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"Moving" as a Means of Spatial Resistance to Gendered Boundaries in Carroll's Alice's Adventures in Wonderland and Through the Looking-Glass.

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Abstract: *Across patriarchal, social and spatial structures, femininity is associated with domesticity, obedience, and spatial confinement, which certainly limit the freedom of girls to explore and act independently. In nineteenth-century Victorian England, this limitation was all the more prominent, as an ideal Victorian girl was expected to remain within the domestic periphery. Written in the later half of the nineteenth century, Carroll's Alice in Alice's Adventures in Wonderland and Through the Looking-Glass emerges as a figure who refuses to remain confined within prescribed gender roles by continually moving through unfamiliar landscapes. Drawing upon the spatial theory of Doreen Massey, this paper argues that "mobility" of the protagonist in Carroll's fantasy worlds is not simply a narrative device but an important means through which the protagonist Alice exerts her identity. Her wandering through unknown and difficult places, questioning authority, and accessing forbidden spaces enable her to challenge the hierarchies and resist the spatial restrictions. Alice's "mobility" through these imaginary spaces could be seen as a means of spatial resistance to the gender expectations imposed upon girls/women. By analysing Alice's encounters with the inhabitants and landscapes while travelling through these worlds, the paper demonstrates howhow movement becomes a strategy of self-assertion and empowerment.*

Keywords: Fantasy, gender, authority, mobility, space, identity

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Introduction

> "…the mobility of women does indeed seem to pose a threat to a settled patriarchal order. Whether it be the specific fact of going out to work in nineteenth-century England (see 'A woman's place?') or the more general difficulty…" (Massey, 11).

This observation of the famous Marxist-feminist geographer Doreen Massey carries significant implications for understanding the relationship between gender, movement, and space, as it compositely suggests how "moving"— mobility more broadly—is a powerful form of spatial resistance, particularly against a "settled patriarchal order" that seeks to limit individuals in stable identities and locations. Therefore, Massey suggests that to exert one's identity, one must "keep moving" (Massey, 11). As she notes in her book *Space, Place, and Gender* "One gender-disturbing message might be - in terms of both identity and space - keep moving! The challenge is to achieve this whilst at the same time recognizing one's necessary locatedness and embeddedness/embodiedness, and taking responsibility for it" (Massey, 11). It is quite obvious that historically, the mobility of women has been perceived as a threat to patriarchal structures, which often attempt to confine women to the "private" domestic sphere to maintain social control. In Victorian England "home" is elevated as an icon of stability and virtue, and women were idealized as wives and mothers, described as the "angelic administrators" of the home conforming to the ideology of "Angel in the House". This resulted in the spatial separation based on gender which emphasized "the man's role in the public sphere and the women's in the domestic" (Fabrizi, 113). Massey posits that "One of the most evident aspects of this joint control of spatiality and identity has been in the West related to the culturally specific distinction between public and private. The attempt to confine women to the domestic sphere was both specifically spatial control and, through that, a social control on identity" (Massey, 179). Therefore, the act of moving can be an assertion of power and a refusal of "spatial imprisonment" (Massey, 151). In Victorian England, where women were relegated to the "sanctuary" of the private household, the act of moving—be it into/in the fantastical world—can be read as a radical refusal of spatial imprisonment and a mode of assertion of female power. Both *Alice's Adventures in Wonderland* and *Through the Looking-Glass* present fantasy worlds that are characterized by constant movement of the protagonist, Alice. From the initial movement of Alice in both the books—falling down a rabbit hole or stepping through a mirror— that serves as a literal transgression of the boundaries of the domestic world, to Alice's "mobility" through these imaginary spaces, are active means through which Alice unsettles the spatial logic of patriarchal power and asserts her identity.

