THE MODELLING OF FICTIONAL REALITY: A FRAME-SEMANTIC APPROACH

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The study focuses on conceptual exploration, aiming to define a frame as a cognitive structure that organises knowledge and expectations. The research also discusses the role of frames in shaping the understanding of the world and our interactions with it. The methodological justification lies in explaining how frame analysis can be applied to literary texts to uncover implicit meanings and underlying themes and addresses potential limitations and challenges of using frame analysis in literary studies. The research undergoes the analytical procedure, which includes outlining the steps involved in conducting a frame analysis of a literary text, describing the process of identifying and analysing frames within the text, including the use of techniques like keyword analysis taking into consideration the importance of context and cultural knowledge in interpreting frames within a literary work. The case study analysis aims to apply frame analysis to "Alice's Adventures in Wonderland" to identify dominant frames, such as court, science, nonsense, education, and society frames, analyse how these frames interact and contribute to the overall meaning and effect of the text and explore the function of the frame shifts and frame blends in creating ambiguity, humour, and cognitive dissonance.

This research contributes to literary studies through its interdisciplinary approach, integrating perspectives drawn from cognitive linguistics and psychology to enhance literary analysis. The study presents innovative methodology by applying frame analysis to a classic literary text to reveal new insights into its meaning and structure. The theoretical contribution becomes evident by developing a framework for applying frame analysis to literary texts. The practical implications can be seen in providing a practical guide for researchers interested in using frame analysis while studying literary texts. By Investigating the mental foundations of literature interpretation, this research aims to deepen our understanding of how readers construct meaning from texts and how authors manipulate cognitive frames to achieve specific effects.

Keywords: *Frame analysis, slots, cognitive linguistics, literary analysis, literary theory, textual analysis*

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МОДЕЛЮВАННЯ ХУДОЖНЬОЇ РЕАЛЬНОСТІ: ФРЕЙМО-СЕМАНТИЧНИЙ ПІДХІД

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Дослідження зосереджене на концептуальному аналізі, який визначає фрейм як когнітивну структуру, що впорядковує знання та формує очікування. У статті схарактеризовано роль фреймів у процесах розуміння світу та взаємодії з ним. Методологічна частина роботи пояснює, як фреймовий аналіз може бути застосований у дослідженнях літературних текстів для виявлення прихованих значень і тем, а також розглядає можливі труднощі та обмеження цього підходу в літературознавчих дослідженнях. У дослідженні докладно описано аналітичний процес, який містить визначення етапів проведення фреймового аналізу, процедуру ідентифікації фреймів у тексті, а також використання методів, зокрема таких, як аналіз ключових понять і дискурсивний аналіз. Окрему увагу приділено значенню контексту та культурних знань у тлумаченні фреймів у літературних творах. Практичне дослідження присвячено застосуванню фреймового аналізу до твору "Аліса в країні чудес", де ідентифікуються ключові фрейми, зокрема такі, як суд, наука, нісенітниця, освіта та суспільство. Проаналізовано їхню взаємодію, внесок у загальну ідею твору, а також роль зміни фреймів і їхніх комбінацій у створенні неоднозначності, гумору та когнітивного дисонансу. Дослідження робить вагомий внесок у літературознавство завдяки міждисциплінарному підходу, який інтегрує знання з когнітивної лінгвістики та психології для глибшого аналізу літературних текстів. Воно пропонує інноваційну методологію, застосовуючи фреймовий аналіз до класичного твору для виявлення нових аспектів його змісту й структури. Теоретичний внесок полягає у створенні базової основи для застосування фреймового аналізу до літератури, тоді як практичні аспекти вміщують детальний аналіз літературного твору з використанням цього методу. Окрім того, дослідження поглиблює розуміння когнітивних основ літературної інтерпретації, демонструючи, як читачі формують значення тексту та як автори використовують фрейми для досягнення певних ефектів.

