



## A Cognitive Construal of Alice's Adventures in Wonderland

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### Abstract in English

### Paper Info

#### Abstract

This study aims to examine the role of grammatical structures in the conceptualisation of the events, characters, and perspectives within the narrative world through the application of the theory of cognitive grammar (henceforth CG). The study examines certain scenes from Lewis Carroll's *Alice's Adventures in Wonderland*. The study is specifically concerned with the contribution of construal operations such as specificity, prominence, and perspective to the linguistic representation of events and participants in the narrative text. This study employs a qualitative analytical approach to analyse selected extracts from the novel. The analysis is focused on the grammatical structure of clauses and the relations between the participants, especially in terms of trajector-landmark alignment and viewpoint construction. The findings indicate that grammatical structures play an important role in the cognitive representation of events in the narrative. They reveal how grammatical structures can be used to arrange perspectives and the prominence of participants and understand the actions in the narrative world. This study proves that CG can be an important tool in understanding the relation between grammatical structures and narrative meaning in literary discourse.

#### Keywords

*Cognitive Grammar, Construal operations, Prominence, Trajector and Landmark alignment,*

## Introduction

Language is an essential component in the formation of human cognition and in the representation of how people view the world. In recent decades, cognitive linguistics (henceforth CL) has focused on the relationship between language and cognitive processes. Unlike traditional linguistic theories that consider language an autonomous system of formal rules, CL has shown that linguistic structures reflect the ways in which people cognitively organise and conceptualise their experiences (Croft & Cruse, 2004). From this perspective, grammar is not just an autonomous system but rather a meaningful system that plays an important role in the conceptualisation of experience. CG is arguably one of the most influential CL frameworks. It was proposed by Ronald Langacker. CG suggests that grammatical constructions are symbolic units that relate linguistic form to conceptual meaning.

As Langacker (2008) puts it, grammatical constructions do not merely reflect a speaker's description of reality; instead, it is a matter of how speakers prefer to conceptualise a given situation in different ways by means of various cognitive processes. The key term in this respect is *construal*, which refers to speakers' capacity to conceptualise a given situation in different ways in keeping with how speakers conceptualise it in their minds.

*Construal* enables speakers/writers to use language in different ways in order to highlight certain aspects of a given situation. The differences in representing a given situation arise in terms of various dimensions, including specificity, focusing, prominence, and perspective (Langacker, 2008). Through these dimensions, language offers speakers/writers different ways of representing a given event, as it is conceptualised in different ways.

The application of CG has been particularly useful in the analysis of literary texts. Literary narratives often exhibit complex linguistic structures that can influence the reader's attention, perspectives, and relationships between characters and events. CL approaches to literature have emphasised the role of linguistic choices in the cognitive representation of narrative events and the actions of characters in the narrative (Stockwell, 2002). While the application of CG has been particularly useful in the analysis of discourse and literary narratives, the application of Langacker's *construal*-based model of CG is limited in the analysis of specific narrative events. The present study aims to apply the theoretical framework of CG in the analysis of specific narrative

events in Alice's Adventures in Wonderland. The present study aims at answering the following research questions:

RQ1: How are the dimensions of construal realised in the selected scenes from Alice's Adventures in Wonderland?

RQ2: In what ways do grammatical structures contribute to the conceptualization of the event and participants in the narrative?

RQ3: In what way do construal operations such as focusing, prominence, specificity, and perspective facilitate the reader's interpretation of the scenes selected from the novel?

RQ4: What is Langacker's construal-based account of the relationship between grammatical structure and cognitive representation in literary discourse?