Problem Statement

Although *Alice's Adventures in Wonderland* and *Through the Looking-Glass* have been extensively studied from the perspectives of fantasy, childhood, language, and identity, relatively little attention has been paid to

the significance of Alice's movement as a spatial practice that challenges gendered power structures. Existing scholarship often treats Alice's wandering as an expression of curiosity, overlooking its political implications within the context of gender ideology, specifically Victorian gendered ideology. In nineteenth-century England, women's mobility used to be regulated through the separation of the public and domestic spheres.. Drawing upon Doreen Massey's conception of space as socially produced and constituted through relations of power, this paper addresses this gap by examining how Alice's continual movement through Wonderland and the Looking-Glass World becomes a means of resisting gendered spatial boundaries, negotiating identity, and asserting female agency.

Research Questions

- How does Alice's movement or "mobility" through Wonderland and the Looking-Glass World challenge the gendered boundaries associated with Victorian femininity?
- In what ways do Alice's bodily transformations, wandering, and boundary-crossing perform the function of spatial resistance?
- How can Doreen Massey's concepts of space, mobility, and power-geometry define Alice's encounters with authority and her exertion of identity?
- How do Carroll's fantasy worlds reimagine the relationship between gender, space, movement, and female agency?

Objectives

Therefore, the primary objective of this paper is to examine how Alice's movement through Wonderland and the Looking-Glass Land functions as a form of spatial resistance to the gendered boundaries of Victorian society. It seeks to explore how Alice's continual wandering, bodily transformations, and negotiation with the spaces she visits enable her to challenge prescribed notions of femininity and develop a sense of agency and autonomy. Drawing upon Doreen Massey's concepts of relational space, mobility, and power-geometry, the paper further aims to investigate how Carroll's fantasy worlds are structured through shifting relations of power and how Alice's mobility allows her to resist authorities that seek to define, instruct, or confine her. Ultimately, the study contends to demonstrate that "mobility" or movement of the protagonist in Carroll's fantasy is not merely a narrative strategy but a spatial practice through which Alice redefines her identity and explores the possibilities of female subjectivity beyond the limitations of Victorian gender ideology.

Literature Review

Scholars have recognized fantasy as a literary genre that not only reflects social realities but also provides imaginative spaces for questioning established gender norms. The relationship between gender and space is explored in *Gender and Space in British Literature, 1660–1820,* which argues that space actively participates in the construction of gender identities. The essays in the book explore the changing relationship between

gender and different kinds of spaces in the eighteenth century. Another scholarly work, edited by Jude Roberts and Esther MacCallum-Stewart, *Gender and Sexuality in Contemporary Popular Fantasy: Beyond Boy Wizards and "Kick-Ass" Chicks* explores how contemporary fantasy literature, film, television, comics, and games provides imaginative spaces where conventional notions of gender and sexuality can be questioned and reconfigured, encouraging audiences to view identities beyond socially imposed norms. A similar concern informs *Gender(ed) Identities: Critical Rereadings of Gender in Children's Literature and Culture*, which examines how children's and young adult literature bring out a different perspective on gender and sexuality by representing both conventional and unconventional identities. Another work, *Women in Science Fiction and Fantasy* surveys the women writers and female protagonists in speculative fiction, demonstrating how science fiction and fantasy have become important sites for exploring women's experiences. These studies establish important connections between fantasy, gender and identity. However, none of them specifically examines how "mobility" or travelling itself functions as a form of spatial resistance in Lewis Carroll's *Alice's Adventures in Wonderland* and *Through the Looking-Glass*. By employing Doreen Massey's concept of "mobility", and other concepts like relational space, and power-geometry, the present study addresses this gap, arguing that Alice's continual movement through Carroll's fantasy worlds becomes a means of resisting gendered spatial boundaries and asserting an autonomous female identity.

Methodology

The analysis is based primarily on close textual reading of both novels, paying particular attention to Alice's movement through different fantasy spaces, her bodily transformations, and her encounters with characters who attempt to define, instruct, or restrict her.