Ключові слова: *фреймовий аналіз, слоти, когнітивна лінгвістика, літературний аналіз, літературна теорія, текстовий аналіз.*

Problem statement. The blending together of different fields within the humanities and natural sciences has led to innovative approaches to textual analysis. Frame analysis, a technique rooted in cognitive linguistics and psycholinguistics, offers a powerful lens to explore the underlying structures and meanings within literary texts. By applying frame analysis to Lewis Carroll's "Alice's Adventures in Wonderland", this study aims to shed light on the intellectual abilities involved in reading and interpreting literary narratives. **The study aims** to examine the idea of frame and its structural components, study the procedure for conducting frame analysis in literary texts and analyse a literary fairy tale using frame analysis "Alice's Adventures in Wonderland" by Lewis Carroll. **The research methodology** employs a mixed-methods approach, combining qualitative and numerical assessment. The specified methods include a literature review, which means a comprehensive review of relevant literature on frame theory, cognitive linguistics, and literary theory. To decipher the whimsical structure of "Alice's Adventures in Wonderland," this investigation embarks on a meticulous dissection of its narrative scaffolding, pinpointing the foundational frames that underpin its reality-bending logic. We're not merely summarising; we're excavating the cognitive blueprints woven into Carroll's prose. This endeavour employs a multi-layered analytical strategy, moving beyond surface readings. First, we delve into the lexical undercurrents, isolating the recurring linguistic motifs that act as frame triggers. Next, we scrutinise the dialogic and narrative currents, tracing the rhetorical strategies that construct and manipulate these frames. Finally, we chart the mental landscapes conjured by

the text, mapping the intricate web of conceptual relationships that define its unique ontology. To illuminate the subjective impact of these frames, a nuanced interpretive lens is applied, revealing how they shape the reader's engagement with the narrative's inherent strangeness. Concurrently, a statistical survey of frame-related linguistic markers provides a data-driven perspective, grounding our qualitative insights in quantifiable patterns. This hybrid methodological approach, encompassing a rigorous review of relevant theoretical discourse, a targeted application of frame-centric analytic tools, and a comprehensive exposition of our findings, seeks to unveil the hidden mechanisms that power the enduring enchantment of Wonderland. The novelty of this research lies in the more comprehensive study of frames and their components using a literary text as a discourse.

Analysis of recent research and publications. The idea of frames as mental frameworks has become a central focus in recent academic discussions, particularly in literary studies. The foundation of frame theory was laid by E. Goffman, where he explored how frames shape human perception and interactions. Building on Goffman's ideas, G. Lakoff and Ch. Fillmore further developed the concept within cognitive linguistics, emphasising the role of frames in organising knowledge and interpreting language [1;2;4]. Their insights have since been adapted to literature, where scholars like C. Emmott and E. Semino have used frame theory to examine narrative structures and character development. Researchers such as M. Fludernik and H. Paul have delved into how frames shape the interpretation of texts, emphasising their importance in creating narrative coherence and engaging readers. M. Fludernik applied cognitive frames to explore the mechanics of storytelling, while H. Paul examined how cultural and historical frames influence literary interpretation. Marie-Laure Ryan and D. Herman have analysed the interaction of frames with narrative perspectives and temporal structures, further showcasing their relevance to literary analysis [1;2;7]. These studies emphasise the adaptability of frame theory in revealing underlying meanings, thematic intricacies, and the processes involved in literary interpretation. By bridging cognitive linguistics and literary criticism, this interdisciplinary approach continues to enrich the understanding of how readers make sense of texts and how authors use frames to shape their stories' impact.

Presentation of the basic material. For a deeper understanding of certain linguistic phenomena, it is appropriate and necessary to go beyond purely linguistic analysis and consider the psychological processes through which linguistic material is organised in the human brain and activated at specific moments. Currently, one of the most significant and extensively studied fields in cognitive linguistics is the frame analysis of texts. The worldview of an individual largely correlates with the worldviews in the consciousness of other people: scientific, religious, and artistic. These worldviews encompass notions of society, freedom, morality, values, and other fundamental categories [6; 7]. This inquiry adopts a frame-theoretic approach to textual analysis, predicated upon the fundamental assumption that linguistic expressions serve as externalized manifestations of internal cognitive schemata. Rather than merely a connector for information transfer, discourse is conceived as a structured projection of the speaker's epistemic composition, wherein knowledge is organized and deployed via frame structures [2; 5]. The analytical imperative, therefore, transcends the identification of surface-level thematic categories. Instead, the focus is directed towards the clarification of the dominant cognitive frames operative within the text, with particular emphasis on the 'slot' configurations that instantiate the author's intended conceptualizations. These slots are not treated as passive repositories of

