity to discuss several issues: How do formulas and figures of memory and the category of time manifest in literature for children and young adults? How do they take form in words and images/illustrations? How do they function in the narratives intended for the young reader? How do they function in modern poetry? How are intergenerational dialogues created? How does the image of childhood look from the perspective of adults? How do the visions of the world seen through the eyes of the child and the adult overlap (e.g., artistic creations of childhood images, child’s way of seeing representations of history, here including the period of wartime extermination, the Holocaust, the legacy of communism, etc.)? And, above all, what is the theory and practice of reception of cultural texts on the subject of memory intended for the young reader (including teaching strategies and school reception)?

Volume *Mnemosyne for Children: Aspects of Time and Memory in Literature for Children and Young Adults* is divided into six parts: I. Representing Time (with articles: *Timepieces in Wonderland: Visualizing Time in Alice’s Adventures in Wonderland* by Sandra L. Beckett, *Entrapped in Eternity: Time, Childhood and Aesthetic Form in Modern Poetry* by Tzina Kalogirou; II. Chronotopes in Children’s Literature (with articles: *Mapping Nature — Cultivating Young Female Identity* by Nina Goga, *Childhood Nostalgia in Portuguese Children’s Literature: Remembering Special Times and Places* by Ana Margarida Ramos, *Lonely Spaces in the Childhood, Adult life, and Work of Gifted Narrators* by Evangelia P. Galanaki– Konstantinos D. Malafantis; III. Texts as Sites of Memory: *Remembering and Revising Older Genres, Translator’s Diaries: Intertextuality, Adaptation and Memory in Translating Picturebooks* by Riitta Oittinen, *Figuring Goblins. Genre Memory and Coming of Age Allegory* by Katerina Karatasou, *Literature, Readers’ Memory and the Lacanian Mirror: Images of an Unforgettable Past* by Maria Pirgerou, *Frozen in time... Memory in the Grimms’ Traditional Narratives. Retelling by means of Alternative Stories in order to Deconstruct Stereotypes on Stepmothers* by María Alcantud Díaz, *The Curious Case of*



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**PART ONE:**  
**REPRESENTING TIME**

## CHAPTER ONE

# TIMEPIECES IN WONDERLAND: VISUALIZING TIME IN *ALICE'S ADVENTURES IN WONDERLAND*

SANDRA L. BECKETT

In Lewis Carroll's dream world, there are constant references to time and space. This is hardly surprising in the work of an author who, as Charles Dodgson, was a mathematician and logician. The world around us as described by the natural sciences—particularly in the nineteenth century—is one dominated by chronological and linear conceptions of time and space. Even today our world is often seen as fixed and measurable. However, as Gillian Beer points out, Dodgson would have been aware of “the disturbing arguments, new in the mid-nineteenth century, that suggested our view of the geometry of space and time was not universal.”<sup>1</sup> Carroll's unconventional treatment of time and space in the *Alice* books drew the attention and admiration of the Surrealists. In the pamphlet *Qu'est-ce que le surréalisme? (What Is Surrealism?)*, André Breton lists Carroll among the “sponsors” of Surrealism that “had rebelled against a hyperlogical view of the world..., against mechanical conceptions of time and space expressed in chronological description or perspective...”<sup>2</sup> In the *Alice* books, Carroll questions the validity of so-called reality by challenging established ideas of time and space. The unconventional nature of time in Carroll's books is summed up by Gary H. Paterson in the following terms: “In *Alice in Wonderland*, time runs out for the White Rabbit, stands still and is personified for the Mad Hatter and, in *Through the Looking-Glass*, moves backwards.”<sup>3</sup> The temporal and

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<sup>1</sup>Beer, Gillian. 2011. “Mathematics: Alice in Time.” *Nature* 479 (38-39).

<sup>2</sup>Cardinal, Roger, and Robert Stuart Short. 1970. *Surrealism, Permanent Revolution*. London: Studio Vista; New York: Dutton, 12.