The study is theoretically informed by Doreen Massey's spatial theory, particularly her concepts of space as a social product, mobility, power-geometry, and the relationship between space and identity. Massey's understanding of space as socially produced and constituted through power relations provides the principal theoretical framework for interpreting Alice's journeys as forms of spatial resistance. Her ideas are further situated within the broader context of Victorian gender ideology, especially the division between the domestic and public spheres and its implications for women's mobility and identity.

Textual Analysis

By analyzing Alice's physical journey through the fantastical realms of Wonderland and the Looking-Glass World, we can see how her mobility functions as a refusal of spatial imprisonment. In *Alice's Adventures in Wonderland*, Alice's initial plunge into the rabbit hole is not merely an accident but a transgression of domestic boundaries. Alice, who never technically leaves the house, moves into a "paraxial realm" where the domestic interior is absolutely distorted. As a result the home-like space is turned into a site of adventure rather than restriction. The rabbit hole, is lined with cupboards and shelves, certainly gives us a distorted version of the domestic world as we can see its walls are "filled with cupboards and book-shelves," while "maps and pictures"

hang on pegs, and an "ORANGE MARMALADE" jar sits on a shelf (Carroll, 10). By placing these familiar household objects within an impossible vertical passage, Carroll converts the symbolic space of domesticity into a site of adventure. Driven by a "burning curiosity," Alice follows the White Rabbit without hesitation. This suggests her departure from the passive role expected of a Victorian girl: "Alice's journey in Wonderland begins with a rejection of one female stereotype, the idle woman, embodied in her sister reading to while away the time. Continuing her journey in Wonderland, Alice learns more about the power of women when she literally opens the door for herself" (Davis,10). Further, once Alice plunges into the portal of the Rabbit hole, she realizes that the normal "ground rules" of her world are of no avail. Yet, she does not panic or tries to retreat, instead she instinctively begins to observe, question, and adjust to her surroundings. She examines the locked doors, discovers the tiny golden key, unlocks the small door, and peers into the beautiful garden beyond. When she realizes she cannot fit through the doorway, she does not get exhausted with her attempts. She continues to find a way out until she finds the bottle marked "DRINK ME" which enables her to shrink in and get through. Each obstacle prompts another movement, another attempt to negotiate with the space unknown and new to her.

Once inside the Wonderland, Alice's frequent "telescoping," that is her shrinking to the size of a mouse or growing large as a house, become a way of exploration of agency through size. Carroll describes how Alice shuts up "like a telescope" and then expands until she is "more than nine feet high." (Carroll, 14-17) These fluctuations in size are far more than whimsical episodes of a fantasy narrative. When she grows unexpectedly large inside the White Rabbit's house, the house itself becomes an inadequate space for containing her. A structure (house), that conventionally symbolizes enclosure, is rendered inadequate by Alice's expanding body. In fact, her size allows her to get a position of power against those who attempt to treat her as a servant: "Throughout the episode, a very surprised Alice finds herself following the White Rabbit's orders, and fearing him when he commands her" (Day, 2015). Alice resents: "How queer it seems to be going on messages for a rabbit! I suppose Dinah'll be sending me on messages next!" (Carroll, 31-32). But in the White Rabbit's house, Alice becomes physically large enough to control Wonderland's creatures, exemplified by her kicking "Bill the Lizard" back up the chimney. Conversely, when Alice shrinks, she is able to enter spaces that had previously been inaccessible. Through these continual acts of expansion and contraction, Alice refuses to accept a stable or predetermined spatial identity expected of the Victorian girl. Moreover, this act of changing in size is directly connected to her ability to "move." To continue her journey, she needs to alter her size by eating or drinking the magical substances she encounters. She shrinks to pass through the tiny door leading to the beautiful garden and grows to escape spatial confinement. Once "mobility" is achieved, Alice is involved in spatial negotiation. She does not just travel through Wonderland, she starts learning how spaces function within this whimsical world. With new environments that introduce her to new obstacles, new rules, and power structures, she learns to interpret and negotiate. Instead of retreating from these unfamiliar and absurd places, Alice observes, questions, and gradually learns how to navigate them. Finally, through her spatial negotiation Alice develops "agency."Agency naturally develops into resistance which culminates in "empowerment". At