## **2. Review of Literature**

### **2.1 Cognitive Grammar**

CL is an important theory that has gained recognition in modern linguistic theory. It emphasises the close connection that exists between language, cognition, and human experience. Unlike other linguistic theories that consider language an independent phenomenon, the cognitive approach considers language closely connected to cognition in general, including perception, categorisation, and conceptualisation. The cognitive approach was made popular by George Lakoff and Ronald Langacker. According to them, language mirrors the way people think and conceive the world. One of the most popular CL theories is CG, which was founded by Ronald Langacker. CG holds that grammar is inherently meaningful and grammatical structures reflect certain ways of viewing the world. Linguistic expressions, according to Langacker (2008), are symbolic structures that combine semantic and phonological information. In this view of things, grammar is not an abstract system separate from meaning, but rather the expression of patterns of conceptualisation that speakers use in structuring experience.

### **2.3 Langacker's Construal-Based Model**

In cognitive grammar, Langacker (1987, 2008, 2013) identifies four construal operations through which speakers structure and present meaning, namely specificity, focusing, prominence, and perspective. These operations are applied to the understanding of the linguistic encoding of meaning and the guidance of the reader's interpretation.

Specificity is the degree of detail provided in the linguistic expression, from schematic (general) to highly elaborate (specific) construction. Nominal expressions, verbs, and sentences are examined for their level of specificity. The more specific lexical items for particular categories (e.g., 'falcon') differ from more general categories (e.g., 'bird' or 'animal'), while pronouns or general verbs (e.g., 'do' or 'make') are less specific (Langacker, 2008, 2017). Specificity can be achieved through modifiers, embedded clauses, and cumulative description, as in the contrast between “A girl interacts with a thing” and “A beautiful young girl wearing a black dress carefully scrutinises a beautiful porcelain glass with a distinctive shape” (Robinson & Ellis, 2008).

Focusing refers to the study of how language directs attention to certain elements, while other elements are backgrounded. This process is realised through foreground/background alignment, composition, and scope. The foregrounded elements, such as main participants or actions, are the focus of the narrative, whereas backgrounded elements, such as settings or manner descriptions, provide contextual information (Langacker, 2008; Ungerer & Schmid, 2006). Composition is the study of complex expressions and how they are built around central constituents, and scope is the distinction between the maximal scope, representing the whole domain of concepts, and immediate scope, representing the foregrounded elements (Langacker, 2008, 2013).

Prominence examines how attention is distributed among participants and elements with narrative discourse. Profiling analyses the key concept in an expression, whereas trajector-landmark alignment identifies which participants are prominent in the narrative. For example, in “Noor wrote her homework”, Noor, the subject, is the trajector (henceforth TR), whereas her homework, the object, is the landmark (henceforth LM) ; in passive constructions, prominence is different (Langacker, 1987, 2008; Evans, 2007; Geeraerts & Cuyckens, 2007).

Perspective focuses on the cognitive and temporal location of the scenes' construing. This dimension consists of two key parts: viewing arrangement and dynamicity (Langacker, 2008, 2013). A viewing arrangement consists of vantage point, subjectivity, and objectivity, which show whether the conceptualiser is included in the scene or not (Langacker, 2008, 2013; Taylor, 2002). Dynamicity consists of processing time, conceived time, and mental scanning, which are used to identify the conceptualiser's arrangement of the items in the scene. Sequential scanning, summary

scanning, and reference points are examples of the role of the temporal and atemporal characteristics of language in understanding scenes (Langacker, 1987, 2008; Ungerer & Schmid, 2006).

### 3. Methodology

The present study employs a qualitative research approach within the theoretical framework of CL. More particularly, the research is based on the theory of CG as developed by Langacker (2008), which provides the necessary tools for exploring the ways in which language's grammatical structures express conceptual information. The data for the analysis consist of scenes from Lewis Carroll's Alice's Adventures in Wonderland. The scenes are selected in order to examine the ways in which language expresses cognitive operations such as specificity, prominence, and perspective through grammatical structures. The scenes selected for the analysis are those in which there are changes in perspective and/or interaction between the characters.