thematic content, but rather as dynamic nodes within the frame network, reflecting the nuanced interplay of cognitive categories and authorial intent. By interrogating the structural organization of these slots, the analysis aims to reconstruct the author's cognitive model, thereby revealing the underlying epistemic logic that governs the textual representation of their knowledge domain

The frame analysis of Lewis Carroll's literary fairy tale *Alice's Adventures in Wonderland* followed a distinct methodological approach. Initially, the number of frames most likely to be overloaded with slots was identified. The subsequent step involved populating these frames with sentences, grammatical structures, and occasionally specific words that conveyed and characterised particular categories. The next phase entailed documenting the number of filled slots within each frame and matching them. The fourth step focused on identifying the dominant frame structures. Finally, conclusions were drawn from the gathered data, allowing for an understanding of the central themes embedded within the text based on the frame analysis. Analysis of the frame structure revealed the following primary categories: *court, science, time, society, education, cognition, nonsense, and dream.* The prevailing attributes of this literary fairy tale are identified as *court, science, nonsense, education, and society.* The most saturated category is determined as *"Court"* (see Table 1), which includes the majority of lexical units and sentences.

Table 1

Frame analysis of the Category "*Court*"

Category	Word Slots	Sentence Slots
Court	Law, trial, jury, rules, rights, executioner, arguments, a pack of cards, jury-box, jurors, to suppress, to cross-examine, to be obliged, to cut off a head, to execute, to disobey, to behead, to prosecute, to judge, to read the accusation, to make a memorandum of the fact.	Give your evidence; All persons more than a mile high to leave the court; She's under sentence of execution; Off with his head; You are all pardoned; The trial's beginning; Silence in the court; Consider your verdict; Call the first witness; Give your evidence; That proves his guilt.

Admittedly, Victorian society exhibited a marked intolerance towards crime, often meting out harsh and disproportionate punishments, frequently targeting the innocent. The legal system of the era, characterized by corruption, was particularly punitive towards the lower classes. As a proponent of equality, Lewis Carroll satirizes this judicial system in his iconic fairy tale.

In the concluding chapters of "Alice's Adventures in Wonderland", Alice witnesses a farcical trial where the Knave of Hearts stands accused of petty theft. The King, acting as monarch and judge, presents a ludicrous figure, donning a wig and a crown. The proceedings are marked by the King and Queen of Hearts' oppressive behaviour, as they constantly threaten witnesses and participants.

The category court opens with the sentence slot *"Give your evidence".*

"Give your evidence, said the King, and don't be nervous, or I'll have you executed on the spot. Give your evidence … or I'll have you executed, whether you're nervous or not" [3:168]. As seen above, the situation in the court is quite tense. The King and Queen are not concerned with the atmosphere of the trial, only the evidence. Their primary goal is to judge and punish rather than seek to understand the matter.

The next significant moment is expressed in the sentence: *"All persons more than a mile high to leave the court"* Once Alice begins to return to her normal *height, the King claims: "Rule Forty-two— all persons more than a mile high to leave the court"* [3:180]. The King announces that this is the oldest rule in existence, but Alice counters, insisting that such a statement can't be accurate since the oldest rule would logically be the first one. Despite Alice's valid point, her argument is dismissed. The author intended to show that declarations of authority, no matter how absurd, always hold more weight than the words of ordinary people.