<sup>3</sup>Paterson, Gary H. 1994. “Hooded Fang and Jabberwock: The Richler-Carroll Connection.” *Canadian Children's Literature* 76: 49. The Queen remembers best



spatial disorientation in Wonderland breaks down rigid notions and assumptions about these concepts.

Alice is a product of her society and reflects its general premises and beliefs with regard to time and space. The critic Terry Otten rightly states: “[Alice] carries the knowledge of an adult consciousness with her, and such knowledge creates a fixed world of time and space.”<sup>4</sup> Like her elder contemporaries, Alice feels the need to delineate—even control—time and space, with the result that she attempts to constrict Wonderland. “Her vocabulary reflects her linear assumptions about truth,” writes Otten. “Allusions to longitude, latitude, ‘antipathies,’ maps, and books of rules, expose her effort to circumscribe reality.” It is therefore not surprising that instruments and devices for measuring time and space abound in illustrations of *Wonderland*. In his description of Alice, Otten mentions the pervasive presence of clocks and maps in Wonderland: “Although she cannot avoid the mockery of time in Wonderland, Alice, nonetheless, moves linearly in a place where clocks and maps seem inoperative but are constantly present.”<sup>5</sup> Clocks and maps, but also measuring tapes, are recurring images in visual interpretations of Carroll’s *Wonderland*. In light of space restrictions, this chapter focuses on timepieces in the work of a wide selection of international illustrators.

### **The White Rabbit’s Pocket Watch: Time as “the Servant of Order”**

In an article titled “Memory in the Alice Books,” Lionel Morton points out that Wonderland is not “a timeless world.”<sup>6</sup> Indeed, time plays a major role in Wonderland and it is undoubtedly one of the themes most associated with Carroll’s classic. It is the sight of the White Rabbit taking a watch out of his pocket that initiates Alice’s adventures. Alice is not particularly surprised when she hears the Rabbit’s words about being late but “when the Rabbit actually *took a watch out of its waistcoat-pocket*, and looked at it, and then hurried on, Alice started to her feet, for it flashed across her mind that she had never before seen a rabbit with either a

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“things that happened the week after next.” Her logic about “jam today” also questions Alice’s understanding of time.

<sup>4</sup>Otten, Terry. 1982. “After Innocence: Alice in the Garden.” In *Lewis Carroll: A Celebration*, edited by Edward Guiliano, 51, 52. New York: Clarkson N. Potter.

<sup>5</sup>*Ibid.*, 51-52.

<sup>6</sup>Morton, Lionel. 1978. “Memory in the Alice Books.” *Nineteenth-Century Fiction* 33: 289.

waistcoat-pocket, or a watch to take out of it.”<sup>7</sup> The perceived importance of the pocket watch, an unfamiliar article in Japanese culture, accounts for the explanatory note that Hitoshi Wakana and Ki illustrate with a male figure depicted only from shoulders to thighs in order to focus on the timepiece. The manga rendition of *Wonderland* by Mie Otani portrays a cartoon-like Rabbit carrying a red watch in a series of frames that allows the Japanese artist to focus on Alice’s reaction to the strange sight. Curiously, however, the heart icon in the final frame suggests love at first sight rather than the sense of wonder inherent in Carroll’s text.



Fig. 1. The time-conscious White Rabbit, from *Alice's Adventures in Wonderland*, illustrated by John Tenniel (London: Macmillan, 1865).

In light of its catalytic importance in the narrative, it is not surprising that John Tenniel chooses the watch-toting Rabbit as the subject of his opening illustration [fig. 1]. Tenniel’s well-dressed Rabbit staring at his pocket watch is one of the most iconic images of *Wonderland*. It has had a profound influence on Tenniel’s successors, who sometimes embed the famous image in their own illustrations, paying homage to their illustrious predecessor and the enduring impact of his image on the collective imagination. In the first painting of a highly innovative and very personal rendition of Carroll’s work, the Greek illustrator Vassilis Papatsarouchas uses a ready-made stamp purchased in London several years earlier to include Tenniel’s familiar image as a tiny blue stamp. Despite the color, small size, and different technique, the image is immediately recognizable.