### 4- Data Analysis

#### 4.1. Extract 1

*"Alice opened the door and found that it led into a small passage, not much larger than a rat-hole: she knelt down and looked along the passage into the loveliest garden you ever saw."*

This passage suggests a process of spatial exploration and then perceptual assessment. Grammatical structures control specificity, prominence, and perspective to direct the conceptualizer from the physical action to the visually elaborated scene. The sentence "Alice opened the door" indicates a completed action through the use of the verb "opened," which is in the past tense and therefore indicates intention and physical action. The noun phrase "the door" has the definite article "the," which indicates that the door is identifiable in the discourse model. While the door is not descriptively elaborated, the definite article does contribute to its conceptualization. Specificity is heightened in the sentence "found that it led into a small passage." The verb "found" indicates cognitive action and that Alice is aware of the spatial relationship. The pronoun "it" preserves reference continuity with "the door," and the verb "led" indicates the spatial relation between two places. The noun phrase "a small passage" presents the new entity with the indefinite article "a," which indicates the first mention of the entity in the discourse.

The adjective "small" is a further increase in descriptive resolution in that it provides information about the size of the passage, although this description is still relatively generic. More specificity is provided in the form of a comparative "not much larger than a rat hole." The descriptor "not much larger" provides a constraint on the size of the passage, and "rat-hole" provides a concrete reference point to increase the resolution of spatial construal. With this reference point, there is a conceptualisation of this space as being extremely narrow, although this is still not a detailed description.

The second clause is "She knelt down and looked along the passage", and this is a change in construal from discovery to perception. "Knelt down" is a verb phrase that provides information about spatial position and thus primes the action of perception in "looked". "Along the passage" is a prepositional phrase that provides information about the direction of perception and guides the conceptualiser through this spatial information. Alice is still the subject of this sentence and thus still provides a sense of experiencer. With this series of actions, there is a gradual build towards the visual target that is located at the end of this passage.

The highest level of descriptive specificity is found in the formulation "into the loveliest garden you ever saw". The definite article "the" specifies that the garden is a particular entity in the field of perception. The superlative adjective "loveliest" is used for maximal evaluation rather than specification, suggesting that the garden is an aesthetically remarkable scene. The relative clause "you ever saw" extends the evaluative framework by using a generic second-person pronoun "you" that is not used to address anyone but is a conventional way of heightening comparison. The garden is conceived of in relation to a superlative formulation that is beyond any other garden in the conceptualiser's potential experience. The prominence of elements in the given extract is largely determined by subject assignment and clause sequencing. The subject position in the main clauses is assigned to Alice ("Alice opened", "she knelt", and "looked"), which gives her maximal prominence as a trajector in the scene. The door, the passage, and the garden function as landmarks that structure the spatial domain relative to Alice's actions and perception.

The door, the passage, and the garden are thus the landmarks of the spatial domain, and their roles are determined in relation to Alice's actions and perception. The door is the primary landmark of the opening action, the passage is the secondary landmark of the spatial path of vision, and the garden is the secondary landmark of the final

perception. The perspective in the given extract is constructed in the following way. First, the series of actions—opening the door, kneeling, and looking—positions the conceptualiser close to Alice’s perception. Although the narrator is grammatically absent, and there is no ground profiled by deictic expressions or first-person pronouns, the perspective is constructed along Alice’s viewpoint, which is the acting and perceiving participant. The verbs of bodily movement and perception—“opened”, “knelt”, and “looked”—lead the conceptualiser step by step to the final scene of vision. Temporal construal is arranged through a list of finite verbs in the past tense: “opened”, “found”, “knelt”, and “looked”, which forces the reader to construe the scene gradually. This is sequential scanning: the conceptualiser must mentally simulate the sequence of events step by step, following the grammatical sequence. The scene is construed as the gradual process of perception, not as the instantaneous result of perception. Definiteness, comparatives, prepositions, and superlatives manage the transition from physical access to visual appreciation, and the garden is the final and most elaborated constituent of the scene.