The subsequent scene is saturated with the phrase: *"Off with his head!"* In the story, the Queen of Hearts frequently threatens others with this punishment. However, these threats are ultimately shown to be meaningless, highlighting the disregard of authorities for their own laws; their proclamations are nothing more than empty assurances. They are prone to errors and do not always follow a moral framework. This serves as a direct critique of the irrationality of unchecked power. Through this, L. Carroll also suggests that

the statements of those in authority should be challenged. Alice repeatedly asks questions of the rulers of Wonderland.

Another significant element that grabs attention is the phrase *"a pack of cards".* This tale concludes with Alice's rebellion against the Queen, declaring, *"Who cares for you? " said Alice, "You're nothing but a pack of cards!"* [3:187].

The depiction of the monarchy as unreliable and untrustworthy is further emphasised when the White Rabbit presents a letter as new evidence, and the King hastily attempts to pass judgment without even reviewing it. Through the exaggerated misuse of power by the King and Queen of Hearts, L. Carroll offers a satire of the British legal system and justice at large. Double standards prevail not only in Wonderland but also in Victorian society. Despite the era's focus on morality and its severe stance on crime, the punishments imposed by the authorities were often unfair, with a clear bias against the lower classes.

The following frame category is named *"Science"* (see Table 2).

Table 2

Frame analysis of the Category *"Science"*

Category	Word Slots	Sentence Slots
Science	Argument, confusion, sensation, opportunity, to doubt, to appear and vanish, latitude, longitude, knowledge.	Oh, you're sure to do that, if you only walk long enough; Down the rabbit hole; Sentence first – verdict afterwards; An atom of meaning.

"Down the rabbit hole" is known to be the title of the opening chapter of the fairy tale that has long been widely known and used by other writers, directors, scientists, and philosophers. The book and film titled "What the Bleep?!: Down the Rabbit-Hole" focus on the core principles of quantum physics. It succinctly explains how science affects our daily lives, providing scientific evidence that our thoughts influence the formation of our reality.

Turning to the phrase "*down the rabbit hole,*" it is worth noting that the hole initially went straight, as flat as a tunnel, before abruptly turning downwards. Without having time to recover, Alice

began to fall as if into a deep pit. As she fell, she saw a jar, took it, placed it on a shelf, and even managed to release some objects from her hands. However, everyone knows that this is impossible according to classical mechanics. The speed is too great for any object to fall; it would simply float alongside Alice. Here, we see a direct hint that in the rabbit hole and in Wonderland itself, the laws of classical mechanics do not apply. The meaning that Lewis Carroll has hidden in this expression shows that laws of physics do not operate in this world.

Another significant phrase is *"Oh, you're sure to do that, if you only walk long*

enough," used in the following dialogue: "Would you tell me, please, which way I ought to walk from here? " "That depends a good deal on where you want to get to," said the Cat. "I don't much care where," said Alice. "Then it doesn't matter which way you walk," said the Cat. "So long as I get somewhere," Alice added as an explanation. "Oh, you're sure to do that," said the Cat, "if you only walk long enough" [3: 89.]

The abstract conveys not only philosophical but also scientific significance. This particular segment vividly illustrates the interplay between science and moral values. Taking into account the Cat's response, one observes a clear expression of the conflict between science and ethics. In light of the above, the conclusion is that science does not provide answers regarding the direction in which we should move; however, once a decision has been made, we can determine the best path to accomplish the objective.

There is a necessity to characterise another phrase associated with the Cheshire Cat: "*appear and vanish*". In the dialogue: "*By-the-bye, what became of the baby?*" the Cat replied. *"It turned into a pig,"* Alice answered very quietly. *"I thought it would,"* said the Cat, and vanished. Then, she looked up, and there was the Cat again, sitting on a branch of a tree. *"I wish you wouldn't keep appearing and vanishing so suddenly: you make one quite giddy"* [3: 94]. This episode, where the Cheshire Cat disappears and reappears in different places, directly indicates the author's intuitive representation of the quantum world. It is an obvious demonstration of the incredible property of elementary particles (atoms) to be in one place and several places at the same time.