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<sup>7</sup>Carroll, Lewis. 1997 *Alice's Adventures in Wonderland and Through the Looking Glass*. Illustrated by John Tenniel. London: Puffin Books, 2, author’s italics. Subsequent references to this edition of *Wonderland* will be indicated by the page number in parentheses in the text.

Readers who overlook this miniature, inverted image of the Rabbit standing on Alice's arm can hardly fail to notice it in the fragment of the painting that is enlarged and reproduced as a doublespread on a subsequent page. The familiar Tenniel image even occurs as an intertextual referent in works that are not about Alice. The Swiss picturebook artist Béatrice Poncelet includes a colored version of Tenniel's Rabbit among the iconic childhood illustrations that decorate the children's playing blocks in *Les Cubes* (The blocks), a challenging picturebook about dementia. Certainly the subject of "madness" evokes Wonderland, but the fact that Poncelet chooses the image of the White Rabbit rather than the Mad Hatter suggests the power of this particular Wonderland image in our cultural heritage.

Like Tenniel, many of his successors open their visual interpretation of *Wonderland* with an illustration of the time-conscious Rabbit, even though Carroll's own initial drawing was of Alice and her sister. In her opening doublespread, the Japanese illustrator Nao Ogata reproduces Tenniel's familiar image on the cover of the book lying open beside a half-dozing Alice to ensure that the metafictional image is effective. Although the Rabbit running across the meadow in the background—observed by Alice's one open eye—is not depicted with a watch, that item figures prominently in the following two illustrations, where he first stops to consult it and then dives into the hole with the watch dangling conspicuously on its chain. Even in a work only vaguely inspired by Carroll's text, the Rabbit holding a pocket watch remains the catalyst for the story. In the opening pages of Bryan Talbot's unusual graphic novel *Alice in Sunderland*, the protagonist's adventure begins when he encounters an actor playing the White Rabbit in the Sunderland Empire theatre.

Commenting on the role of time in Carroll's work, Otten claims: "Though time is a constant theme in Wonderland, it is, in fact, for Alice alone that time exists."<sup>8</sup> However, time certainly seems to exist for the White Rabbit; one could even say that it dominates his existence. In a sense, the Rabbit is defined by his watch, or at least by his lateness. Ever since Tenniel's drawing for the first edition of *Wonderland*, the watch on its chain has been an indispensable element of initial portraits of the White Rabbit for the majority of illustrators. In Hume Henderson's 1928 illustration, the viewer's attention, like Alice's, is focused on the pocket watch that the very dapper Rabbit consults in the foreground. The pocket watch seems, in fact, to be an almost inseparable attribute of the character throughout visual interpretations of the text. Although Carroll does not

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<sup>8</sup>Otten, "After Innocence," 54.

mention that the watch is on a chain, the chain nonetheless constitutes an important detail in many illustrations. Mervyn Peake's Rabbit seems perplexed at the passage of time as he stares pensively at a pocket watch on a chain with exaggeratedly large links. In Peake's next drawing, the Rabbit's tilted hat, his bent head, and even the position of his "hands" draw the viewer's eye toward the invisible watch, which remains conspicuous due to the bulky chain and the bulges in both lower pockets. A disproportionately large watch chain also dominates Thomas Perino's image of the Rabbit (repeated in color on the book's back cover), but in this case it is the chain's shape that catches the eye. The impossibly perfect circle that the chain forms in the air is one of many geometric patterns that give Perino's work a decidedly Art Nouveau look. Only the chain is visible in Scott McKowen's scratchboard drawing of a very stylish Rabbit whose watch remains hidden in his pocket [fig. 2]. The same is true of Barry Moser's powerful wood engraving, in which the chain emphasizes the belly of his imposing and portly Rabbit. François Amoretti's more athletic-looking Rabbit wears his large watch on a long chain around his neck, rather like a medal. Some illustrators give the watch an added note of distinction in the form of a cover and chain, as in the case of the gold watch carried by Greg Hildebrandt's well-dressed Rabbit. The emphasis on the chain, whether conscious or subconscious on the part of illustrators, suggests evocatively that the White Rabbit is chained to Time.