the beginning of her journey she is often uncertain, asking herself, "Who in the world am I?" (Carroll, 18) Yet each successful movement from one space to another strengthens her confidence. She starts relying upon her own observations instead of unquestioningly accepting the commands or logic of Wonderland's inhabitants. Therefore, at the end of her journey she could reject the absurdity of Wonderland by defying the authority figure like the Queen by saying "'Who cares for you?' said Alice (she had grown to her full size by this time). 'You're nothing but a pack of cards!'" (Carroll, 109). This loud proclamation is her ultimate act of empowerment.

Doreen Massey notes in her book that a space is "conceptualized as created out of social relations" and therefore, "by its very nature full of power and symbolism, a complex web of relations of domination and subordination, of solidarity and co-operation. This aspect of space has been referred to elsewhere as a kind of 'power-geometry'" (Massey, 265). Massey's concept of "power-geometry" is very much relevant in understanding Wonderland and the Looking-Glass World as being not neutral fantasy landscapes. Rather they are social spaces, where every location is shaped by unequal power relations. Alice's "mobility" is a means of altering her position within this power-geometry which enables her to resist those who attempt to dominate her. Her journey is a continual negotiation of the "power-geometry." Whenever she enters a new space, though she initially occupies the position of an outsider who appears subject to the authority already established there, she rarely accepts these power relations without question. She encounters obstructive or "idiotic" characters and authority figures in both Wonderland and Looking-Glass Land. Yet, despite the chaos, she does not act as a "stranger" but immediately begins to explore the new space. When the Frog-Footman gives nonsensical reasons for why she cannot enter the house of the Duchess, Alice takes matters into her own hands. She rejects his "perfectly idiotic" logic, literally opens the door for herself, and enters. The Duchess' kitchen symbolizes the domestic sphere—the space conventionally assigned to women in Victorian society. By making it into a scene of disorder, violence, and authoritarian control, Carroll seems to question the traditional domestic space. The kitchen is filled with choking pepper, "the cook was leaning over the fire, stirring a large cauldron," while "the Duchess was sitting on a three-legged stool in the middle, nursing a baby" (Carroll, 52-53).The atmosphere is one of perpetual chaos: the air was full of pepper, causing everyone except the cook to sneeze incessantly, and the cook continually throws "saucepans, plates, and dishes" across the room (Carroll, 53). Instead of nurturing the child in her care, the Duchess violently shakes the baby, singing a grotesque lullaby that concludes, "Speak roughly to your little boy, / And beat him when he sneezes" (Carroll, 54) The Duchess exercises authority over the baby, the Cook dominates the domestic environment through violence. Alice, who enters this space as an outsider, immediately recognises its social relations are irrational and abusive. Unlike the other inhabitants, she refuses to normalise the violence surrounding her— she prefers to walk away.

Massey contends that the restriction of women's movement and confining a woman to a domestic sphere is separable from the restriction of their identity. As she claims:

> The limitation of women's mobility, in terms both of identity and space, has been in some cultural contexts a crucial means of subordination. Moreover the two things - the limitation on

> mobility in space, the attempted consignment/confinement to particular places on the one hand, and the limitation on identity on the other - have been crucially related (see also the general introduction). One of the most evident aspects of this joint control of spatiality and identity has been in the West related to the culturally specific distinction between public and private. The attempt to confine women to the domestic sphere was both a specifically spatial control and, through that, a social control on identity. (Massey, 179)