#### 4.2. Extract 2

*"Alice took up the fan and gloves, and, as the hall was very hot, she kept fanning herself all the time she went on talking: 'Dear, dear! How queer everything is to-day! And yesterday things went on just as usual.'"*

This extract describes a blend of physical activity and reflective evaluation. Grammatical structures are utilised to organise specificity, prominence, and temporal interpretation in order to describe Alice’s physical activity and her verbal evaluation of the peculiar nature of the situation. The sentence “Alice took up the fan and gloves” begins to describe a physical activity that Alice undertakes, as indicated by the past tense verb “took up”. The coordinated noun phrase “the fan and gloves” contains of the definite article “the”, indicating that the nouns are specified within the context of the discourse. The use of coordination by the conjunction “and” combines the two nouns to form a conceptual whole relating to Alice’s physical activity. The second sentence, “as the hall was very hot”, begins to describe a causal circumstance that results in Alice’s action. The noun phrase “the hall” begins with the definite article “the”, indicating that this noun phrase is specific to the discourse context. Moreover, this noun phrase describes a spatial setting in which Alice is located.

The use of the conjunction “as” indicates a causal relationship between the environmental condition and the following action of Alice. This sentence is not central to the main action in the scene. The main action of the scene is described in "She kept fanning herself all the time she went on talking." The verb phrase “kept fanning” indicates an action of continuous nature by using the auxiliary "kept". The reflexive pronoun “herself” indicates that the action of fanning is done in relation to herself, i.e., she is the experiencer of the heat. The use of the time phrase “all the time” extends the duration of the action of fanning. The use of the verb phrase “went on talking” indicates another continuous action of Alice. The use of “went on” is aspectual, indicating that talking is done at the same time as fanning. The use of all these grammatical structures creates a sense of two parallel actions in the sentence.

Alice’s speech also evidences a level of explicit evaluation of the situation. Her words are "Dear, dear! "How queer everything is to-day!" includes the adjective "queer", which provides a level of evaluation of the situation’s abnormality. There is the use of the temporal adverb “to-day” to ground this evaluation in the present narrative time. Her subsequent words, “And yesterday things went on just as usual”, highlight a level of temporal contrast with the adverb "yesterday". Again, the verb phrase “went on” signals continuation, and the adverbial phrase “just as usual” signals normality and stability. The contrast between “to-day” and “yesterday” provides a level of conceptual contrast between normality and abnormality. Levels of prominence in this extract are established through subject assignment and clause structure. Alice is in the subject position in the main clauses of this extract (“Alice took”, “she kept fanning”, and “she went on talking”), which makes her maximally prominent as a trajector in this scene. The fan, the gloves, and the hall are landmarks with respect to Alice’s actions and experiences. The fan and the gloves are instruments of the physical actions, and the hall is the environmental context for her actions. These elements are secondary to Alice’s physical and cognitive actions.

The perspective in the text is constructed through Alice’s speech and perception. Although the narrator does not use any elements such as the use of first-person pronouns or any elements of deictic grounding, the use of evaluative expressions in the dialogue provides direct access to Alice’s perspective on the situation. The expression “How queer everything is to-day!” is an evaluative expression of the situation, and the world is presented as Alice sees it. However, the narrator is not present, and the

grounding of the discourse is not explicitly indicated. This creates a subjective viewing arrangement, with the conceptualiser being implicit and Alice's perception being the focus of the attention.

Temporal construal is arranged through contrast along the dimensions of tense, aspect, and adverbs. The use of the past tense verbs "took", "was", and "went" positions the narrative actions along the course of the temporality of novel. The aspectual expressions "kept fanning" and "went on talking" represent ongoing actions, which require the conceptualiser to mentally scan the actions as ongoing processes. The adverbs "to-day" and "yesterday" establish a conceptual contrast along the dimension of time. This contrast along the dimension of time serves to underscore Alice's perception that the current reality is fundamentally different from the normal course of events. Through these grammatical devices, the scene is construed as simultaneously comprising action, circumstance, and evaluation.

