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ANALYSIS OF ALICE HERO'S JOURNEY IN THE BOOK
ALICE'S ADVENTURES IN WONDERLAND

Thesis Submitted to Obtain the Bachelor Degree in English

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Dedication

I want to dedicate this work to my babies, Osa and Rex, my dogs. Osa is no longer in this world, but she was always my number one fan, and I know she is proud of me. Rex, thank you for listening to me, for sitting next to me for long hours giving me your company, so the process was less stressful. Thank you both for being my reason to be better and for showing me the deepest love I have ever experienced. I also want to dedicate this work to all Alice's Adventures in Wonderland fans that enjoy this book and all its versions. Finally, I want to thank my tutor who believed in me when I did not, I appreciate all your guidance.

Abstract

Literature is a powerful tool that allows the readers to identify themselves with the characters of the story. It provides the possibility to live a situation through someone else's perspective. However, it is also a great tool for improving intellectually, as the reader can learn an infinity of information from reading any kind of book, and since it can impact so deeply the reader it is important to learn how to analyze it from a young age. For this reason, there exist many books created for young children, as is the case of the book *Alice's Adventures in Wonderland*. Every story carries hidden messages that when carefully analyzed can answer many different questions, but in order to find these answers it is necessary to have a well-structured research design. In this research, the qualitative method allowed the researcher to understand the main character based on her behavior and actions towards the multiple situations, and it also helped to answer the research question "Why does Alice in the book *Alice's Adventures in Wonderland* represent a hero archetype?" The researcher concluded that Alice represents a hero archetype not only because she goes through all the twelve hero stages, but she shows her passion in defending those who cannot. In addition, the researcher concluded, based on Alice's story, that a hero does not need to be an adult or a physically strong character, but someone that is not afraid of raising their voice and showing their worth.

Resumen

La literatura es una herramienta poderosa dado a que le permite al lector poder identificarse con los diferentes personajes de la historia, ya que le brinda la oportunidad de vivir una experiencia desde la perspectiva de alguien más. Así mismo, tiene un gran valor intelectual dado a que el lector tiene la oportunidad de aprender sobre cualquier tema al leer un libro, y al brindar tanto valor es necesario que se aprenda a analizar una obra literaria desde una edad temprana. Por esta razón, existen miles de obras literarias creadas para los niños, como es el caso del libro *Alice's Adventures in Wonderland*. Toda historia contiene mensajes ocultos que si se analizan con detenimiento pueden ser la respuesta a diferentes preguntas, pero para que el lector sea capaz de encontrar respuestas es necesario que se tenga un diseño de investigación con una estructura sólida. En esta investigación, el método seleccionado para analizar la obra literaria fue el método cualitativo, el cual le brindó al investigador la oportunidad de analizar al personaje principal, Alicia, de acuerdo a su comportamiento ante diferentes situaciones. Así como también, ayudó a encontrar la respuesta a la pregunta de la investigación ¿Porque Alicia en el libro Alicia en el País de las Maravillas representa un arquetipo de héroe? El investigador concluye que Alicia representa un arquetipo de héroe, no solamente porque cumple los requisitos de cada una de los doce escenarios, sino porque muestra una intensa pasión por defender a los que no pueden hacerlo por sí mismos y luchar por lo que es justo. También el investigador concluye, basado en la historia de Alicia, que un héroe no necesita ser una persona adulta o alguien físicamente fuerte, sino aquel que no tiene miedo a levantar su voz y demostrar su valor.

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Chapter I

Introductory Framework

For decades, literature has been one of the most popular topics for analysis. Writers have analyzed it from many perspectives, immensely impacting themselves and readers of all ages. In this chapter, the researcher will analyze why it is important to get to know and understand the influence of having female heroes in stories, why previously were men the only ones considered for this role, and why that represented an issue for society, especially women. Moreover, it will provide background information on studies done related to *Alice's Adventures in Wonderland*, including national research, international, and historical studies, which will provide a better point of view on how this book has been influential for many writers and research for topics as archetypes, mythological journeys, psychological approaches, etc. In this chapter, the objectives of the study will be shared, as well as the scope of it. In the end, the researcher expects the reader to have a closer idea and perspective of what and why will be analyzed and hopes they find the importance of it.

1.1 Problem Statement

Literature is an essential element in people's lives. It helps to expand knowledge and to create different perspectives about countless situations. As Kusch (2016) explained, literature impacts even the reader's feelings; they can feel the happiness of the characters as well as the sadness; the readers let their imagination create the scenarios they are reading about, and sometimes even cry when something goes wrong. Since literature has such an impact on the reader, not only intellectually but sentimentally, it is necessary to have the ability to analyze a text correctly, and it is important to start this process from a young age.

The text under analysis in this research is the book *Alice's Adventures in Wonderland*, which has impacted many people's lives. It was originally written for children, but nowadays, readers of all ages have learned multiple lessons about life thanks to this book. The objective of the analysis is to understand Alice's character and dive deep into her hero journey, getting to know all the stages in which she develops this role based on the archetype proposed and explained by Joseph Campbell. In order to fully understand the text, it is necessary to have the tools to perform an accurate literary analysis, which involves studying and reviewing multiple sources to comprehend the text in study entirely. Thankfully, literature and how to perform a correct literary analysis are topics that have been studied for a long time. Writers such as Greenblatt (1997) have studied literature and its impact, explaining how it relates to many approaches and can be correctly analyzed. Fortunately, this topic has been enriched with the contributions of many more prestigious writers.

This book has inspired many research papers and multiple adaptations, which create a huge database for learning and analyzing Alice. As previously mentioned, the main challenge is to acknowledge all the tools needed for literary analysis to perform well-structured research, providing quality information for future students whose interest remains in Alice and her journey. At the end of the research, it is expected to find the answer to the following question: Why does Alice in the book *Alice's Adventures in Wonderland* represent a hero archetype?

1.2 Objectives of the Investigation

1.2.1 General Objective

To analyze the main character in the book *Alice's Adventures in Wonderland* by Lewis Carroll from the perspective of the hero's stages using the mythological approach

1.2.2 Specific Objectives

- To identify the hero's stages, the main character goes through
- To apply the stages of the hero by Joseph Campbell to the book under study through the mythological approach
- To evaluate the hero's stages Alice goes through in the book *Alice's Adventures in Wonderland*

1.3 Justification of the Study

Since long ago, heroes in stories have been mostly men who had tremendous abilities and skills to survive, raise their voices, and defend people. However, the author Lewis Carroll provided a different perspective when he created the book *Alice's Adventures in Wonderland* and specifically when he created Alice. In most of the stories, women usually needed a masculine figure to save and protect them from danger. However, with Alice, the audience can observe how a girl can be a hero and have the opportunity to raise her voice.

Books are a powerful tool for sharing knowledge and understanding with others; they greatly impact our daily lives and education. Even if many believe that someone can write a book, it is not as simple as writing; there is a meaning behind it and a context for the situations and actions in the story. *Alice's Adventures in Wonderland* was written and published during the Victorian Era. As Fayanas (2017) mentioned, during this era, it was believed that women were the primary cause of all the problems; they needed to obey their husbands carefully since their opinions were unimportant. They were seen as provocative, a temptation for men, and inferior. The situation and environment around you while writing a book are really important and greatly influence the story and characters. The goal of this research is to analyze Alice's hero's journey and the stages in which she develops her role, but also encourages and provides visibility of how

women can also be essential and influential heroes in stories. Nowadays, even if women have achieved huge progress in their rights and, in some cases, gained an essential role, there exists a tremendous opportunity for improvement in which women could have more exposure to their contributions and abilities.

Many people, including professors and students, have also analyzed the book *Alice's Adventures in Wonderland* from many different perspectives, such as psychological, archetypical, and even nonsense. By having more research related to this book, it is possible to create a stronger and larger database for future generations whose interests are related to Alice and her journey in all the possible perspectives this story develops. Moreover, it is a great tool to create more interest in reading, and specifically in reading books with stories and characters that teach society huge lessons about being heroes even if the people around, such as in the Victorian Era, are not used to it, as in the case of Alice. As mentioned, this book can and has been analyzed from many different perspectives and approaches. In this case, the mythological approach and the hero's archetype will be used for the research; in order to understand and dive better into those two, examples and fragments from the text will be used. Analyzing specific examples from strategic situations will facilitate a better understanding of the hero's journey according to the different stages proposed by Joseph Campbell.

1.4 Antecedents

Archetypes have been studied for many years; one of many researches done on this topic was written by House (1993), which he named "Sweeney among the Archetypes: The Literary Hero in American Culture." In this work, he studied how archetypes have been placed in American culture, specifically the archetype of the Hero. House started by analyzing the great

impact of archetypes and motifs. He also explained the relationship between art and literature. He defined literature as having different types of art, starting with folk art, which is explained as a spontaneous expression. Then, popular art follows a structure based on approved ideas. Finally, fine art differs from folk art. After all, it prefers the crafted and popular work because it does not follow any previous critical perspective. At the end of this introduction, House explained he focused his research on Jungians Carol Person and Robe Henderson's studies, who categorized the heroes in the following four stages: The innocent, the trickster, the warrior, and the wise saint.

For many years, the hero types in America were influenced by European models, and pop and fine art models started to be created with the American individualism that identified them. The model Trickster was known for his ability to care for himself using wit. They are always the ones with the ultimate success in the story since this hero type is usually seen on television with characters who, in the end, can succeed beyond complicated people or situations around them. In addition, in fine art, tickets are a symbol for those who cannot oppose the authorities by themselves.

On the other hand, warrior types are the ones who would never say no to a challenge; usually, in stories, they are detectives who always want to find the truth and have justice. Some others have been created from the warrior archetype, for example, the antihero, who rejects the institution's norms to use them in his favor, or the tough guy with a gold heart who represents a guardian or lover. The warrior can be found in pop art in creations such as Batman.

Then, House describes the innocent type, who does not ask too much or uses force to get what he needs to accomplish a mission. Usually, they represent calmness and simplicity, which readers like to find in books or films. Moreover, they are an important element of contrast in the

corruption of the society. Lastly, the wise saint is similar to the innocent one, but in this type, wisdom is the biggest characteristic; they are usually teachers for other people. Knowing this information, the writer explained how it was easier to recognize the relationship between literature and culture. The House finishes his analysis by providing background information on how American culture was introduced to literature in the post-romantic era and how heroes were affected by the situation after World War II. The heroes of American literature represented self-reliance and the values they created many years ago. The researcher explained and concluded that to understand the literature of one country or place deeply, it is necessary to analyze their culture.

There is another analysis of the book *Alice's Adventures in Wonderland* with an archetypal approach as the one done by Nurdiana & Evyanto (2019) named "The Hero Journey of Alice in "Alice's Adventure in Wonderland" by Lewis Carroll Archetypal Approach. In this research, Nurdiana and Evyanto started by providing background information by mentioning how Joseph Campbell was influenced by psychologist Carl Gustav's studies and ideas regarding archetypes and how both of them were experts on the topic. In addition, they provided a short explanation of the relationship between the archetypes and the unconscious. After sharing this information, they explained how Alice in the book *Alice's Adventures in Wonderland* is the story's hero and talked about the rest of the characters and their roles. In this research, Nurdiana and Evyanto analyzed the hero's journey using two stages: the separation stage and the return stage. They are divided into more stages; the first is divided into five stages: the call of adventure, refusal of the call, supernatural aid, the crossing of the first threshold, and the belly of the whale. On the other hand, the second stage is divided into six: refusal of the return, the magic flight, rescue from without, the crossing of the return threshold, master of two worlds, and freedom to live.

Moreover, the writer Nurdiana Evyanto analyzed previous research to compare their approaches and results. They found that in some cases, the approach was the same but not the object of study; in others, the object of study was the same but not the approach. They concluded that even if the approach or object were the same, the results could be different, so they based their investigation on a qualitative method, which allowed them to classify and analyze the data. In addition, to collect all the needed information, they explained how they applied library research. After studying the text using the library research method, they shared each stage where Alice developed her hero's journey using references from the study text. Alice only had characteristics from the following stages: The call of adventure, the crossing of the first threshold, the belly of the whale, and the master of two Worlds. Nurdiana and Evyanto concluded that even if Alice did not apply to all of the separation and return stages, she represented a hero archetype based on Joseph's Campbell theory.

Another captivating research was by Monteiro and Fialho (2021) named "Alice in Wonderland: A Mythical Journey." Monteiro and Fialho shared a short abstract that provides a clear idea of what will be learned and reviewed in the research work, which is a combination of the hero's journey, Alice's psychic development and individualization, and a brief psychological analysis. This work starts with a preview of how important mythology was in the pre-modern world; according to Joseph Campbell, they explained that humans need to have something to believe in since this helps them overcome day-to-day problems. Then, Monteiro and Fialho moved to the archetype of the hero, in which they explained how it relates to different symbols and is part of the psyche. Monteiro and Fialho based their work on the book by Joseph Campbell, "The Hero of a Thousand Faces," in which he explains the mythology represented in the stages of the hero.