This is clearly evident in the Duchess's kitchen. The Duchess episode brings out the conventional expectations associated with Victorian femininity. When the Duchess abruptly tosses the baby into Alice's arms, saying, "Here! You may nurse it a bit, if you like!" (Carroll, 55), she assumes that Alice will naturally take over the responsibility of nursing the child. The remark is less an invitation than an expectation. Just because Alice is a young girl, she is presumed to possess an innate capacity for nurturing. Without asking for her consent or her willingness, the Duchess assigns her to the role of a caregiver. This certainly reveals the ideology of motherhood and childcare as the instinctive qualities of femininity. Daphne Spain observes that "the ideological basis of gender stratification is the almost universal identification of women with natural reproductive processes and men with cultural processes" (Spain, 23). Therefore, labeling childcare as an instinctive feminine duty has been used to justify the restriction of women to the private, domestic sphere: "The institution of motherhood which, in a variety of guises,has helped to keep women at the service of men and children.It contains women within the home, preventing us from becoming a serious threat to the power and dominance of men in the public sphere" (Levine & Estable, 8). Significantly Alice refuses to accept either the values or the identity that the Duchess attempts to impose upon her. Although she compassionately rescues the baby from immediate danger, she does not remain within the household or assume the permanent role of caregiver. Once the baby transforms into a pig, she releases it and continues her journey through Wonderland. It is noted in the book *Alice in Wonderland and Philosophy: Curioser and Curioser*, that "The world of possibility for women that Wonderland offers Alice includes an indifferent perspective toward motherhood, which in Victorian England (and in some places still today) was the primary function of women. Alice views the pride and pit-falls of maternity with a great deal of detachment" (Davis, 11). Alice's departure from the scene is more than a physical exit, for it is a rejection of the gendered identity and domestic confinement. Instead of allowing herself to become fixed within the role of mother or housekeeper, Alice chooses continued movement, exploration, and independence. Drawing on Massey's idea of a gendered space, a space is continually produced through movement and social relations, a woman's physical mobility becomes a radical intervention in the production of space. Massey notes that the limitation of women's mobility has long been a crucial means of subordination. Therefore, when women claim the freedom to move, they actively disrupt the "settled patriarchal order" and produce space differently. As Massey concludes, the most subversive, gender-disturbing message women can send to dismantle these oppressive spatial geographies is to simply "keep moving!" (Massey, 11).

Alice transforms movement into a means of altering the gendered space in Wonderland. In the "Tea-Party" episode, despite the cries of "No room!" by the March Hare and Mad Hatter, Alice assertively takes a seat, ignoring their attempt to exclude her. This intrusion represents an assertive female entering an all-male space where she involves in their wordplay but chooses to depart when her intellect is directly insulted, for she asserts:

> 'Really, now you ask me,' said Alice, very much confused,
> 'I don't think :
> "Then you shouldn't talk,' said the Hatter. This piece of rudeness was more than Alice could bear: she
> got up in great disgust, and walked off (Carroll, 67).

The episode marks a pivotal moment in Alice's assertion of power. Initially, she tries to engage in their wordplay and educate them on Victorian decorum. However, when the Hatter directly insults her intellect by telling her "Then you shouldn't talk," Alice feels "great disgust" (Carroll, 67). She concludes it is the "stupidest tea-party" she was ever at, and her decision to walk away finally leads her to the "loveliest garden" she had sought since the beginning of her journey (Carroll, 68). Megan S. Lloyd has observed in this regard:

> …Alice has grown (not just physically) in her journey through Wonderland. Here she speaks more freely, asks questions, objects to what someone says, challenges rude remarks, and attempts to engage in the wordplay between the Mad Hatter, the Dormouse, and March Hare. She wants to keep up with the boys, and indeed she succeeds in this male world of teacups and chatter. However, a direct threat to her very intellect forces her to leave (Davis, 14).

The culmination of Alice's strategy of self-assertion occurs when she refuses to accept the arbitrary laws of Wonderland's rulers. In the trial of the Knave of Hearts, the Queen demands "Sentence first—verdict afterward" (Carroll, 108). Alice defies this "insane inversion" by shouting "Stuff and nonsense!" (Carroll, 108) and challenging the court's very substance. Through her ultimate loud proclamation: "Who cares for you? You're nothing but a pack of cards!" (Carroll, 109), and at this moment, through her growing to her full height, she takes control of her life and shatters the world of "nonsense."