#### 4.3 Extract 3

**"The Mouse did not notice this question, but hurriedly went on, "—found it advisable to go with Edgar Atheling to meet William and offer him the crown. William's conduct at first was moderate. But the insolence of his Normans—" How are you getting on now, my dear?" it continued, turning to Alice as it spoke."**

These structures are regulating prominence, perspective, and temporal progression in order to convey the Mouse's ongoing historical narration and a sudden reorientation towards Alice as a conversational partner. The clause "The Mouse did not notice this question" introduces a scene with a negative perception verb. The auxiliary "did not" and the verb "notice" profile a lack of cognitive attention to Alice's previous question. Moreover, it is a way of indicating that the mouse is not paying any attention to Alice's question. The noun phrase "this question" is composed of the noun "question", and it also carries a discourse deictic "this" that refers to Alice's previous question. Although it is recognised in a grammatical way, it is backgrounded in favour of the mouse's failure to respond. The next clause is "but hurriedly went on", and it is introduced with a phrasal verb, "went on", which conveys continuation of an activity that is already in progress.

This grammatical construction highlights the mouse's dedication to the maintenance of historical narrative without concern for Alice's interruption. The quoted phrase

“found it advisable to go with Edgar Atheling to meet William and offer him the crown” indicates a condensed account of historical occurrences. The verb “found” indicates evaluation or decision, and the sequence of infinitives “to go”, “to meet”, and “offer” indicates a series of purposive actions. The proper nouns “Edgar Atheling” and “William” are more descriptive because they allude to recognisable historical figures, unlike the narrative context in which Alice’s experience in Wonderland is situated. Another level of explication is provided by the phrase “William’s conduct at first was moderate”. The noun phrase “William’s conduct” indicates evaluation of behaviour, and the adjective “moderate” indicates measured evaluation of his behaviour. The phrase “at first” indicates a stage in the larger historical process, indicating that the evaluation is limited to the initial stage. This idea of temporal progression is also underscored in the following sentence fragment, “But the insolence of his Normans—” wherein the conjunction “But” is utilised to signify contrast. The noun phrase “the insolence of his Normans” is composed of the noun “insolence”, which provides a negative connotation to William’s men. The dash is utilised to interrupt the sentence prior to its completion, suggesting that the narrative of historical events is being interrupted. The interruption occurs in the sentence “How are you getting on now, my dear?” wherein a shift in narrative from historical discourse to interpersonal interaction is being highlighted. The interrogative sentence construction “How are you getting on” is composed of concern about Alice’s progress, most likely about her attempt to dry herself. The progressive construction of the verb phrase “are getting on” and the temporal adverb “now” signify ongoing activity in the present moment. The vocative construction “my dear” provides a contrast in interpersonal interaction that is significantly distinct from the historical narrative that precedes it.

The prominence in the extract is achieved by using subject assignment and discourse focus. The mouse is in the subject position in all main clauses of the sentences (“The mouse did not notice” and “it continued”), which gives it prominence in controlling the activity of narration. The historical figures and events are landmarks in the narrative domain, which gives content to the story told by the Mouse. However, in the part of the dialogue where the Mouse speaks to Alice, there is a change of prominence to Alice, who is now a conversational addressee. This change is achieved by using language in an interrogative form. Perspective in the extract is achieved by using a

change from narration to interaction. The historical events are described in a way that is not very involved, using proper names of historical figures and evaluative language characteristic of a historical chronicle. The question to Alice creates a change of perspective to a more involved interaction between characters.

The narrator remains off-stage, and there are no explicit grounding elements to indicate the speech event itself. Consequently, the discourse remains subjectively organised, and the conceptualiser remains implicit, while the interaction between the Mouse and Alice is presented in the narrative scene itself. Temporal construal is achieved in the passage via a combination of narrative and conversational time. In the historical narrative, past-orientated expressions such as “found it advisable”, “was moderate”, and “at first” are employed, locating events within a timeline of history. However, the question “How are you getting on now?” changes the temporal perspective to the present moment of interaction. This contrast between historical narrative and present-day conversation achieves a sudden shift from the description of past events to actual dialogue. Grammatically, the passage achieves a shift between two conceptual domains, namely, the historical narrative of the Mouse and the actual interaction with Alice.