Then, Monteiro and Fialho analyzed different research mostly involved in archetypes, mentioning how Campbell's ideas were based on the studies of the psychologist Carl Jung and explaining that archetypes are models that come from generations. Sometimes, people are not aware of their significance but can get in contact with them. One of the studies they analyzed mentioned that the hero's journey is often incorrectly interpreted since this process should be for the internal development of the hero to find his freedom. Then, in the research, it is explained, according to Murdock's work, how women lived out of the hero's journey because it was mainly "meant to be" for men. They also talked about many more types of research and their impact on its work.

Monteiro and Fialho will explain the stages of the hero's journey, and they provide examples to each, mentioning Alice's different experiences in Wonderland. The stages they describe are the everyday world, the call to adventure, crossing the first threshold, meeting the mentor, learning, crossing new thresholds, and returning. At the end of all the stages, it is explained how the hero, after all, she went through, has the power to raise her voice and share her ideas about society, and all this process helps to develop all her skills and potential.

Monteiro and Fialho concluded that the movie "Alice in Wonderland" strongly represents a hero archetype, helping society understand that not only man can raise their voice and be empowered. Also, it emphasizes how the hero's journey is full of different symbols and images that help the hero develop different skills and have the opportunity to accept the challenges of life.

In Costa Rica, writers have also analyzed *Alice's Adventures in Wonderland*—Villalobos (2016) analyzed the book from a different perspective; the writer's research was "Analyzing

Lewis Carroll's Nonsense in the Book *Alice's Adventures in Wonderland* through Psychoanalysis." In this work, the researcher first explained how Lewis Carroll had a strong influence on nonsense and clarified that the research aimed to understand the impact of Carroll's unconsciousness on creating nonsense and its meaning. Moreover, Villalobos provided information about the importance of books and how Lewis created a book meant to be for children but also impacted adults. The book was analyzed from a psychoanalytic approach since the writer discovered that many people believe that some mental health problems were categorized after the creation of this story.

Villalobos studied the following methods to collect data: Quantitative, qualitative, and mixed. In the research, the difference between them and their functions is explained. Quantitative methods are better when the investigations include numbers to get a conclusion, but they need to work to understand a situation's deep reasons. Meanwhile, qualitative methods include images and analyzing situations using subject features. The mixed method includes both and should be used only with a clear understanding of the previous ones and logical usage. Villalobos created his data collection using different parts of the text, plus explaining each fragment according to the psychoanalytic criticism approach. The researcher decided on this approach since the book was written during the Victorian Era and had content that should not be directed to children. It includes information and situations that need to be reviewed from a psychological and psychiatric perspective. Not leaving behind the facts of the nonsense and the book's hidden meaning.

Villalobos, who conducted the research "Analyzing Lewis Carroll's Nonsense in the Book *Alice's Adventures in Wonderland* through Psychoanalysis" concluded the following after reviewing fifteen examples from the text using the psychoanalytic criticism approach: The investigation provided the answers to the initial research question in which the writer wanted to

understand how the unconscious of Carroll's influence in the nonsense of his book. By analyzing his personality and life story, Villalobos concluded Lewis felt more comfortable around children, so his book was directed at them. However, on the inside, he used nonsense to visualize the unfair situations that affected society. The researcher also shared how all the theories related to psychoanalysis helped to understand the book deeply.

Lastly, another Costa Rican student analyzed the book from a particular perspective. The name given to this analysis was "Hidden messages and symbols present in Lewis Carroll's books "Alice in Wonderland" and "Through the Looking Glass and what Alice found there" that makes them incomprehensible for small children - the intended audience." In this research, the writer did not only dive deep into the first book written by Lewis but included the second book. The writer started by mentioning the importance of literature and the hidden messages found when developing the ability to read and analyze books, which is not a skill many parents encourage nowadays in their children.

After the introduction, the writer first talks about Carroll's biography and academic life and the impact Carroll's books had on society. The work intends to understand why the symbols and hidden messages in the books are so incomprehensible for children, who are the intended audience. The story's approaches and plot are well explained to proceed with the analysis of the symbols. After analyzing all the symbols, the researcher explained that the qualitative method was used to collect the needed information, specifically the techniques: Interviews and data charts. The researcher analyzed each participant's answers, creating charts with quotations from the books, theories, and interpretations.

After reviewing the answers from the interviews and analyzing the quotes, the researcher concluded the following: Performing interviews created the opportunity to get to know the opinions and perspectives of more people, which helped to understand better how important the characters in a story are not consider only characters for most of the readers, but are a representation of many different feelings and ideas. Also, the researcher concluded that literary works should be closely analyzed before categorizing them since many books for "children" do not contain information they can properly understand.

1.5 Scope

This research aims to analyze Alice's character using the hero archetype and the mythological approach. In order to achieve this, it is first necessary to understand and dive deep into literature and how to properly create a literary analysis based on the archetype and the approach that will be used. This study will not be focused on the rest of the characters' development, but they will be included when they influence or impact Alice's journey to help her achieve her hero role.

Even if one of the main objectives is to answer the question: *Why does Alice in the book Alice in Wonderland represent a hero archetype?* It is not the writer's only objective. This research will investigate closely the hero's stages in which Alice can be found and provide a deep analysis of why she applies to that stage, based on the archetype model proposed by Joseph Campbell. Ultimately, the researcher will evaluate if Alice can be truly considered a hero and if the analysis completely supports her journey.

Chapter II

Theoretical Framework

Literature is one of the most essential elements in life, but usually, people do not even know the real meaning of it. Literature is a combination of feelings, experiences, perspectives, and ideas from the author and the reader. Literature is a space in which the writer and reader can let their imagination go around and enjoy the book in whichever way they decide to, but sometimes, it is more complex than just writing or reading a book. There is much work behind creating a piece of art and understanding it. There exist structures that help the writer to find patterns to produce a story with more sense, and also, there are tools that the reader can use to understand and analyze a book. Sadly, on many occasions, readers do not know them, which limits them when performing a more structured analysis. In this chapter, literature will be broken down into literary theories, approaches, literary criticism, how to analyze a book correctly, and a summary of the author's biography and plot of the book.

2.1 Literary Theories and Approaches

The work "Literary" is directly related to the study of literature. Meanwhile, "theory" means the ideas explaining a behavior or situation. If both are combined, the writer can conclude that literary theories try to understand and explain literature. Literature is a space in which the writer and reader can let their imagination explore many different sensations and fields. Rowland (2018) explains that literature is extremely valuable and has had a significant role in historical development. For this reason, writers and researchers needed to create different literary theories that would help them to analyze literature depending on the context.

Literary theories and approaches for literary analysis have been studied for many years, but how researchers analyze and visualize it has changed. According to Bertens (2017), interpretations of literary texts and theories were initially considered strangers. While interpretation was the real meaning of a text, literary theories were the structure tool used to study literature in general. Fortunately, in the last couple of decades, writers' perspectives have concluded that those two must be related to better understand literary works (p. 1). Literary theories contain a powerful meaning when the reader uses and knows them well.

Many literary theories are extremely important and useful depending on the text of analysis. Some writers believe that the most helpful mode of reading to understand the rest is New Criticism, which, according to Richter (2018), is a reading practice that focuses on finding the meaning of the text words individually before analyzing them in context, emphasizing the capacity the reader had of interpretation, putting aside the mystery or confusion when reading a text, but instead focusing on being objective and analytical. New criticism has a great impact on the way readers and writers visualize and understand a text.

Writers also started to study Literary and Critical theories and found that by combining them the result was "Literary criticism". Literary criticism and its approaches are tremendously necessary to comprehend a text. According to Parker (2019), readers should be bold in learning theory, and professors should teach it since it is a great and useful tool. Even if some people believe that the word "criticism" in literature means the same as in the casual conversations people have daily, the truth is that the word "criticism" in literary context means how we interpret the text (p. 20-21). Among the most recognized writers, many literary criticism approaches mostly consider twelve: Formalist, deconstructionist, historical, inter-textual, reader-response, mimetic, symbolic/archetypical, psychological, Marxist, and feminist. All of them are different

but useful at the moment to analyze a text depending on the nature of. Also, there have been different types of criticism through the years; two of many that have studied this topic are Wimsatt and Brooks (2021), who shared that there are four main types of criticism: classical criticism, neoclassical criticism, romantic criticism, and modern one. They were created at different times, but little by little, to adapt to the new emergent literature styles. The writer will only go through some of them but provide a general overview of analyzing a text from the perspective of literary criticism.

Sometimes, it is difficult for writers to structure their ideas and thoughts when writing an analysis of a text; depending on the writer's interest and strengths, they can use different steps, but there are some guides that the writer can follow to produce a well-structured analysis. According to Galvan & Galvan (2017), a literary analysis can be done following the next guidelines. In the first part of the analysis, it is necessary to consider who the audience will be and the reason for writing the analysis. After that, the writer needs to create a topic for a research proposal, as the main goal is to provide new information yet to be discussed. The writer needs to dive deep into the internet, looking for related books and related articles, to validate if valuable information exists that can be used as a guide for the analysis (p. 1-15). It is necessary to choose an approach that will be used to criticize the book of study as well as create an outline better to organize the ideas (p. 99-102).

In the second part, the writers start validating the information they have gathered related to the topic: characters, approach, settings, etc., also analyzing a small quantity of history related to it in order to have a better perspective of the context (p. 40-64-102). In the third part of the analysis, the writers start analyzing whether their data will apply to quantitative or qualitative research depending on the approach and objective. After choosing one, they have to consider

how to apply the necessary tools in order to validate the reliability of the study; in this part, it is necessary to pay attention to details and be able to closely interpret correctly what the data is trying to say (p. 65-87). In the last part, after brainstorming, structuring, and studying the data, the writers have to conclude with the result of what was found, which can be using tables or summaries, also providing suggestions for future research (p. 88-90). The literary analysis should be done carefully, analyzing the topic and following a simple structure that allows the writer and reader to understand the content. The researcher's Machi & McEvoy (2021) explained that this analysis could be summarized in the following steps: Select and define the topic, develop the tools to defend it, search for information, survey the information, analyze it, and write the review (p. 9). These steps can easily wrap up the mentioned information regarding how to perform a literary analysis.

After understanding how to analyze a text from a general perspective based on Literary Criticism, it is important to mention that the approach that will be used to analyze *Alice's Adventures in Wonderland* is the mythological approach. The mythological approach is usually related to archetypes, the symbols or images that live in our unconscious and come from our ancestors' experiences. This approach has many different opinions, and when analyzing it, many start by explaining the meaning of the word "myth," which depends on the historical, personal, and cultural perspective of the person who is trying to provide meaning, but according to Gould (2017), this word can be everything and anything, but no matter what it has proven to be essential. Myth is the tool that explains human nature and can be interpreted in many ways (p. 5). It is key to understand the meaning of myth and its importance since it is the essence of what the mythological approach involves.

As mentioned, the mythological approach is directly related to archetypes, which Jung is considered the most influential writer. Gould (2017) mentioned that archetypes are mythological figures that come alive when creating fantasy, and they do not have a strict meaning; they are just like dreams. You can interpret them as you like; without them, we will have no meaning. If humans truly appreciate and believe in the power of archetypes, the thinking process will flow easier to the reader. Also, when discussing archetypes, it is necessary to consider the collective unconscious, which does not allow the human to completely believe in his ideas since there will always be the possibility of another truth. Jung always had very peculiar interpretations, but it is not a secret that his ideas strongly influenced modern literary theories (p. 16-17-19-21-25). Mythology and archetypes are essential when discussing literature; they guide text analysis, and both help to leave behind unnecessary criticism and focus on the fundamental information and the real criticism.

Archetypes are divided into many categories, including character archetypes: hero, mentor, ally, herald, trickster, shapeshifter, guardian, and shadow. All of them were written and created by Joseph Campbell, inspired by Carl Jung's investigations regarding archetypes. According to Winkle's (2019) inputs, the eight archetypes will be briefly explained. First, the hero archetype is usually the reader's favorite, and they are intended to be since the audience needs to live the story through their eyes. Also, they are the ones who usually need to leave their comfort zone to achieve or resolve the problem. The hero easily obtains the love of every reader, and some examples of heroes could be Luke Skywalker and Harry Potter. Second, the mentor, who has the most important task, advises the hero. Their role is extremely important since they introduce the hero to the new world, provide guidance about how things work, and encourage

them to fight and believe in themselves. The mentor leaves the hero once they have everything they need; some mentor examples are Obi-Wan Kenobi and Gandalf.