Like in Wonderland , in the Looking-Glass world, too, Alice discovers that the conceptions and the logic that she learned in her world of reality is useless in this fantastical world. She learns that the traditional expectations for movement fail: "In Looking-Glass Land, Alice's movements are initially confused, as she discovers that she must go backward to go forward" (Reichertz, 74). Yet, Alice empowers herself by discarding her preconceptions and experiments with the opposite direction. By learning to walk away from what she wants to reach, she gains the "intellectual virtue" required to explore a world that runs counter to her own. Further,in the Looking-Glass World, which is structured as a giant chessboard, where Alice begins as a White Pawn and must move systematically across successive squares in order to become a Queen, becomes the central metaphor for empowerment. At the very beginning of Alice's journey, when the Red Queen tells Alice, "When you get to the Eighth Square you'll be a Queen"(Carroll, 144), it establishes "movement" as a literal path to

sovereignty. Unlike the confined domestic spaces of the Victorian world, the Looking-Glass World enables Alice for continual progression, exploration, and self-development. Kathryn Hume contends that "...in Wonderland and Looking-glass Land, the newness of the landscape is better sustained, and it creates adventures and actions which threaten the protagonist's standards instead of just offering danger. Alice does little, but she observes and reacts and judges" (Hume, 160). Certainly, through her observations, reactions and judgement she negotiates and carries on her journey. The movement from one square to another is therefore not just covering geographical distance but symbolic of personal development. Alice asserts her desire to join the game, stating, "I wouldn't mind being a Pawn, if only I might join—though of course I should like to be a Queen, best"(Carroll, 144).

As Alice progresses across the Looking-Glass World, her movement is constantly challenged by characters who attempt to control not only her actions but also her identity and sense of self. Every stage of her journey presents a new form of authority that seeks to either define, instruct, or restrict her. Rightly it has been observed in the book *Roads of Her Own : Gendered Space and Mobility in American Women's Road Narratives, 1970-2000* that "Transcending the limits of an enclosed space, female questers begin their journey first of all by recognizing 'that society neither expects nor wants her to test her powers, prove her autonomy, or step outside the line of "proper" feminine behaviour' (ibid.)" (Ganser, 90). Yet, Alice always refuses to internalise the external definitions of her identity and keeps on questioning absurd commands. Although she occasionally experiences confusion or momentary self-doubt, she never relinquishes her capacity for independent judgement. Apparently ideotic, these encounters during her travel through the Looking Glass Land, are not non-functional, for they help Alice to evolve as a woman. These encounters collectively trace Alice's gradual evolution from an uncertain child into an independent individual capable of resistance. Robin Anne Reid observation in this regard is worth quoting:

> The internal quest enables young protagonists to acquire self-knowledge, experience, and greater maturity, moving from awkward childhood or youth, through puberty to adulthood, acquiring power, autonomy, and responsibility (often for self and for others). The rite-of-passage quest is, therefore, especially popular in fantasies for children and young adults, but may be engaged upon by any who seek greater self-knowledge and maturity. In a straightforward rite-of-passage tale, (young) protagonists are faced with a challenge or dilemma, the solving of which allows them to achieve greater maturity. Early examples of internal quests include Dante Alighieri's The Divine Comedy (1306–21), John Bunyan's Pilgrim's Progress (1678), and Lewis Carroll's Alice in Wonderland (1864) (Reid, 254).