#### 4.4. Extract 4

*"By this time she had found her way into a tidy little room with a table in the window, and on it (as she had hoped) a fan and two or three pairs of tiny white kid gloves: she took up the fan and a pair of the gloves, and was just going to leave the room, when her eye fell upon a little bottle that stood near the looking-glass. There was no label this time with the words 'DRINK ME,' but nevertheless she uncorked it and put it to her lips."*

This extract suggests a series of spatial orientation, object discovery, and action. Grammatical forms control the degree of specificity, prominence, and temporal organisation in order to express Alice's movement in space and interaction with objects in the environment. The initial sentence, “By this time she had found her way into a tidy little room,” indicates the scene with the use of the perfect tense. The auxiliary word “had” and the past participle “found” express the process and its product, which is relevant at the time of the narrative. The temporal phrase “By this time” indicates the time and the process of narrative development. The phrase “a tidy

little room” refers to the environment with the use of the indefinite article “a” and the adjectives “tidy” and "little", which express the state of order and the size of the space, respectively.

The clause “and on it, as she had hoped, a fan and two or three pairs of tiny white kid gloves” adds objects to the scene, which are later significant to Alice’s activities. The use of the pronoun “it” again refers back to “the table”, while the clause “as she had hoped” adds Alice’s expectations, thus injecting her mental state into the narrative.

The further development of the space in which Alice is located is expressed in the phrase “with a table in the window”. The prepositional phrase indicates the internal space, and the definite phrase “the window” refers to the spatial element in the environment. The use of the coordinated noun phrase “a fan and two or three pairs of tiny white kid gloves” enhances its degree of specificity via the use of numerical approximation, descriptive words such as “tiny” and "white", and the use of the term “kid” to denote the type of leather. The next clause, "She took up the fan and a pair of gloves," presents the intentional physical interaction with the objects. The use of the verb phrase “took up” centres on the physical interaction with the objects, and the coordination of the two objects, “the fan” and “a pair of the gloves", presents the difference in definiteness, with the use of the definite article on the word “fan” because the object has already been mentioned and the use of the indefinite article on the phrase “a pair” because the speaker has already mentioned the set of gloves.

The clause “and was just going to leave the room” implies intention but not action. “Was just going to” shows imminent action and thus implies future action in relation to the current narrative time. This future action is interrupted by “when her eye fell upon a little bottle that stood near the looking glass." “Her eye fell upon” is used as a perception construction that profiles sudden visual attention. “A little bottle” describes a new object with the indefinite article and adjective "little". “That stood near the looking glass" indicates the position of the object. “The looking glass" demonstrates something definite in the room. The next sentence highlights a contrast with "There was no label this time with the words "DRINK ME".! “There was” is used as an existential construction that profiles presence or absence.

The negator “no” is used to express that the bottle is without the instruction that was used to direct Alice’s actions in the past. The temporal “this time” is used for contrast

with past events in the novel. Finally, the direct quote “DRINK ME” is used for the exact wording of the instruction that is not present. Nevertheless, the clause “but nevertheless she uncorked it and put it to her lips” is used to express Alice’s actions. The conjunction “but nevertheless” is used for contrast between actions and events. Finally, the two verbs “uncorked” and “put” express intentional actions towards the object of action. The pronoun “it” is used for referential continuity and “to her lips” for bodily orientation.