Third, the ally who is probably like a best friend to the hero. The hero will have to overcome many challenges that, for only one character, will be difficult to achieve, so having an ally is essential because they never know when they will need an extra pair of hands. Also, they provide emotional support to the hero, and some of the allies examples are Chewbacca and Hermione. Then, the herald, who is not precisely a person but can be an object or event, appears at the beginning of the story to mark the start of the adventure. They often deliver a message, and some examples of them are R2D2 and the messenger owl from Harry Potter. Next, the trickster is one of the readers' favorite characters since they bring humor to the story, especially in tense situations. They are considered silly, but they are also essential to the story because sometimes they share a different perspective or idea from what the hero is thinking, so they help to have a better point of view of a situation, for example, Donkey and Mushu from Mulan. Then, the shapeshifter, one of the most changing characters, sometimes has a physical change, but mostly, they change their alliance; sometimes, they are allies for the hero, and others are enemies. Usually, in the story, they start by helping the hero, and suddenly, they betray them. Some clear examples of shapeshifters are Ursula and Catwoman. Moreover, there is the guardian archetype, sometimes not a human but an object. They are not considered enemies but an obstacle to the hero's journey since their role is to stop the hero and make them analyze and understand that the mission they are about to perform is dangerous; in other words, they test the hero before the main challenge.

Usually, the heroes have to prove to them that they are worthy or trick them to be able to move on. One example of this archetype is The Doorknob from Alice in Wonderland—lastly, the

shadow who, in easy words, is the villain of the story—usually hated by all readers since he is the one in charge of confronting and creating conflict with the hero. This archetype is interesting since, on some occasions, it can mirror what the hero could be if he/she makes the incorrect decisions. Some examples of this archetype are Darth Vader and Maleficent. Archetypes are versatile, so one character could be two or three, depending on the story development. Hence, readers and writers must pay close attention and be aware of this when reading or writing a book.

In this research, the archetype that will be used is the hero, divided into several stages, as proposed by Joseph Campbell. The main goal is to analyze Alice's hero journey based on these stages. However, before analyzing Alice, it is necessary to understand and dive deep into the stages in which the hero develops. It is important to highlight that even if there are several stages, the hero can still go through them all to be a real hero. Joseph Campbell based his studies on twelve stages.

2.1.1 Ordinary World

When referring to the word ordinary, the first idea that comes to most people is something boring the person is used to. Furthermore, as analyzed by Miyamoto (2020), the ordinary world is the safe zone of the character, but that does not mean they are particularly happy or grateful for their current life. This stage is a preview of many characters and themes that will be developed in the story, allowing the reader to prepare for the following information. The ordinary world permits the reader to understand a little bit about the protagonist's frustration and a clue about what will happen next (p. 5-7).

2.1.2 Call to adventure

The first stage is "Call to adventure," which is probably one of the most important stages for the readers since it determines whether they are interested in the story. As explained by Miyamoto (2020), this stage needs to include not only the concept of the story regarding how the plot will be developed and the narrative that will be used but also the genre to have a clear tone for the story. In this first stage, the hero faces a problem that will put them out of their comfort zone, and they must choose whether to do it. Also, in this stage, the reader can observe the character development (p. 8-10).

2.1.3 Refusal to call

This second stage starts immediately after the "Call to adventure" since the protagonist can be experiencing fear of what could happen and if they could overcome it. Miyamoto (2020) explains that this stage can help the writer create tension in the story; they can feel insecure about all the aspects around them, but it also helps give the reader a better perspective of what could go wrong. Lastly, this stage can create a sense of empathy towards the hero since observing the protagonist in such a vulnerable situation and confusion allows the reader to comprehend what the character is feeling. It is essential to remember that in this stage, the main focus is on the character debating his possibilities and refusing the call of adventure (p. 11-13).

2.1.4 Meeting the Mentor

In real life, humans always need someone to support them and provide guidance throughout difficult situations. In stories, heroes usually have a mentor who shares her/his wisdom with the hero. This stage of the hero's journey, according to Miyamoto (2020), creates the opportunity for the readers to be emotionally involved by appreciating the bond between the

mentor and the hero. Also, in this stage, the mentor helps the hero gain confidence and learn new skills to overcome the conflict. Mentors have a huge role in each story and help to emphasize the importance of having someone who aids in stressful and new situations (p. 14-16).

2.1.5 Crossing the Threshold

The ordinary world is the comfort zone of the heroes, but in order to start their journey, they need to leave behind that world for a while and focus on the new one. In this stage, Soloponte (2017) mentioned that the hero goes through many changes that can be physical or emotional. One notable is changing clothes. However, they also start getting to know new people and making new friends. This stage greatly impacts the story since the reader can perceive the difference between an insecure protagonist at the beginning and when they decide to move on and accept the challenge (p. 61).

2.1.6 Tests, allies, and enemies

The story needs drama in order to be developed. If everything is fine, the reader will not be caught up in the story because it will likely be boring. As mentioned by Miyamoto (2020), this stage is fundamental in the hero's development since it allows the story to have a conflict in which the hero will be tested many times and against different obstacles, as well as he would get to know allies and build relationships with them in order to succeed. Of course, there will be many enemies trying to ruin all. Sometimes challenges make humans feel insecure, but they are the only path to follow to develop strength (p. 20-22).

2.1.7 Innermost Cave

A bigger challenge or problem always exists that the protagonist must face, but before that, they must overcome small tasks to be prepared. After the test, allies and enemies stage comes the innermost cave stage in which the hero must prepare for the main challenge.

Miyamoto (2020) mentioned that this stage allows the hero to get ready to fight and have time to think and plan a strategy. Also, in this stage, the reader starts to feel many emotions since the tension increases, which is the idea (p. 23-26).

2.1.8 The Ordeal

After planning and having time to think about how to overcome the biggest challenge, there comes a time when the heroes need to prove if they are ready or not. As explained by Soloponte (2017), in this stage, even if the reader experiences many emotions and believes it is the story's climax, sadly, it is not. However, it should feel like it since the writer needs to keep the reader captivated and interested. In this stage, everything goes differently from what was planned before, so a huge frustration exists that allows the readers to see the hero at their lowest since they usually lose important allies and loved ones. This stage is a great opportunity to show the audience that the hero has an opportunity to resurrect to become stronger (p. 106-113).

2.1.9 The reward

All humans like to receive rewards for their hard work. Of course, heroes are not different from that, so Miyamoto (2020) explained that there exist five ways in which heroes can be rewarded after the ordeal in order to keep them motivated, for example: a weapon, an elixir that is a magical potion, knowledge which is the most useful one, experience which can prevent heroes from making the same mistake twice, and reconciliation with a love one. All these rewards apply

differently from each type of story, but they all provide an interesting switch in the story (p. 31-33).

2.1.10 The Road Back

The story does not end so easily, so after the ordeal and reward comes the climax, which occurs when the hero tries to get back to the ordinary world. Miyamoto (2020) shares that this stage is a great opportunity to create more tension since conflict shows back again, but it is also an amazing space for the hero to see the light at the end of the tunnel. This stage starts introducing the story's climax but simultaneously prepares the hero to understand what is needed to return to the ordinary world (p. 35-37).

2.1.11 The resurrection

In order to become stronger and have a new perspective in life, it is needed to fight and overcome challenges. In this stage, the hero will face the "highest stakes," as Miyamoto (2020) mentioned. Here, the hero will have to apply everything he has learned during his journey; they need to become new people physically or emotionally, but something has to change in them to be a real climax; the protagonist of the ordinary world no longer exists. The most important aspect of this story is to understand that the hero does not exist only to defeat the villain but to learn and grow with new people (p. 38-41).

2.1.12 The return

The final stage will only come if the hero is ready and has overcome the needed challenges. As Soloponte (2017) mentioned, the hero usually refuses to return; they start to feel comfortable in this new place and do not want to leave it behind (p. 154). Even if sometimes readers believe the hero should stay in the new world, the reason why this should not happen is

explained by Miyamoto (2020); she explains that heroes need to go back in order to show their growth, and the audience needs to have that enclosure of the story since when one reader follows the long journey of a hero, they wait to visualize if the hero changes and becomes better for the ordinary world (p. 42-44).

All these stages will be analyzed later using the book of study. However, analyzing a little history of how female heroes have impacted literature is also important. Initially, men were considered the most powerful characters in a story, but with time, some writers wanted to show how women were also incredible heroes. As mentioned by Phillips (2023), women were visualized as waiting for their husbands to return home since the men were in charge of fighting and acting heroic. Moreover, women were visualized as prizes for the male heroes, so they would always fight and overcome problems to save the "princess" and return home for their prizes (p. 1-2). In addition, many other writers noticed this tendency; for example, Grice (2019) criticized how the heroes usually had masculine energy; he wondered if the hero's character was created particularly for a man. He studied gender roles and the psychological perspective of being a hero. He understood that the hero symbolizes the ego with masculine energy. Then he discovered that the unconscious has a feminine energy, which means that the hero could and should combine both, which means the hero could be represented by a woman or a man (p. 99-101). Writers such as Lewis Carroll wanted to show the world how a woman could save a man and people, leaving behind any egocentric interest and showing kindness and pure intentions. Including female characters as heroes in literature helps young generations to understand that they do not need to be saved by a man. Instead, they can stand up for themselves and others. After reviewing and learning how a book can be properly analyzed, as well as important information about approaches and literary theories, such as what they are and their function, plus the hero archetype, useful

information to comprehend the hero's stages. The writer has a more solid base for the needed analysis of the book *Alice's Adventures in Wonderland*, but before it is needed to learn more about themes, symbols, and motifs.

2.2 Themes, Symbols, Motifs

Literature is a space for writers to express all their emotions and ideas and for readers to let their imagination flow and have the opportunity to feel what the writer is trying to transmit, but in order for both to can write and read, accordingly, a literature work it is needed to have a clear idea and understand correctly what the themes, symbols, and motifs of the story are. On multiple occasions, professors ask the students what the themes of any particular book are, and sometimes they answer rapidly and correctly. However, some others need to know what the professor is asking for. The word "theme," according to the Merriam Webster Dictionary (2023), is defined as " a subject or topic of discourse." In, the theme is the main idea of a literary work. One story can have more than one theme. It is important to highlight that even if many people need clarification with the story's plot, they are different. The story's plot is the development of the same like the main events together; meanwhile, as mentioned before, the themes are the text's central idea.

Suppose you wonder how writers decide what the themes are. In that case, the truth is that many writers do not share specifically the themes they have chosen for their stories; sometimes, they write according to their feelings and experiences of life. Some people believe that they prefer us to let our creativity think of the themes so that anyone can have a different perspective and idea of the story, but how can the reader identify them? Well, according to Dang (2021), there are easy steps/options that can be follow in order to find the themes of a story: First,

consider the plot; it is important that the reader knows the text and is familiar with what happens in the story, who the characters are, and what the writer is trying to say. The following questions can help the reader understand the plot's theme base: 1. What is the main problem? 2. Was the problem resolved or not? 3. What are some fundamental events in the story?

Second is to analyze the characters; after answering the questions and better understanding the plot of the story, the writer Dang (2021) suggests analyzing the characters since usually they are the representative form of themes. The reader should look into the character's reactions in different situations, their skills and weak points, and their personality and purpose in the story. Lastly, to identify any ideas that are explored in the text, the reader needs to pay close attention to any conversation or situation that happens frequently or that is mentioned a lot. After identifying the themes, the reader needs to analyze them to validate whether they are a strong theme in the story. According to Dang (2021), the themes can be analyzed in the following way: First, look for the key events in which this theme can be appreciated since this will help the reader to have a strong example of how the selected theme is illustrated in the story. The following questions can help the reader to find those key moments: Is the theme mentioned in the main event? Is this even essential in the story? What are the characters feeling? Also another way to analyze the themes is to use literary techniques such as quotations, metaphors, colors, etc. Themes are wonderful because even if there are steps or techniques to analyze them, it does not mean everyone will conclude the same, so it allows the readers to have many different perspectives.

Another important element when analyzing a literary work is the literary device symbol, which is also essential when trying to understand a text in detail. According to Merriam-Webster Dictionary (2023), the word "symbols" is defined as "something that stands for something else."

In easy words, it is an object that means something completely different from its literal meaning. Many writers explain how to analyze and recognize symbols, but according to Dang (2018) it can be done in the following way: First, it is important to consider that symbols sometimes are not easy to identify, the reader needs to closely read the text and look for objects, characters or even situations that are highlighted in the text. After the reader identifies the symbols, it is needed to discover their meaning, so the reader needs to look for situations in which this symbol is found. However, it is really important to consider the context because it can change the meaning. Some symbols can be universal for everyone, but others can vary depending on the person reading them, so it is essential to consider this fact when analyzing symbols.

