The Story of Alice also explores what this strange, thwarted passion did to Alice herself. In the two dream-books, she is a vivid and opinionated character surrounded by exotic caricatures, a believably cross little girl who is by turns generous and snobbish, keen to please, self-obsessed, and tormented by the question ‘Who am I?’ In real life, she became a sphinx without a riddle. Like the boy model for Peter Pan who never grew up, and like Christopher Robin who is always saying his prayers, Alice Liddell was irritated by Dodgson’s fixation. The book receives poor reviews but is an enormous commercial success and is said to be adored by Queen Victoria. It has not been out of print since. In ‘Passion’, one of the stories in the collection Runaway (2004), Alice Munro combines these two dimensions of a journey and creates a dynamic alternation between external geographies and interior spaces. Focusing on this dynamic process that binds internal and external spaces, I will examine the role of memory in the perception of space, and the way the apprehension of remembered space is crucial to the process of reflecting actively on one’s life. Related content. Chapter. Recommend this book. Email your librarian or administrator to recommend adding this book to your organization’s collection. Space and Place in Alice Munro’s Fiction. European Studies in North American Literature and Culture. Edited by Lorre-Johnston Christine, Rao Eleonora. Alice was not a bit hurt, and she jumped up on to her feet in a moment: she looked up, but it was all dark overhead; before her was another long passage, and the White Rabbit was still in sight, hurrying down it. There was not a moment to be lost: away went Alice like the wind, and was just in time to hear it say, ‘Oh my ears and whiskers, how late it’s getting!’ She was close behind it when she turned the corner, but the Rabbit was no longer to be seen: she found herself in a long, low hall, which was lit up by a row of lamps hanging from the roof.