Alice's movement across the chessboard is therefore inseparable from her intellectual and emotional development. As Alice meets Tweedledum and Tweedledee, they repeatedly try to interrupt her forward movement. They distract her with circular conversations, absurd nursery rhymes, and puzzles that divert her from her purpose. Alice listens patiently but refuses to become permanently entangled in their logic. A significant moment occurs when Tweedledum tells Alice that she is merely "a sort of thing" in the Red King's

dream and warns that if the King were to wake up, "you'd go out—bang!—just like a candle!"(Carroll, 168).This assertion challenges Alice's sense of identity as it suggests that her existence depends entirely upon somebody else's imagination. Rather than accepting this proposition, Alice responds critically. Although she gets disturbed momentarily, she does not lose her speculative logic. Alice "couldn't help saying, 'If I wasn't real,' she said—half laughing through her tears—it all seemed so ridiculous— 'I shouldn't be able to cry'" (Carroll, 168). Her ability to distinguish between meaningless argument and practical logic enables her to continue her journey. Alice exhibits a similar resilience during her encounters with other obstacles in the Looking-Glass World. She calmly passes through the dark wood where names disappear, the terrifying giant Crow, and continues to move towards her destination. Rather than allowing fear or confusion to immobilize her, Alice repeatedly chooses movement over hesitation. Further, her meeting with Humpty Dumpty further reveals her growing self-assertion. Humpty repeatedly asserts a position of intellectual superiority, correcting Alice's language and offering advice about her body, even suggesting that she should "Leave off at seven"(Carroll, 188) when growing. His attempt to regulate Alice's bodily development is a way of imposing external authority upon her. Yet, Alice responds: "I never ask advice about growing" (Carroll, 188). Evidently, she refuses to surrender authority over her own body or development, affirming her right to determine her own transformation.

Alice's increasing awareness of self-assertion also emerges after the battle between the Lion and the Unicorn. As she reflects upon the strange events unfolding around her, she remarks that "I do hope it's my dream, and not the Red King's! I don't like belonging to another person's" (Carroll, 209). This observation might sound very casual but it carries profound significance. To belong to another person's dream is to exist under someone else's authority, which certainly deprives one of one's independence, be it a dream. Alice wishes that the dream should be her own which reveals her insistence upon self-possession. She no longer wishes merely to participate in the Looking-Glass World, she wishes to occupy it on her own terms. The same desire for independence becomes even more explicit after the comic battle between the White Knight and the Red Knight. Although the White Knight affectionately offers to protect her, Alice refuses the role of passive captive, declaring, "I don't want to be anybody's prisoner. I want to be a Queen" (Carroll, 211). Her aspiration for queenship is not simply a desire for status, becoming a Queen signifies the successful completion of her journey, within the logic of the chessboard, through every stage of movement and self-development. Even after her coronation, however, Alice discovers that authority continues to manifest itself in new forms. The White Queen and the Red Queen constant instructions, criticisms, and advice, embodies the tendency of hierarchical systems to regulate her behaviour. Alice finds herself "being found fault with so much,"(Carroll, 227) which suggests that empowerment is never simply granted even after attaining a higher social position. Therefore, Alice's final defiance occurs during the climatic coronation banquet. When the tediously formal dinner-party descends into pandemonium, Alice cries out with her most powerful blast of self-assertion, "I can't stand this any longer!"(Carroll, 238) and pulls off the tablecloth, effectively ending the dream and freeing herself from the mirror. Through these movements—literal, figurative, and physical—Alice transcends her

role as a pawn and asserts herself as a powerful presence. Viewed through Doreen Massey's understanding of space as relational and continually produced through movement, Alice's progress across the chessboard is far more than a physical journey. Each movement into a new square places her in relation to new forms of power that attempt to regulate her identity, her body, and her behaviour. Yet each successful negotiation strengthens her capacity for independent judgement and self-definition.

Conclusion

"Mobility", thus, becomes a sustained practice of spatial resistance in Caroll's Alice books. By refusing to remain fixed within identities imposed by others and by continually moving beyond each attempt at containment, Alice transforms movement into a means of resisting gendered authority. Her arrival at queenship is therefore not merely the end of a fantastical quest but the culmination of a process through which movement produces agency, agency enables resistance, and resistance ultimately leads to empowerment. Alice's journeys through Wonderland and the Looking-Glass World, therefore , exhibits that "movement" is far more than a narrative, but becomes the very means through which Alice asserts her identity by challenging authority, and resisting the gendered boundaries associated with Victorian femininity.

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