The last literary device is called "Motifs," which readers usually confuse with themes and symbols; even if they are all related, motifs have a different functions in the literary analysis. The word "Motif" is defined by the Merriam-Webster Dictionary (2023) as "an important and usually repeating idea or theme in a work of art." in other words, a motif is a repeated image that represents an important element in the story. Many people confuse the motifs with the story's themes, but as Blakeley (2022) explains, themes are the story's main ideas. Meanwhile, motifs are concrete elements that reinforce the themes, so for an element to be considered a motif, it needs to be related to the theme; otherwise, it cannot be considered one. Even if motifs are also symbols, the main difference between them is that motifs need to be frequently repeated in the story and symbols do not have to. In order to identify the motifs, it is necessary to have clear themes and to read and analyze them closely to conclude motifs.

Literature is a wonderful and helpful opportunity for readers and writers to express themselves; to truly enjoy literature, it is necessary to analyze it correctly. Literary devices such as themes, symbols, and motifs are fundamental for any literary analysis; they help the reader

understand the text and better understand the story. Analyzing those elements can let the reader find interesting conclusions and have their own perspectives of the text.

2.3 Biography of the Autor

Charles Lutwidge Dodgson, better known as Lewis Carroll, was born on January 27th, 1832, in Daresbury, England. He was the oldest son of Frances Jane Lutwidge and Charles Dodgson, who had ten more children, seven girls and three boys. According to Collingwood et al. (2022), despite having several children, Lewis' parents were kind and patient; his mother was described as "the sweetest and gentlest woman that ever lived," and his dad, regardless of his church duties, was always there to provide guidance and love to raise his children to be good people. From a young age, Lewis was described as a kid with a unique creative mind; he would always make up stories and poems for his siblings. In those stories he created, we would always have a special and weird perception of the characters and settings. He loved having the weirdest pets, such as snails and toads, and encouraging earthworms to fight between them by providing them with pieces of pipe. His father realized Lewis was a unique boy when he asked him to explain some logic from a mathematics book he had found. Even if Mr. Dodgson explained that he was too little to worry about learning logarithms, Lewis insisted that he wanted to learn.

Charles decided to send his son to a new school at Richmond at twelve years old. Since he was the new kid, he had to suffer some jokes from his new classmates, but those jokes did not last long since Lewis was good at using his fists; even if he was not a problematic kid, he knew when to defend himself or others. As mentioned by Collingwood et al. (2022), at this same age, Lewis also started to write in Latin, and when he was thirteen, he was already writing stories for the school's magazine. His instructors always noticed he was special. In the first report written

about him, his instructor said that he was amazed by Lewis' intellect and desire always to find an answer to any problem, but also by his kind personality towards his classmates. When Lewis left Richmond, his instructor said they would always be amazed by his wisdom and kindness, and by the age of eighteen, Lewis had written the "The Rectory Umbrella " which contained not only serial stories but poetry, caricatures, and essays. Aside from writing, Lewis was also interested in arts and photography, which he developed when he went to the Christ Church, a constituent college of the University of Oxford. His mother died shortly after he went to college, but this did not stop him from obtaining first-class honors in Mathematics and a second in Classical Moderation.

Along with his interest in Art, he started to develop himself in theater, properly the Marionette theaters, Foulkes (2017) mentioned that a twenty-three-year-old Lewis was writing his first play, which consisted in two main plots: Mooney and Sponey, who worked at a railway station, and Sophonisba and Orlando which were a couple who went on a journey to Birminhgam. This play was rich in reported speech and music, which increased the difficulty level of the performance, but something that no one missed while watching the play was Carroll's strong sense of humor. Lewis had multiple abilities; he always developed his best in all of them.

Even if Lewis did not start writing children's literature, he always had a bond with them since he was little, and as mentioned before, he enjoyed creating and telling stories to his siblings. Also, without realizing he was good at nonsense, the book had such a strong impact when he created *Alice's Adventures in Wonderland* that many writers started creating different versions of it. The writer Susina (2013) analyzed deeply the influence of Lewis in Children's literature and she found how Carroll started writing *Alice's Adventures in Wonderland* many years before he even started writing, according to his college experiences and the stories told to

his sibling he was already preparing himself for Alice's story. Also, some people believed Lewis was under drugs when he wrote this story, but the truth is that there is no proof that he was or not. What is confirmed is that Lewis used several characters, not only from *Alice's Adventures in Wonderland* but from other stories, to show his personal development. Lewis left his academic career as a Mathematical Lecturer and dedicated his life to using his artistic potential to continue writing books for children.

Charles Lutwidge Dodgson, better known as Lewis Carroll, was not only an English author but a mathematician, but unfortunately, only a few people know about his tremendous mathematics skills. He went to Oxford, and from a little, he enjoyed writing poetry and short stories. Lewis was not only the writer of famous books such as "*Alice's Adventures in Wonderland*" and "Through the Looking Glass" but many more children's stories.

2.4 Plot of the Book

The book *Alice's Adventures in Wonderland* was first published in 1865, and since then, multiple adaptations have been made to the original book; among them, there are live-action films, TV films, and books. In this research section, the plot will be based on the original version published in 1865, which contains twelve chapters. The story begins with Alice and her sister sitting together. Her sister was reading a book, but Alice was not captivated by it; it had no pictures or conversations. She started to feel sleepy; it was a sunny day, and she could not think clearly. Out of nowhere, a white rabbit with pink eyes ran close to her. She had never seen a rabbit with a waistcoat and a watch; he constantly said, "Oh dear! Oh dear! I shall be late!".

Alice felt so curious about the white rabbit that she decided to follow him down the rabbit hole, and she fell and fell. She asked herself how long the rabbit hole was, but she could not see

the end of it, and she started wondering how close she was to the middle of the earth until she finally landed in a pile of heap stickers and dry leaves. She saw the White Rabbit again hurrying by himself, and she tried to follow him, but when she turned the corner, the rabbit was gone.

Alice found herself in a hall with many doors opened when she found some little golden keys that opened a small door leading to a garden. She wanted to get through the door, but she was too big. Then, she found a little bottle that said "DRINK ME" she drank it, and immediately she started shrinking until she got really small, now she could go through the door, but she remembered she did not open the door and she left the keys in the table which now is out of her size. So, she saw a cake that said "EAT ME," and she did. She grew a lot until she reached the ceiling; now she was too big to get through the door. Alice started crying desperately when the White rabbit appeared again, but he did not help her; he only gave her a pair of gloves and a fan. Alice cried so much that she found herself in a pool of tears. Then, Alice got to know a mouse who fell into the pool along with other creatures, which all got wet and needed to dry, but they did not know how; after some time, they dried and left Alice alone when she started talking about her cat.

The rabbit showed up again looking for his gloves and fan. The rabbit thought Alice was his maid, and he asked her to go and look for a new pair of gloves and fan. When she got to the rabbit house, she saw another "DRINK ME" bottle, which she drank and grew even bigger than her house. The rabbit managed to throw her another piece of cake, so she got small enough. When she met the caterpillar, Alice started running and looking for something to eat to get her proper size. He started asking Alice who she was, and Alice said she did not know anymore. She had gone through many changes. Then, she felt irritated by the caterpillar's questions and

statements. The caterpillar told her to eat mushrooms if she wanted to get to her normal size, which she did.

Alice got to the front of a house and saw how the Duchess received an invitation from the Queen to play croquet. She decided to get into the house, and when she did, she saw the Duchess nursing a baby, a cook, and the Cheshire cat. The cook started to throw everything to the Duchess and the baby, but the Duchess did not seem to care, so she gave Alice the baby, who started grunting and turning into a pig. Alice was really confused when she noticed the Cheshire cat was in a branch, so she asked him which direction she should go, and he told her to go with the March Hare and Mad Hatter.

Alice listened to the Cheshire cat recommendation and arrived at the tea party, where she saw a large table under three. The Mad Hatter, March Hare, was with the dormouse who was asleep; even if they told her not to sit, Alice sat on a chair and started discussing with the Hare because he offered her something they did not have. The Mad Hatter changed the subject and asked her the day of the month; they explained to Alice that time is him, not it and that she should be on good terms with him. The dormouse woke up, and they asked him to tell a story. Alice interrupted a lot, so the rest got mad. Alice, really offended, decided to leave the table.

While walking away, she saw a three with a door. She got in and realized it was the same hallway, so she ate a mushroom to make herself smaller and finally got to the beautiful garden. She found three gardeners painting white roses with red paint; they explained that the Queen would execute them if she found the white roses. The Queen arrived with her army of playing cards. She asked Alice who she was, and Alice did not show any fear of her, which made her mad. Then, she invited Alice to play croquet, which she agreed to. Suddenly, Alice noticed the

White Rabbit was there, and he explained that the Duchess was under sentence of execution. They started playing, and the Queen became furious because no one followed the rules. The Queen asked the Gryphon to take Alice to the Mock Turtle to hear his history. They both started dancing and explaining the Lobster Quadrille dance to Alice. When they finished, they asked Alice to tell his story, so she talked about his whole crazy day, but suddenly they heard someone screaming, "The trials are beginning," and Alice and Gryphon ran away to see it.

Alice noticed that the king was the judge and the jurors needed to be smarter. Suddenly, the trial began, and the White Rabbit started reading the accusation, which said that the Knave of Hearts stole the tarts. They had three witnesses: The Mad Hatter, the March Hare and dormouse, the Duchess' cook, and Alice. She started growing again fast, so even if she tried to act normally, she could not, but she managed to express that she knew nothing about the tarts. The King said that Alice could not be in the room since she was taller than a mile, which she did not want to listen to because he invented the rule at that moment. The king got so upset, but he did not manage to take Alice out.

Alice was not afraid anymore. She felt powerful enough to correct him and let him know his arguments were invalid. She even told them they were nothing but a pack of cards, which offended them. All of the cards immediately started flying around Alice. She tried hard to fight them back, but she suddenly woke up in the bank with her head on her sister's lap. She understood everything was a dream, so she told her sister all about it, then her sister fell asleep and dreamt the same, but in her dream, she realized Alice would always have such a loving and simple heart which characterized her.

Chapter III

Methodological Framework

Humans are constantly trying to find answers to many different questions or doubts regarding any topic; some are interested in financial matters, others in environmental ones, and many others in social problems. This characteristic of curiosity regarding learning and finding new answers is essential in life since it helps people feel motivated and passionate about whatever they like; without being interested in anything, life turns simple and boring, which is dangerous. Sometimes, the researchers need help finding the needed answers or feel the analysis done was unsuccessful because the conclusions did not fulfill their expectations. This happens because, on some occasions, they are not using the corresponding research method and research designs or choosing their information sources correctly.

3.1 Research Approach

Research methods are one of the most helpful tools to perform research, even if only a few take the time to learn and analyze them correctly. When the researcher gives them the importance they deserve, the research develops more easily. According to Booth (2018), research methods can be defined as those strategies or techniques the researcher uses to collect information for the analysis to conclude new ideas and perspectives of the topic and provide, in some cases, a more developed explanation of it. Three main research types can be used in research: Qualitative, quantitative, and mixed methods. How does the reader choose the research method they will use? It is important to highlight that neither of them is better than the other. It will mainly depend on the main goal of the study. Some writers, such as Dawson (2002), explained that before choosing one, the writers must ask themselves the five "WS": What is my research? Why do I want to do the research? Who are my research participants? Where am I

going to do the research? When am I going to do the research? By answering these questions, the writer will have a clearer idea of the main goal and path the research will follow, so it is time for them to start learning the meaning and differences of the three research methods. Before explaining them, it is important to clarify that the research method for this research is qualitative; however, the other two methods will also be briefly explained.

3.1.1 Qualitative Method

The qualitative method can be described as one focused on qualities. This method aims to collect information based on experiences, and it tries to develop the analysis of the data as the main proposal to understand human behavior and the reason behind their thoughts and actions. This method is more flexible in its structure. As Creswell (2009) explained, the final interpretation will depend mostly on the writer's perception, so it can vary depending on who performs the analysis (p. 22). This method is completely non-numerical and is mostly used in studies related to social sciences such as education, sociology, etc.

Five different approaches to the qualitative research method exist; they will be briefly explained, according to Creswell (2009). First is grounded theory, in which the researchers need to analyze the data collected to process the information and create conclusions by forming connections between what has been analyzed. Second, in ethnographic research, the researcher must get involved in the participant's environment to observe and collect the necessary data. Third is action research, which is teamwork between the researcher and the participant. This interaction helps to have a two-way analysis since both provide different perspectives and ideas. Then, in phenomenological research, in which the researcher wants to understand one particular phenomenon, he has to dive deep into the participants' related experiences by analyzing small samples extensively to conclude patterns between them. Finally, the narrative research approach

tries to analyze how the participant tells and shares the stories and experiences lived. Hence, the researcher tries to narrow them down into chronological order to conclude a narrative that combines the points of view of both (p. 30). All these different approaches can be used in qualitative studies. However, the researcher must validate the main goal so that the approach chosen will be the most accurate for the investigation.