Fig. 2. A dapper White Rabbit's watch chain, from *Alice's Adventures in Wonderland*, illustrated by Scott McKowen (New York: Sterling, 2005).



Fig. 3. The White Rabbit displays his pocket watch, from *Alice in Wonderland/Alice au pays des merveilles*, illustrated by Stéphane Mourgues (Marbach: Les éditions de l'Oxalide, 2010).

Despite his lateness, Tenniel's Rabbit stands motionless with a surprising air of calm as he stares at his watch. Lisbeth Zwerger's somewhat Asian-looking Rabbit is also outwardly calm as he focuses intently on his watch, although he strides hurriedly forward. The Japanese illustrator Osamu Tsukasa depicts the Rabbit staring at his watch while running so fast he seems to fly through the air. In Carroll's work, the White Rabbit is a victim of Time, which moves too quickly and constitutes a source of alarm. Unlike Tenniel, many illustrators portray a visibly panic-stricken Rabbit. Alison Jay adopts a humorous mode, portraying a very plump Rabbit who stares with obvious agitation at his gold watch without breaking the long stride that, despite his corpulence, he still manages to maintain later in the long hall. A close-up in Xavier Collette's graphic novel version positions viewers behind the large timepiece and in direct line with the Rabbit's horrified gaze, as he reacts to the displayed time in a very French manner with the words: "Oh là là! Oh là là!"<sup>9</sup> Clocks seem to haunt the fearful Rabbit on the card devoted to the character of the White Rabbit on the rather Gothic front endpapers of Collette's work. The Rabbit grips a pocket watch tightly in his left paw as he apprehensively creeps through a dark passage whose shadows are littered with barely visible and vaguely menacing clocks. In Yutaka Oono's anime-style version, comic-style beads of sweat fly off the frantic-looking Disneyesque Rabbit that tears across the grass while staring at his watch. Perhaps no illustrator portrays the effect of time on the White Rabbit with more power than Robert Ingpen, whose gentrified Rabbit's horrified expression actually turns him into a rather frightening-looking creature.

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<sup>9</sup>Carroll, Lewis. 2010. *Alice au pays des Merveilles*. Adapted by David Chauvel. Illustrated by Xavier Collette. Issy-les-Moulineaux: Drugstore, 6.

Even when the pocket watch is absent in initial portrayals of the White Rabbit, it generally puts in an appearance in subsequent illustrations. Helen Oxenbury's bespectacled Rabbit runs along the top of the first page of text, but only on the next page does he stop to look pensively, but with composure, at the time on his watch. There is no sign of a pocket watch when Anne Herbauts's fat Rabbit appears in profile on the white space at the beginning of the story, but the timepiece is popping out of his pocket when he trots toward the reader later on the white space that opens chapter four. Like Herbauts, a number of illustrators displace the image of the watch-bearing Rabbit to chapter four, where the anxious Rabbit looking for his fan and gloves is obviously still late (even though he does not repeat his trademark line). The first large painting created for chapter four by Stéphane Mourgues is a strikingly colorful portrait of a Rabbit (rather like the Easter Bunny) holding a watch that looks much too large for his pocket [fig. 3]. Fragments of the large paintings, many of which contain details of clocks, are inserted throughout the text in a variety of small circular, square, or rectangular frames. The tiny image of the Rabbit holding up the pocket watch on the first page of text is a much-reduced central section of the same large painting, while the detail of the pocket watch itself is inserted into the first page of chapter four. Drawing on photography to recast Tenniel's illustrations in a three-dimensional context, Abelardo Morell uses the image of the Rabbit in the long hall for his initial illustration, which depicts the Rabbit standing with his back to the reader preparing to pop down a hole cut in a large, old, leather-bound book. Apparently feeling the need to incorporate the invisible pocket watch elsewhere, Morell includes it in his photograph of Alice holding the bottle beside a glass table on which lie the expected key and the unexpected, but nonetheless familiar, pocket watch [fig. 4].