Prominence is largely organised through subject assignment and clause sequencing. The subject Alice is assigned as the trajector in the major clauses (“she had found”, “she took up”, “she was going to leave”, “she uncorked”). The room, table, fan, gloves, and bottle are assigned as landmarks, which provide spatial and functional context relative to Alice’s actions. Although more detail is provided regarding these landmarks, they are still subservient to Alice’s interaction with them. Perspective in the given text is still externally organised, as the speaker is recounting Alice’s actions and thoughts without reference to the speech event. There are no first-person pronouns or deictic expressions that relate the discourse to the speaker’s vantage point. However, the presence of cognitive expressions such as “as she had hoped” and perception expressions such as “her eye fell upon” still relate the conceptualiser to Alice’s experiential vantage point. The structure of temporal construal is achieved by a combination of perfect aspect, progressive tense, and a series of sequential past tense verbs. The use of the perfect form “had found” indicates a completed process leading up to the present situation. The use of “was just going to leave” creates a sense of anticipation for a future action. The action is halted by the perception of “her eye fell upon”, which is a change in the progression of events. The use of “uncorked” and “put” re-engages the progression of events. Grammatical choices in the extract create a sense of progression from spatial awareness to object recognition to interaction with the object.

### **Conclusions**

This current study has attempted to examine how GC is applied in the analysis of specific scenes from Alice's Adventures in Wonderland by Lewis Carroll. Following the construal-based model of Ronald Langacker, the study has examined the role of grammatical structures in constructing the cognitive representation of scenes, participants, and perspectives in the narrative discourse.

Regarding RQ1, the study has shown that the dimensions of construal are realised through different grammatical and linguistic structures within the selected scenes of the novel. The analysis has demonstrated that the four major dimensions of construal identified by Langacker (2008)—specificity, focusing, prominence, and perspective—allow language users to construe a given scene in different ways. These dimensions contribute to directing attention toward particular aspects of scenes and events while backgrounding others.

With reference to RQ2, the study has revealed that grammatical structures contribute significantly to the conceptualisation of events and participants in the narrative discourse. Linguistic elements such as trajector-landmark alignment, viewpoint selection, and specificity play an important role in shaping the reader's cognitive representation of narrative events and participants. These grammatical structures help organise the conceptual content of the scenes and influence how readers interpret actions and relationships within the narrative.

As regards RQ3, it can be concluded that construal operations like focusing, prominence, specificity, and perspective help the reader understand the selected scenes by regulating how attention is directed in the discourse. Through these construal operations, readers can attend to particular characters, events, and perspectives while disregarding other less important elements.

With respect to RQ4, the study has demonstrated that Langacker's theory of construal can be successfully used as a framework to explain the link between grammatical form and cognitive representation in literary texts. The use of this approach for analysing selected scenes from the novel has revealed that grammatical form is not only a linguistic construction but also a cognitive one which significantly contributes to the process of representing narrative experience.

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### Abstract in Arabic

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هذا الدراسة مهتمة بتطبيق النحوي المعرفي الذي طوره العالم الأمريكي لانكر لكي يكشف عن الدور الذي تؤديه الهياكل النحوي في التصور المعرفي للأحداث والشخصيات الذي يقوم به الأشخاص المتصورون للحدث. والبيانات المختارة للتحليل هي عدداً من المقاطع التي تم اختياره من رواية أليس في بلاد العجائب وقد كتبت هذا رواية من قبل الكاتب كارول. وقد تم تحليل البيانات من خلال تطبيق النموذج المعتمد على التصور الإدراكي المطور من قبل لانكر. هذا النموذج يحتوي على اربع ادوات رئيسة وهي التحديد والتركيز والبروز والمنظور. وتستخدم هذه الادوات في الكشف عن الطريقة التي تسهم بها البنى اللغوية في توجيه انتباه القارئ. وتستند الدراسة لذلك على منهج تحليلي نوعي يعتمد على فحص مجموعة من المقاطع المختارة من الرواية، مع التركيز على الطريقة التي تنظم بها التراكيب النحوية علاقات المشاركين في الحدث السردية. وتشير نتائج الدراسة إلى أن التركيبات النحوية تلعب دوراً كبيراً في بنية إدراك القارئ للمواقف والشخصيات في النص الأدبي. كما تشير الدراسة إلى أن تنوع الاختيارات اللغوية يؤدي إلى إبراز بعض عناصر مشهد القصة السردية على حساب بعضها الباقي، الأمر الذي يؤثر على تفسير القارئ للمواقف وفهام القارئ للمواقف.

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