The qualitative research method provides the researcher with various data collection tools that can be used depending on the research's main goal. According to Dawson (2002), some of these tools are:

Interviews: These interviews can be unstructured, which means the researchers will give full freedom to the participants to tell their history and experiences related to a particular situation or topic. They can also be semi-structured, which means the researcher wants to know something specific, so he asks the same of all the participants, but at the same time, it keeps the space open in case the participants want to share something else. There are also structured interviews, which are mostly used in quantitative research.

Focus groups: This tool is one of the most interactive since it gathers a group of people together in order for them to share their opinions regarding one issue. The group has one moderator, usually the researcher, who explains the topic and asks key questions to keep the conversation flowing.

Observations: This last one, explained by Booth (2018), is where the researcher needs to observe the participant in a particular situation to analyze the actions taken according to the environment. This helps the researcher to observe the context of the situation closely.

The qualitative method is an incredible tool when analyzing and understanding the participant's behavior and actions regarding any situation. It allows the researcher to collect the data, implementing a friendlier and more natural approach.

3.1.2 Quantitative Method

On the other hand, the quantitative method focuses on measuring quantities or amounts, in easier words, in numbers. This method follows a more rigid structure. According to Dawson (2002), this method aims to perform an analysis in a larger group, but different from the qualitative one, the interaction in this method is faster since it is needed to collect many more answers (p. 15). This method also provides much value to many researchers when the final goal is to confirm theories.

This research uses the scientific method since it observes the topic for analysis and hypothesizes the possible results. As explained by Williams (2021), once the researcher creates the hypothesis, the researcher needs to validate the data to conclude if the hypothesis is correct, which is different from the qualitative method, which concludes based on the researcher's perspective. This method has four research approaches: Descriptive, correlational, experimental class, and comparative. The data collection tools for this method are briefly explained by Booth (2018):

Questionnaires: The questions in this type of survey are diverse and are all asked to different people. The questionnaires can include closed, open, or a combination of both.

Observation: These observations can be direct or participant; in the first one, the researcher closely observes one subject, and in the second one, the researcher observes a larger group of people.

Experiments: The researcher tries to test one hypothesis using cause-and-effect methods to find the relationship between two subjects.

The quantitative method is great when the information to be concluded or presented needs to be analyzed in graphs, statistics, or charts. This method is essential when finding answers to the following questions: how many, how often, or how much.

3.1.2 Mixed Method

Some studies are more qualitative and quantitative. Instead, they have or need to combine both methods in order to achieve the desired goals. According to Creswell (2009), the mixed method combines the technical structure of the quantitative method with the more personalized perspectives of the qualitative one, which helps obtain a stronger and more complete data analysis (p. 23). In order to be able to perform this method, the writer needs to be deeply familiar with both methods and be able to apply them correctly. Also, it is important to consider that this method, by combining two in one, creates a larger process that consumes more time. According to Emerald Publishing (2021), this method can have five approaches: Triangulation, complementarity, initiation, development, and expansion. This method is highly recommended in studies in which the writer is completely aware of the difficulty of the process and has clear objectives for each method individually.

3.2 Research Design

It is necessary to establish a structure in every research to obtain the necessary information to answer the research problem or research question. Many different research designs exist, among them Explanatory research, descriptive research, and hypothesis testing research. All of them are extremely important and functional depending on the research that will be

performed. According to Kothari (2009), the importance of choosing and having an appropriate research design, even if sometimes many people dismiss it, is that the research process becomes friendlier for the researcher, which helps to focus directly on the objectives of the work, saving time and money. (p. 32) It is fundamental to understand the importance of having and choosing a good research design since the impact of not doing it can save the whole analysis by being accurate according to the main goal.

In this research, the design chosen will be a descriptive one whose main focus is on understanding and describing the characteristics of a specific individual, situation, or subject. Regoniel (2023) explained that this design is not focused on trying to explain mechanisms; it is a non-numerical form of analyzing data. Its purpose is to dive deep into the qualities and describe different perspectives in detail. This design is perfect since it improves the qualitative method by providing the flexibility needed to collect the corresponding data and analyze the different qualities of the characters for study.

Every design has a step-by-step structure to follow to be applied correctly. The descriptive design is not different, and it contains, according to Regoniel (2023), four easy steps in order to create the corresponding paragraphs with the needed information: First, it is necessary to identify the research question of the study; this step is probably the easiest, but one of the most important because when having a clear understanding of this question, the design will be well oriented, and the information/characteristics searched will be the corresponding ones. Second, to determine the data collection method or methods, these methods were mentioned before, and it is necessary to choose them wisely and according to the character under study since they will facilitate the research process by helping meet the project's main goals. Third, analyze the data collected; if the methods used differ from the appropriate ones in this step, the analysis will be more difficult and

confusing for the writer. When analyzing the data, the main idea is to look for relationships between the information to understand the topic under study deeply. Lastly, disseminate the findings; in this last step, the researcher needs to write down and explain the process and conclusions in the research work to provide visibility and a guide for future studies. All these steps are fundamental to having accurate and understandable research work. The descriptive research design will help the writer in this research work to understand and create appropriate conclusions for the text of study by analyzing the book and being able to compare it and interpret it correctly.

3.3 Information Sources

Humans are always looking for information sources daily. Usually, they are friends or social media, but in the research works, the sources are different. The information sources are essential and can be described as any place from which the information comes. They must be accurate and trustworthy; otherwise, the research work will not be valuable. Three main categories of information sources exist: Primary, secondary, and tertiary. All of them are defined depending on the originality and proximity to the origin. According to Huffman (2023), the three of them can be described in the following way:

3.3.1 Primary sources

These sources are called "primary" since they were created close to the moment of observation of the topic. These sources are original and contain first-hand data information. Some examples of primary sources are books.

3.3.2 Secondary sources

These sources evaluate the primary ones, so they are not created right after the moment of observation but a little while after to interpret and provide a second perspective. Some examples of primary sources are theses and magazines.

3.3.3 Tertiary sources

These types of sources summarize or compile the meaning of the primary and secondary sources in a simpler way. One clear example of a tertiary source is a dictionary.

It is fundamental to clearly understand the difference and importance of each type of source since they provide credibility to any research study; without them, as mentioned before, the research work loses its value since it is necessary to have fundamental sources to back up the information provided.

3.4 Analysis Categories

Every research has an important subject that needs to be analyzed and explained to better understand the whole research work. In this research, the following subjects must be fully explained to achieve a better and more accurate analysis development. All these definitions are mentioned by Merriam Webster Dictionary (n.d.):

3.4.1 Hero's journey

A hero is "admired for achievements and noble qualities." Meanwhile, the word journey is defined as "something suggesting travel or passage from one place to another". In easier words, the hero's journey is the travel of the hero in order to overcome the challenge.

3.4.2 Archetypes

The dictionary defines this word as “an inherited idea or mode of thought in the psychology of Carl Gustav Jung that is derived from the experience of the race and is present in the unconscious of the individual.”

3.4.3 Mythological approach

"Mythological" is "related to mythology or myths." Meanwhile, the word approach is defined as "making advances specially to create a desired result. In easier words, the mythological approach aims to analyze a book or text using a closer look into the myths presented.

3.5 Data collection Instruments

In this section, the researcher will share the instrument used to achieve two main objectives: First, the representation of the relationship between the novel *Alice's Adventures in Wonderland* and the hero archetype stages previously mentioned. Second, to show *Alice's Adventures in Wonderland's* themes, motifs, and symbols. The instrument used will be a table. The researcher selected this data collection instrument since it will help provide a deep understanding of the hero archetype by analyzing Alice from a different perspective and showing the importance and influence of the themes, motifs, and symbols. Even if the researcher selected one data collection instrument, it will be used more than once to analyze the different objectives mentioned above. The researcher chose this instrument since it helps visually to compare the information and have solid conclusions. Also, it will help the researcher connect deeply with the main character to validate different perspectives and better understand the book's themes,

symbols, and motifs, as well as provide a more organized structure. This data collection method will be extensively explained in the next section of this chapter.

3.6 Collection data process and data analysis

All data collection instruments provide a different value depending on the research method and objective of the investigation. Choosing the correct one is essential to determine the success of the same. In this section, the researcher will explain the mentioned data collection instrument, as well as the collection process and the analysis that will be done to provide a better look at the usage of the instrument in four different ways. Also, the step-by-step process of gathering the information shows this instrument's value to the investigation. The researcher will explain the definition of the instrument and key elements, such as steps, guidelines, and others, to have a clearer idea of its function in the investigation and how it will be performed.

3.6.1 Tables

Tables are commonly used in qualitative research since they help visually show data. When the literature work or information to be analyzed is difficult to describe, or there are too many details, researchers choose to use tables since it simplifies the results to be shown. When using tables, the researcher needs to ensure that the reader will easily understand what is being analyzed. According to Cloutier and Ravasi (2020), tables are a versatile data collection instrument since they provide the facility to show a huge compilation of information without confusing the reader; as mentioned before, tables need to be simple and objective. Also, they are a magnificent instrument when findings and conclusions are needed. There exist many different types of tables, among the most known ones:

3.6.2.1 Data inventory table

It usually includes a list of data collected for a specific study and is usually very descriptive, facilitating the use of the same.

3.6.2.2 Data analysis table

In this type, the table is used to show a procedure step by step, usually using examples to demonstrate the previously done analysis. This table helps to have a variety of interpretations, which enriches the analysis process.

3.6.2.3 Event listing

This type of table will include and describe any event or situation chronologically depending on the final objective, which provides clarity to the investigation.

3.6.2.4 Cross-case analysis

Comparison between concepts is the main key of this table since it helps to prove the evidence that was chosen by comparing them.

3.6.2.5 Theoretical summary

This is a great option if the main purpose is to support the researcher by using theoretical insights to have concrete observations.

Tables are extremely versatile and can help in three main areas: Organizing, Analyzing, and Displaying, which will be briefly explained. Tables are essential when the researcher needs to know where to start. They have much information that needs to be organized, but they need to understand how it is related or how to synthesize the data. When a strong organization exists, the researcher can compile the information and create a more reliable study. This area is the most important since it will facilitate the two missing. After organizing the data comes the analysis in which the writer will observe how tables will not only help to show data but to examine the information that has been previously organized. When analyzing the data from the table, the

researcher can modify the information and structure until they help represent the main concept or purpose of the research and avoid inconsistencies. Last is the display in which the researcher has the main objective of sharing how the table shows valuable conclusions since if it is well organized; it will need to help the researcher demonstrate solid insights into the investigation. If not, the researcher must return to the organization to reevaluate the information gathered.

The researcher has chosen a table instead of a figure or text since these data collection instruments have different purposes and objectives. Also, they are used when data is not as extensive as it is when using tables or there are not as many details. A few easy steps should be followed when creating a table, according to Enago Academy (2017): First, validate the purpose of the table, which is the information that the researcher wants to obtain from it. Second, plan the information that will include the number of rows, columns, and headings. Third, start creating a draft of the table to find the design and format that will better exemplify the information. Last, to start filling the table with accurate information. It is important to follow these steps to create a well-organized table, allowing the researcher to share accurate information.

The first table that will be created is essential to analyze if Alice represents the hero archetype, so for the table of the hero stages, the researcher will use three main columns: The first column will include the hero archetype stage that will be analyzed, the second column will have one or more quotes from the book in which the stage could be represented or found. The third column will have the space for the analysis/comments. The researcher will find as many examples as possible for each hero archetype stage better to represent the stage or complement quotes between each other. The remaining three tables are fundamental, as mentioned in section 2.2 of chapter II since they are key elements to fully comprehending any literary work. To completely understand the book *Alice's Adventures in Wonderland*, it is necessary to analyze the

details carefully. For each table, the researcher will look for at least four examples that represent the themes, motifs, and symbols accordingly, and the structure for each table that will be used is similar to the first mentioned above; the first column will contain the themes, motifs, or symbols, the second column will contain the quotes from the book and in the third column the explanation of each element will be provided. In the following section, the researcher will provide the analysis using the four different tables.

Chapter IV

Data Analysis

This research chapter will analyze and explain all the information previously collected. The researcher will go over the definition of the selected approach, the Mythological one, and how it relates to the book *Alice's Adventures in Wonderland* book, as well as explain why this approach has been chosen and the value it adds to the investigation. Also, the researcher will use the tables explained at the end of Chapter III to analyze the hero stages in which Alice develops and the themes, motifs, and symbols found in the book, which are fundamental pieces of the literary work. In this chapter, there will be a representation of the relationship that exists between the literary work, in this case, the book *Alice's Adventures in Wonderland*, the information gathered from different authors that have studied not only the Mythological approach but the Hero Archetype stages, and the comments of the researcher.

4.1 Approaches to the investigation

Literary Criticism provides the possibility of analyzing an author's work from a new perspective, and to do it, it is necessary to use an approach. Many different approaches exist that can be used in order to analyze a literary work, but in this research, as previously mentioned, the approach used was the Mythological approach. The Mythological approach is defined as the approach that uses archetypes as a form of comparison between elements in order to analyze the similarities and differences with the main objective of concluding patterns. In this approach, the researcher analyzes behaviors resulting from myths that come from people's ideas, education, or fears. In the book *Alice's Adventures in Wonderland*, any researcher has the possibility to find multiple different archetypes since it is rich in mythology elements; it is possible to find the

archetypes of mentor, ally, herald, trickster, shapeshifter, guardian, shadow, and the one used in this investigation, the hero. The researcher could easily connect the book with the approach selected since Alice's story is undeniably full of examples of mythology, specifically archetypes, which was also one of the main approaches usually used in Lewis Carroll's books.

4.2 Theories vs literary work

In this section of the chapter, the researcher will share the table explained at the end of chapter three, the stages of the hero archetype based on the book *Alice's Adventures in Wonderland*, using some representative quotes that will be related to the literary theories also previously mentioned as well as the information gathered from different authors (mentioned in chapter II) that had studied the stages of the hero archetype.

Table 1. Hero Stages

Hero Stage	Quotes from the book	Explanation
Ordinary World	<p>“Alice was beginning to get tired of sitting by her sister on the bank, and of having nothing to do”</p> <p>“and what is the use of a book,” thought Alice, “without pictures or conversations?” So she was considering in her own mind</p>	<p>The first stage of the hero archetype is when the reader sees the hero, in this case Alice, in her daily life which is not very exciting. As mentioned by Miyamoto (2020), The hero finds herself in a comfort zone and shows frustration about her daily life. In these quotes, the</p>

	<p>(as well as she could, for the hot day made her feel very sleepy and stupid)”</p>	<p>researcher can see how Alice feels trapped how, she expresses her frustration of having nothing to do, and how she questions everything, such as normal things as books, because she does not find them interesting.</p>
<p>Call to adventure</p>	<p>“When suddenly a White Rabbit with pink eyes ran close by her...she had never seen a rabbit with either a waist coat-pocket, or a watch to take out of it, and burning with curiosity, she ran across the field after it”</p> <p>“So suddenly that Alice had not a moment to think about stopping herself before she found herself falling down”</p>	<p>The second stage is probably one of the most important since it determines if the hero wants to put herself out for the adventure. As mentioned by Miyamoto (2020), this stage will determine mostly all the development of the story and will show how the hero needs to leave her comfort zone. In the mentioned quotes, the researcher could perceive how Alice is captivated by the</p>

		<p>unknown rabbit and she does know even hesitate to follow him, this represents leaving her comfort zone to look for the unknown. As well as it represents how the rest of the story will be developed, showing the nonsense and Alice's adventurous personality.</p>
<p>Refusal to call</p>	<p>“Dinah, my dear! I wish you were down here with me! There are not mice in the air, I'm afraid, but you might catch a bat...She walked sadly down the middle, wondering how she was ever to get out again” “and when she had tired herself out with trying, the poor little thing sat down and</p>	<p>Even if the hero has an adventurous personality, they always have the refusal stage in which they feel fear of what is going to happen. As mentioned by Miyamoto (2020), in this stage the researcher sees the hero in a vulnerable stage in which she starts questioning what could go wrong. In these quotes, the researcher could see how</p>

	<p>cried.”</p> <p>“I almost wish I hadn’t gone down that rabbit hole and yet its rather curious, you know, this sort of life”</p>	<p>Alice was afraid, she even cries several times due to the frustration she was feeling and how for a moment she regrets following the rabbit to his rabbit hole and she wishes having Dinah, her cat, their to help her because she felt she was not able to do it.</p>
Meeting the mentor	<p>“I can’t explain myself, I’m afraid, sir,” said Alice,</p> <p>“because I’m not myself, you see” “I don’t see,” said the Caterpillar... being so many different sizes in a day is very confusing.” “It isn’t,” said the Caterpillar.</p> <p>“Come back!” the Caterpillar called after her. “I’ve something important to say!”</p> <p>.... “Keep your temper,” said</p>	<p>In difficult times, in real life and books, people always need someone to support them and provide guidance, so meeting the mentor is the next stage. According to Miyamoto (2020), the mentor’s main objective is to help the hero to recover confidence and learn how to overcome tough times. These quotes represent how Alice was insecure about who she was due to all the changes</p>

	<p>the Caterpillar.</p> <p>“You’ll get used to it in time,” said the Caterpillar.</p>	<p>she was going through, and the Caterpillar help her to understand that she was fine and that changes do not have to be considered negative, as well as he advice her to “Keep her temper” which meant that she needed to trust in the process and do not let the feelings overcome her.</p>
<p>Crossing the threshold</p>	<p>“I-I’m a little girl,” said Alice, rather doubtfully, as she remembered the number of changes she had gone through that day.</p> <p>“It was so long since she had been anything near the right size, that it felt quite strange at first; but she got used to it in a few minutes, and began talking to herself, as</p>	<p>After meeting the mentor, in crossing the threshold stage, the hero needs to decide if she wants to start her journey. As explained by Soloponte (2017), it is fundamental for the hero to completely leave behind her comfort zone and go through a lot of changes physically or emotionally. In the story, Alice goes through many physical changes, she</p>

	<p>usual...I'm never sure what I'm going to be, from one minute to another! However, I've got back to my right size”</p>	<p>becomes smaller or taller several times and in these quotes, we can see how Alice realizes that even if she is just a “little girl” she was chosen for this adventure and affirms that even if she does not know what is going to happen next, she knows that everything will be fine and that she will find herself back.</p>
<p>Test allies and enemies</p>	<p>“How am I to get in?” asked Alice again, in a louder tone. “Are you to get in at all?” said the Food-man. “That’s the first question, you know.” ... “It’s really dreadful,” she muttered to herself, “the way all the creatures argue. It’s enough to drive one crazy!” “ Oh, there’s no use in talking</p>	<p>The hero needs to start overcoming small tests as well as finding allies and enemies. As explained by Miyamoto (2020), this stage is fundamental for the development not only of the story, but of the hero, who needs to start finding allies that will help her to overcome those small tests as well as to</p>

	<p>to him,” said Alice desperately: “He’s perfectly idiotic!” And she opened the door and went in.</p> <p>“Would you tell me, please, which way I ought to go from here?” “That depend a good deal on where you want to get to,” said the Cat. “I don’t much care were” said Alice.</p> <p>“Then it doesn’t matter which way you go,” said the Cat.</p> <p>“ In that direction,” the Cat said, waving its right paw round, “lives a Hatter: and in that direction,” waving the other paw, “lives a March Hare. Visit either you like: they’re both mad.”</p> <p>“But I don’t want to go</p>	<p>defeat the enemies. In the first quote, Alice is trying to get into a house, but she is not able to, so she asks for help from the Food-man, who tries to make her feel insecure and dumb about the questions she is asking. In the following two quotes, we can see how Alice feels, first frustrated, but then she starts realizing that she is capable of doing it by herself, and that she should not allow the Foot-man treating her unrespectful. After leaving the house, Alice finds the Cheshire Cat, who becomes one of her friends. He helps Alice to decide where she wants to go, and he explains what she will find there. Also, he helps her to understand that being mad is perfectly</p>
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	<p>among mad people,” Alice remarked. “Oh, you can’t help that,” said the Cat: “we’re all mad here” ... “How do you know I’m mad?” said Alice. “You must be,” said the Cat, “or you wouldn’t have come here.”</p> <p>“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.</p>	<p>fine and that everyone in Wonderland is mad, including her, which helps her to start leaving behind prejudices. After talking with the Cheshire Cat, she follows one of the directions in which she finds the Hatter, who was not very friendly and even if he shares some knowledge with her. He also becomes another test that Alice needs to overcome, putting in practice her patience and her maturity. In the last quote, Alice proves how she was more kind and respectful than the Hatter by just walking away. All these quotes represent how Alice overcame the test, allies, and enemies stage.</p>
Innermost Cave	“Once more she found herself	After overcoming some small

	<p>in the long hall and close to the little glass table. “Now, I’ll manage better this time,” she said to herself.</p> <p>“How should I know? Said Alice, surprised at her own courage. “It’s no business of mine.” The Queen turned crimson with fury.... Began screaming “Off with her head! Off” “Nonsense! Said Alice, very loudly and decidedly, and the Queen was silent.</p> <p>“The players all played at once without waiting for turns, quarrelling all the while, and fighting for the hedgehogs....in a very short time the Queen was in a furious passion... Alice began to feel very uneasy: to be sure, she had not as yet any</p>	<p>test, the hero needs to start getting prepared for the main challenge, but in order to do it, it needs to have a Innermost Cave stage, as studied by Miyamoto (2020), in this stage the hero needs to start being more analytical and creating strategies, and will go through many different emotions. In the first quote, Alice had a different attitude; she was feeling confident about overcoming new challenges. In the second quote, the Queen wanted to decapitate Alice for being honest, and for the first time she defended herself and the Queen was surprised that a little kid had so much courage, so she invited her to play croquet. In the last two</p>
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	<p>dispute with the Queen.</p> <p>“She was looking about for some way of escape, and wondering whether she could get away without being seen”.</p>	<p>quotes Alice starts realizing that the game was not fair and that the Queen was not someone in which she could trust, so she started analyzing how she could get out of the game without being noticed.</p> <p>These quotes help to represent the Innermost Cave stage Alice went through, showing all her emotions, but at the same time a more mature and strong Alice at the time of confronting the challenges.</p>
<p>The ordeal</p>	<p>“The trial’s beginning!” was heard in the distance. “Come on!” cried the Gryphon, and, taking Alice by the hand.</p> <p>“The Queen of Hearts, she made some tarts, All on a summer day: The Knave of Hearts, he stole</p>	<p>In this stage, the hero needs to prove herself and to discover if all the process has been worth it. In the ordeal stage, as explained by Soloponte (2017), everything takes a different direction and the hero needs to experience</p>

	<p>those tarts, And took them quite away!”</p> <p>“HERE!” cried Alice, quite forgetting in the flurry of the moment how large she had grown in the last few minutes.</p> <p>“What do you know about this business?” the said King said to Alice. “Nothing,” said Alice. “Nothing whatever?” persisted the King. “Nothing whatever,” said Alice.</p> <p>“That proves his guilt,” said the Queen. “It proves nothing of sort!” said Alice. “Why, you don’t even know what they’re about!”</p> <p>“That the most important piece of evidence we’ve heard yet,” said the King... “If any</p>	<p>several emotions and become someone stronger. In the first quotes, a trial takes place since someone stole some tarts from the Queen, they accuse “The Knave of Hearts” and request Alice to testify. Meanwhile, Alice starts to grow uncontrollably again. When the Judge requested her to start talking even if she was uncomfortable due to her size she is honest and states that she does not know anything, but the King and Queen wanted to have someone executed, but Alice opposed by proving that the “proofs” they had were not real and nonsense. She was not afraid anymore, and went the Queen wanted to change the order of the trial, she let her know that</p>
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	<p>one of them can explain it.”</p> <p>said Alice, (she had grown so large in the last few minutes that she wasn’t a bit afraid of interrupting him)</p> <p>“No, no!” said the Queen.</p> <p>“Sentence first veridic afterwards.” “Stuff and nonsense!” said Alice loudly.</p> <p>“The idea of having the sentence first!” “Hold your tongue!” Said the Queen, turning purple. “I won’t!” said Alice.</p>	<p>her thoughts were wrong, which made the Queen furious, and even if she demanded Alice to "Hold her tongue", Alice was brave enough to say "No" since she knew that she was doing the right thing. In these quotes, we can see a different Alice, who is brave and honest and helps others even if there might be consequences.</p>
The reward	<p>“Off with her head!” the Queen shouted the top of her voice. Nobody moved. “Who cares for you?” said Alice, “You’re nothing but a pack of cards!”</p>	<p>The reward stage is the prize the hero receives for being brave and defending her beliefs, as explained by Miyamoto (2020), the reward can be many different things depending on the story, for some stories is a weapon and</p>

		<p>for some others is a magical potion. For Alice it was knowledge, which will help her in real life once she got back. In the quote, that happens immediately after the ordeal stage, Alice realizes that the Queen can not hurt her, and that sometimes problems or fears that might seem enormous, are not and it only depends on how people confront them.</p>
<p>The road back / The resurrection</p>	<p>“At this whole pack rose up into the air, and came flying down upon her; she gave a little scream, half of fright and half of anger, and tried to beat them off, and found herself lying on the bank, with her head in the lap of her sister.”</p>	<p>After the reward, it comes down the road back, but this stage and next one named “The Resurrection” will be explained together by the researcher since both occur at the same time in the story, since it has a short ending. The road back is the climax of</p>

		<p>the story, as explained by “Miyamoto” it creates tension and gives the hero the opportunity to find the way out. And the resurrection is the fight the hero has to do to finally go back. As Miyamoto (2020) also explains, the ordinary world no longer exists. After Alice confronts the Queen, the real climax of the story is seem, since Alice starts being attacked by the cards and she starts feeling scared and angry (the road back) and she starts fighting them back when suddenly she wakes up and realizes everything was a dream (The resurrection).</p>
The return	“Oh, I’ve had such a curious dream!” said Alice, and she	Even if some heroes do not want to go back to the

	<p>told her sister, as well as she could remember them...So Alice got up and ran off, thinking while she ran, all well she might, what a wonderful dream it had been”</p>	<p>ordinary world, it is not Alice's case. The final stage only happens if the hero has learnt everything they need. As explained by Miyamoto (2020), the hero needs to give the audience a proper enclosure of the story. In this last quote, after Alice wakes up, tells her sister all about the dream she just had, but Alice has changed, she has a different attitude and even consider dreams has something especial.</p>
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Table 1 shows the Hero Stages Alice in Alice in Wonderland goes through. Source: Researcher's creation

4.3 Themes, Motifs, and Symbols

In this section, the researcher will share a small definition of what themes, motifs, and symbols are, since they have already been fully explained in Chapter II, and will share using

three different tables the themes, motifs, and symbols found in the book *Alice's Adventures in Wonderland*. The tables will contain the element, quotes from the book and the explanation.

4.3.1 Themes

As it was described in chapter II, the themes are basically the ideas that are repeated all over the story, some people confuse them as the plot, but the themes are the main ideas the writer intentionally or not puts in the story; meanwhile, the plot is the development of the same. Even if they are not explicitly mentioned in the story, it is easy to identify them by just reading the text and identifying common patterns, they are some themes stronger than others as well as some easier to identify. In the following table, the researcher will explain the themes found in the book *Alice's Adventures in Wonderland*:

Table 2. Themes

Themes	Quotes from the book	Explanation
Growing up	<p>“Tut, tut, child! said the Duchess. “Every thing’s got a moral, if you only can find it.”</p> <p>“At this moment the king, who had been for some time busy writing in his note-book, called out “Silence!”.. “Rule Forty-two. All persons more than a mile high to leave the</p>	<p>In the book <i>Alice's Adventures in Wonderland</i> we can see the struggle of a child, in this case Alice, trying to understand how the world for adults works. Even if Carrol wrote stories for children, they were usually kind of a critic for adults. Alice emerges in a world in which</p>

	<p>court” Everybody looked at Alice... “Well, I shan’t go, at any rate,” said Alice: “besides, that’s not a regular rule: you invented it just now.” “It’s the oldest rule in the book,” said the King. “Then it ought to be Number One,” said Alice.</p> <p>“Who cares of you?” said Alice, (she had grown to her full size by this time.) “you’re nothing but a pack of cards!</p>	<p>she does not understand the actions that happened. She sees characters such as the Duchess trying always to define what is right or wrong, but at the same time she has to participate in an unfair trial in which the judge takes advantage of his power. The representation of her growing and shrinking means not only a physical change, but how she starts growing up and leaves behind her childhood innocence until she concludes “you’re nothing but a pack of cards!” and wakes up.</p>
<p>Identity</p>	<p>“Well! What are you?” said the Pigeon. “I can see you’re trying to invent something!”</p> <p>“I-I;m a little girl,” said Alice, rather doubtfully, as she</p>	<p>In the story, one strong theme is the identity, Alice is constantly changing sizes, sometimes she wants to, but some others she does not even</p>

	<p>remembered the number of changes she had gone through that day”</p> <p>“I must have been changed for Mabel!”...”I must be Mabel after all, and I shall have to go and live in that poky little house...”</p> <p>“Why, Mary Ann, what are you doing out here? Run home this moment, and fetch me a pair of gloves and a fan! Quick now!”... “Mary Ann! Mary Ann! said the voice.</p> <p>“Fetch me my gloves this moment”</p> <p>“Who are you? said the Caterpillar... “I-I hardly know, sir, just at present- at least I know who I was when</p>	<p>know what the reason is, which creates an insecurity in her and she feels frustrated to find out, when she talks to the Caterpillar and he asks “who are you?”, she opens her heart and answers that she sincerely does not know since she has been through so many changes, as well as when the Pigeon asks her. She feels confused, sometimes she is a giant, some others a telescope or Mabel, and even the White Rabbit confuses her with Mary Ann several times.</p>
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	<p>I got up this morning, but I think I must have been change several times since then.”....</p> <p>“and being so many different sizes in a day is very confusion.”</p>	
<p>Death</p>	<p>“It was all very well to say “Drink me,” but the wise little Alice was not going to do that in a hurry. “No, I’ll look first,” she said, “and see whether it’s marked “poison” or not.</p> <p>“Now I can do no more, whatever happens. What will become of me?”....and as there seemed to be sort of change of her ever getting out of the room again.</p> <p>“Talking of axes,” said the Duchess, “chop off her head!”</p> <p>Alice glanced rather</p>	<p>Throughout the story, Alice is always in contact with death since the moment she decided to jump into the rabbit hole without knowing what would happen. But, at the beginning, even if she went through dangerous situations, such as: analyzing the possibility of drinking something that could kill or not been able to get out due to her size, she was not complete aware of it until she gets to know the queen, who had the the possibility of decapitating anyone with just</p>

	<p>anxiously at the cook.</p> <p>“The Queen turned crimson with fury... began screaming</p> <p>“Off with her head! Off-”</p> <p>“What would become of me? They’re dreadfully fond of beheading people here; the great wonder is, that there’s any one left alive!”</p>	<p>saying the words, and she starts getting worried of her being the next one, since no one will be there to protect her.</p>
<p>Animals</p>	<p>“There were a Duck, and a Dodo, a Lory and an Eaglet, and several other curious creatures.”</p> <p>“The Lory, who at last turned sulky, and would only say, “I am older than you, and must know better;”</p> <p>“At last the Mouse, who</p>	<p>Animals have a strong presence all over the story of <i>Alice’s adventures in Wonderland</i>. Even if in the real world they are usually pets, in the story they develop an important role of teaching Alice important lessons, for example: the Caterpillar who is Alice’s mentor or the Cheshire Cat who is also</p>

	<p>seemed to be a person of some authority among them”</p> <p>“At last the Caterpillar took the hookah out of its mouth, and addressed her in a languid, sleepy voice”</p> <p>“If it had grown up,” she said to herself, “it would have made a dreadfully ugly child: but it makes rather a handsome pig, I think.”</p>	<p>Alice’s friend, that helps her to decide where she wants to go. Alice wants to be their friend and learn from them, there is not any moment in which they try to harm her or make her feel less, such as humans. She starts perceiving animals has adults with a lot of knowledge and she even realizes that some kids will be better if they were pigs.</p>
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Table 2 explains different themes found in Alice in Wonderland. Source: Researcher’s creation

4.3.2 Motifs

The motifs of the story are one of the elements in which readers usually get confused. Motifs are a repeated image that represents an important element in the story and they need to be elements that reinforce the themes of the story. Different from the symbols, motifs need to be mentioned several times in the story; otherwise, they can not be considered as such. In the following table, the researcher will explain the motifs found in the book *Alice’s Adventures in Wonderland*:

Table 3. Motifs

Motifs	Quotes from the book	Explanation
Dreams	<p>“She opened it, and found in it a very small cake, on which the words “EAT ME” were beautifully marked in currants. “Well, I’ll eat it,” said Alice, “and if it makes me grow larger, I can reach the key; and if it makes me grow smaller, I can creep under the door.”</p> <p>“If you’re going to turn into a pig, my dear,” said Alice, seriously, “I’ll have nothing more to do with you. Mind now!</p> <p>“Wake up, Alice dear!” said her sister; “why, what a long sleep you’ve had!” “Oh, I’ve had such a curious dream!”</p>	<p>From the moment Alice arrives in wonderland, everything that happens is unreal, from the way the characters behave to the way in which every object has a different personality. Eating cake or drinking something and then growing or shrinking does not happen in real life, neither babies turning into pigs. Also, having someone such as the Queen of hearts who only demands people to be beheaded. At the end of the book Lewis confirms that indeed everything that happens to Alice was a dream, and this was possible thanks to Alice's innocence at the beginning of the story, she</p>

		<p>was able to create all in her mind, but then when she grew up and was ready to leave Wonderland, she woke up.</p>
<p>Inversion and Reversal</p>	<p>There was no “One, two, three, and away,” but they began running when they liked and left off when they liked, so that it was not easy to know when the race was over.</p> <p>“Oh, I beg your pardon!” cried Alice hastily, afraid that she had hurt the poor animal’s feelings. “I quite forgot you didn’t like cats.”</p> <p>“Have some wine,” the March Hare said in an encouraging tone... “I don’t see any wine,” she remarked. “There isn’t</p>	<p>In wonderland nothing is what it looks like, and maybe this is the reason why Alice had so many issues with her identity, everything she knew was completely different. In wonderland, a race was done in circles and there were no rules, so no one ever knew when the race was over or who was the winner. Also, when she tried to be nice and make some friends the only thing that she achieved was to make them feel scared, she was considered a threat.</p> <p>Simple aspects of courtesy that she was used to were</p>

	<p>any,” said the March Hare.</p>	<p>different in Wonderland, like when the March Hare offered her wine, but he did not have any.</p>
<p>Language</p>	<p>“Do cats eat bats? Do cats eat bats?” and some times, Do bats eat cats?”</p> <p>“but her voice sounded hoarse and strange, and the words did not come the same as they used to do... “I’m sure those are not the right words”</p> <p>“Well, I’ve tried to say <i>How doth the little bussy bee</i>, but it all came different!.. “That is not said right,” said the Caterpillar. “Not quire right, I’m afraid,” said Alice.</p>	<p>Wonderland has its own language since the moment Alice starts falling from the rabbit hole, her language starts changing and she even gets confused when trying to formulate questions. She feels everything is twisted, and she expresses her frustration when trying to receitate poems that she knew before, but for some strange reason she is not able to say them now. Also, all the phrases used by the rest of the characters are really confusing, and Alice tries to understand them, but there is no point in it since phrases are</p>

		<p>always unclear. Having such contrast only represents the meaninglessness of Wonderland.</p>
<p>Curiosity, Nonsense and Confusion</p>	<p>“CURIUSER and curiouser!” cried Alice... “now I’m opening out like the largest telescope that ever was” “In that case,” said the Dodo solemnly, rising to its feet, “I move that the meeting adjourn, for the immediate adoption of more energetic remedies ----” “Speak English! said the Eaglet. “I dont know the meaning of half those long words, and, what’s more, I don't believe you do either!”</p>	<p>Throughout the story, Alice experiences not only curiosity about everything around her from the animals that can talk to the ability that food has to make her grow larger as a telescope, but also the nonsense in which the characters express themselves, such as the queen, and a lot of confusion in the tests she has to overcome. In wonderland, Alice understands that most things will be confusing or will not have a concrete meaning to her, but that she will always be curious about how the rest</p>

	<p>“How queer it seems,” Alice said to herself, “to be going messenger for a rabbit! I suppose Dinah’ll be sending me on messages next!”</p> <p>“No, no!” said the Queen.</p> <p>“Sentence first—verdict afterwards.” “Stuff and nonsense!” said Alice loudly.</p> <p>“The idea of having the sentence first!”</p>	<p>of the characters develop, especially animals that have a strong role in the story, and how they advise her and help her to become a better version of herself, even if in “real life” is not that way.</p>
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Table 3 shows different motifs found in Alice in Wonderland. Source: Researcher’s creation

4.3.3 Symbols

The symbols of the story can be described as the elements that represent something different than what they really are, but they are usually not easy to identify, the reader requires to closely analyze the text and then find their meaning. Some symbols can be universal, but some others will vary depending on who is reading them. In the following table, the researcher will explain the symbols found in the book *Alice’s Adventures in Wonderland*:

Table 4. Symbols

Symbols	Quotes from the book	Explanation
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<p>The rabbit hole</p>	<p>“She ran across the field after it, and was just in time to see it pop down a large rabbit-hole under the hedge. In another moment down went Alice after it, never once considering how in the world she was to get out. The rabbit-hole went straight on like a tunnel for some way, and then dipped suddenly down, so suddenly that Alice has not a moment to think about stopping herself before she found herself falling down what seemed to be a very deep well.”</p>	<p>In the beginning of the story, Alice shows how she feels frustrated about her common life, which is not exciting. The rabbit hole represents for her that unknown place that provides her the possibility of going into an adventure. The common phrase “going down the rabbit hole” means precisely to go into a journey which will be challenging and weird and will require physical and mental effort to finish it.</p>
<p>The Garden</p>	<p>“She knelt down and looked along the passage into the loveliest garden you ever saw. How she longed to get out of that dark hall, and wander</p>	<p>The Garden represents to Alice, a place of perfection where she desperately wants to be in, and she has this feeling since the first time she</p>

	<p>about among those beds of bright flowers and those cool fountains.”</p> <p>“She found herself at last in the beautiful garden, among the bright flower-beds and the cool fountains.”</p>	<p>sees it, and it is the only place in Wonderland that makes her feel that way. This Garden alludes to the biblical Garden of the Eden, and just as it happened in the bible, Alice needs to prove she is ready to be in there, and when she behaves against their rules she is not welcome to stay. Also, even if the garden represents a symbol of beauty for Alice, when she finds out how the people in there behave it changes her perspective.</p>
<p>The Caterpillar mushroom</p>	<p>There was a large mushroom growing near her, about the same height as herself; and when she had looked under it, and on both sides of it, and behind it, it occurred to her that she might as well look</p>	<p>The Caterpillar’s Mushroom is one of those symbols that can have a different meaning depending on who is reading it. For the researcher the mushroom represents Alice’s growth from being a child to</p>

	<p>and see what was on the top of it. She stretched herself up on tiptoe, and peeped over the edge of the mushroom.</p> <p>“One side will make you grow taller, and the other side will make you grow shorter.”</p> <p>“One side of what? The other side of what?” thought ALice to herself. “Of the mushroom,” said the Caterpillar.</p>	<p>starting letting behind all the innocence, she changes her perspective from naive to a more aware one after eating the mushroom. The mushroom represents all her physical changes in size and shape, and her acceptance towards them.</p>
<p>The Matt Hatter</p>	<p>“In that direction.” the Cat said, waving its right paw round, “lives a Hatter: and in that direction,” waving the other paw, “lives a March Hare. Visit either you like: they’re both mad.”</p> <p>“Your hair wants cutting,”</p>	<p>The Mad Hatter is a representation of someone that acts unpredictable all the time, in the story the reader can perceive how the Hatter always will respond and say something that is not quite related to the main topic of conversation or with the</p>

	<p>said the Hatter. He had been looking at Alice for some time with great curiosity, and this was his first speech.</p> <p>“Not the same thing a bit!” said the Hatter. “Why, you might just as well say that ‘I see what I eat’ is the same thing as ‘I eat what I see!’”</p> <p>“Have you guessed the riddle yet? the Hatter said, turning to Alice again. “No, I give it up.” Alice replied: “what’s the answer?” “I haven’t the slightest idea,” said the Hatter.</p>	<p>situation, it can be also described as spontaneous. Even if Hatters are not considered crazy or mad people in real life, there exists a phrase named “Mad as a Hatter”, but this phrase, according to Nix (2015) was related to the hat-making industry that used toxic substances that were dangerous and caused occasional physical and mental problems.</p>
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Table 4 highlights the different symbols found in Alice in Wonderland. Source: Researcher’s creation

Chapter V

Conclusions and Recommendations

5.1 Purpose of the Conclusion

Every research requires conclusions, allowing the researcher to determine if the previously proposed objectives were met. In easy words, conclusions are defined as the decisions reached after analyzing some information. Conclusions are essential for the researcher since they are key to confirming if the research succeeded. However, for further research readers, it will allow them to understand the work's essence better. In this final chapter, the researcher will share the conclusions gathered by the analysis done in Chapter III using tables and will compare these conclusions to the objectives proposed in Chapter I, which were to identify the hero's stages the main character goes through, to apply the stages of the hero by Joseph Campbell to the book under study through the mythological approach, and to evaluate the hero's stages Alice goes through in the book *Alice's Adventures in Wonderland*. Also, the researcher will answer the question, "Why does Alice in the book *Alice's Adventures in Wonderland* represent a hero archetype?" Moreover, finally, the researcher will share some recommendations for further researchers who choose to analyze the book *Alice's Adventures in Wonderland*.

5.2 Conclusions

5.2.1 To identify the hero's stages the main character goes through

In the book *Alice's Adventures in Wonderland*, Alice, the main character, emerges on a curious journey in which she has to overcome many different challenges, understand how the different characters behave, and learn from them. Many different archetypes can be found in this book, such as the archetype Shadow, Mentor, or the archetype Herald. However, the researcher

chose to review the Hero Archetype since it captivates anyone's attention to define the character, always trying to fight for the greater good and defend those weaker characters. In this research, the researcher reviewed if Alice went through the twelve different stages of the hero archetype proposed by Joseph Campbell, which are The Ordinary World, Call to adventure, Refusal to Call, Meeting the Mentor, Crossing the Threshold, Test Allies, and Enemies, Innermost Cave, The Ordeal, The Reward, The Road Back and The Resurrection, and the Return. Based on Table 1 created in Chapter III, in which the researcher used different quotes from the book in order to validate each stage, it was possible to visualize how Alice goes through all the hero's stages; even if the story is short, the researcher could validate how she developed herself in all of them, with the only exception that two stages (The Road Back and The resurrection) are combined in the story and, for this reason, they were explained together on the analysis of the table and will be explained together on objective 5.2.3 down below.

5.2.2 To apply the stages of the hero by Joseph Campbell to the book under study through the mythological approach

Archetypes are essential elements of the mythological approach, in which the researcher needs to analyze the book using myth criticism, which means looking for the mysterious elements. Also, using the Mythological approach means determining the literary work's function by using the different archetypes. There have been many writers who have studied the archetypes, but in this research, the researcher analyzed the one proposed by Joseph Campbell, who was a writer influenced by the psychologist Carl Gustav and his studies regarding archetypes; he created twelve different archetypes to analyze books to discover throughout the story which character develops each archetype depending on different characteristics. Among those twelve archetypes was the Hero archetype, which was divided into twelve different stages

to validate if the character developed itself as a hero of the story. The book *Alice's Adventures in Wonderland* is full of nonsense and mystery. It contains a story in which archetypes can be easily identified. However, to analyze the book from a mythological approach, the researcher needed to review Alice's ordinary world and comfort zone, validate the call of adventure she had from the White rabbit, and her refusal of the call due to fear. Also, validate if she had any mentors in the story, which she did, and when she decided to leave her comfort zone to emerge in Wonderland. The researcher also reviewed if there were any allies and enemies for Alice and saw if she could start developing strategies to overcome challenges. The researcher also analyzed her main obstacles and what she learned from them. In the end, it was necessary also to review if there was any transformation during the story, which was undeniably noticeable when she confronted the Queen of Hearts and her way back to the ordinary world. The researcher could conclude using Table 1, created in Chapter III, that Alice, the main character of the book *Alice's Adventures in Wonderland*, indeed developed herself as a hero going through all the stages proposed by Joseph Campbell, which means the book was successfully analyzed through a mythological approach.

5.2.3 To evaluate the hero's stages Alice goes through in the book *Alice's Adventures in Wonderland*

This objective was fully developed in Chapter III, table 1, in which the researcher evaluated each stage of the hero archetype proposed by Joseph Campbell, using multiple quotes from the book and explaining them according to the characteristics of each stage. The researcher will briefly explain the conclusions gathered from each stage that fully demonstrate how Alice's journey in Wonderland was a hero's journey. In stage 1, the Ordinary World is defined as the hero's comfort zone. The researcher could evaluate how Alice felt frustrated about her daily life, which was not interesting. In stage 2, the Call to Adventure is when the hero decides if she wants

to put herself out for the adventure, which Alice does not hesitate to do since she was captivated by the White Rabbit. In stage 3, the Refusal to Call, the hero regrets continuing with the adventure due to the fear of what could go wrong; Alice cries multiple times and reflects on how she is so afraid of the journey due to all the fear she feels. In stage 4, Meeting the Mentor, the hero finds the character that guides how to continue the journey. Alice's mentor was Caterpillar, who helped her to understand that not knowing who she was was not wrong and that she needed to keep her mind calm to overcome all the challenges. In stage 5, Crossing the Threshold, after meeting the mentor, the hero needs to decide if she wants to continue with the real journey; in this stage, she must leave her comfort zone completely behind. Alice decides that even if she continues going through many physical changes, she will find her way back to the "right size," meaning she will find herself back, so she leaves her comfort zone completely. In stage 6, Test Allies and Enemies, the hero starts finding her enemies and allies and going into many different small tests that will prepare her for the main challenge. Alice gets to know truthful friends, such as the Cheshire Cat, as well as enemies, such as the Mad Hatter and the King, but this helps her understand that she can successfully overcome challenges even if there are enemies that make her feel less. In stage 7, the Innermost Cave, the hero starts being more conscious of her actions and planning how she will face difficult situations more analytically. In this stage, the researcher could perceive how Alice starts taking the situation more seriously and how she begins to analyze better ways to overcome those problems, showing a more mature and strong Alice. In stage 8, the Ordeal is the main opportunity for the hero to prove all the growth and knowledge she has acquired. In this stage, Alice proves how she is no longer afraid of raising her voice and defending the innocent characters; she shows that the physical changes she went through were

not only physical but emotional, and she demonstrates how brave she is by confronting the Queen of Hearts.

In stage 9, the Reward is when the hero receives a prize for her work, but this prize can represent different elements depending on the story. For *Alice's Adventures in Wonderland*, the prize she won was the knowledge that she understands her value, even if she is just a little girl, and this helps her once she gets back to the ordinary world. Stages 10 and 11 were combined, as explained in Chapter III since they occurred in the same section of the book. The Road Back is the story's climax, in which the hero finds her way out to home, and the Resurrection is the fight the hero needs to perform to return. Once Alice confronts the Queen, she finds herself fighting against the Queen's cards, which are trying to hurt her (The Road Back), when she suddenly wakes up and realizes everything was a dream (The Resurrection). Finally, stage 12, the return, is the stage that only happens if the hero is ready to go back home after receiving all the needed knowledge, and it is the closure for the reader. After Alice wakes up from her dream, she has a new perspective on life and remembers all about it by telling her sister all the amazing stories of Wonderland. All these quotes from the book help the researcher evaluate how Alice represents a hero archetype by how she develops herself in all the stages.

5.3 Restatement of the Research Question

Every research requires a well-structured research question, which will give the researcher a clear expectation of the investigation's main objective. In this research, the research design chosen was the descriptive one, which focuses on analyzing and understanding the characteristics of a specific individual since Alice was going to be analyzed from the perspective of the hero archetype, which needed to convey many different characteristics from each hero

stage. In order to achieve this descriptive design, the researcher needed to follow the four steps mentioned in Chapter I, which were first to decide the research question, which was "Why does Alice in the book *Alice's Adventures in Wonderland* represent a hero archetype?", then to choose the data collection method that was the qualitative method since it was aligned to the purpose of the investigation. Third, the data will be analyzed using the chosen data collection instrument, the table created in Chapter III. Finally, the conclusions will be drawn to find the answer to the research question. Now that all the objectives have been explained and analyzed, the researcher can conclude that Alice represents a hero archetype in the book *Alice's Adventures in Wonderland* not only because she technically applies all the twelve hero stages but also because of her development throughout the story in which she demonstrates how even if she is just a little girl who finds no meaning in her daily life, she adventures herself into this journey. She experiences all kinds of fears during her journey, but she never stops being kind and having pure intentions toward helping those who need it. Alice shows how a hero is not required to be someone physically strong or an adult; it can be as simple as being a little girl who can fight for her beliefs.

5.4 Recommendations

In this last section of chapter V, recommendations for future students who will create their research will be shared. First, the book will be the main source of information when creating the analysis, so if it is not in the student's native language, it will be recommended to read the book several times, so it will help to cover those gaps of information due to language barriers and while reading it, to have a dictionary on hand to look for unknown words in order to fully understand the story. Second, it will be necessary to read and include other people's

investigations as references, so the student should look for books that have been previously analyzed. When looking for antecedents, it will be easier to find the information, which will help to have trustworthy research. Third, the students should read about the authors and era in which the book was written since, most of the time, this helps to provide a better perspective of the context in which the book was created and to understand higher quality references in the book. Fourth, having clear objectives is fundamental, as clearly defining the research design, data collection method, and instrument, so the student needs to have a consolidated structure before starting the analysis. Otherwise, the research could not achieve the proposed objectives. Last, for future students, the book could also be analyzed from a psychoanalysis approach or a feminist approach since the whole book contains aspects that strongly support both approaches so that the student can create well-structured research.

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