Another phrase we want to focus on is "*Sentence first – verdict afterwards*". By using this sentence, the author seeks to satirise the progression of theories in a science such as physics. History shows that many physicists initially proposed their own hypotheses about one phenomenon or another, often without substantial evidence. A prime example is the many-worlds interpretation proposed by Heisenberg. Unifying relativity theory and quantum mechanics, this theory posits the presence of innumerable worlds. However, its primary drawback is the lack of empirical evidence.

The final science-related phrase to highlight is "*an atom of meaning*". In the sentence "*I don't believe there's an atom of meaning in it*" [3:184], by using the word "*atom*", which represents the fundamental building block of all matter in the universe, the author emphasises Alice's refusal to believe the White Rabbit's words without logical explanations or proof. Just as a physicist demands clear and concise explanations, Alice seeks to uncover the rational essence of what is happening.

The next comes the category "*Nonsense*" (see Table 3). The Victorians had a strong appreciation for puns, riddles, and playful verse, making nonsensical language a popular form of entertainment. Alice herself frequently uses the term "nonsense" when faced with situations that appear absurd. L. Carroll utilizes a range of stylistic techniques to generate "the nonsense effect," incorporating tools such as synonyms, homonyms, homophones, metaphors, oxymorons, and onomatopoeia, among others [9; 8; 10]. The residents of Wonderland often flout the fundamental rules of language, twisting the logical meaning of words and leaving Alice feeling disoriented.

Table 3

Frame analysis of the Category *"Nonsense"*

Category	Word Slots	Sentence Slots
Nonsense	Absurd, strange, extraordinary, weird, curious, unusual, odd, funny.	40. It's enough to drive one crazy; 41. He's perfectly idiotic; They're called lessons, because they lessen; What nonsense I'm talking; Stuff and nonsense.

"They're called lessons, because they lessen" is a particularly striking example of

L. Carroll's use of nonsense explores both the significance and the phonetics of language. This dialogue vividly showcases the author's ability to create a nonsensical world through linguistic manipulation [10].

"And how many hours a day did you do lessons? " said Alice.

"Ten hours the first day," said the Mock Turtle: "nine the next, and so on."

"What a curious plan! " exclaimed Alice.

"That's the reason they're called lessons," the Gryphon remarked: "because they lessen from day to day" [3:145].

By juxtaposing the word "*lessons*" with the verb "*lessen*", Carroll creates a pun that is both playful and subtly subversive. On the surface, the statement appears to offer a straightforward explanation for the term "*lesson*". Upon further inspection, it becomes clear that the explanation is circular and ultimately lacks meaning. The term "lesson" is defined by itself, resulting in a linguistic paradox. This linguistic playfulness not only challenges the reader's expectations but also underscores the arbitrary nature of language and meaning.

The expressions such as "*It's enough to drive one crazy*" and "*he's perfectly idiotic*" highlight the absurdity and illogical internal architectures that define each character's essence and situations in Wonderland. By using such hyperbolic and exaggerated language, L. Carroll underscores the irrationality of the world Alice encounters. The phrase "*It's enough to drive one crazy*" emphasises the disorienting and perplexing meaning of the experiences, while "*he's perfectly idiotic*" highlights the characters' lack of common sense and their tendency towards nonsensical behaviour.

"It's really dreadful," she muttered to herself, "the way all the creatures argue. It's enough to drive one crazy! There's no use in talking to him," said Alice desperately: "he's perfectly idiotic!" [3:80].

Through these phrases, Carroll critiques societal norms and expectations. By showcasing characters who defy logic and reason, he invites readers to question the foundations of reality and the sense of truth. Alice's intrusion into the established order of Wonderland, serving as an embodiment of Victorian normalcy and practicality, contrasts sharply with the surrounding nonsense, creating comedic situations that function as an absurdist rendering of Victorian social norms. The satire in the fiction tale focuses on various aspects of human nature and contemporary society [9], as seen through the lens of Alice's interactions with the peculiar creatures of Wonderland who exhibit distinctly human traits.

The next focus is on the category "*Education*" *(see Table 4).*

Table 4

Frame analysis of the Category *"Education"*

Category	Word Slots	Sentence Slots
Education	School, lesson, course, subject, branch, to teach, to learn, to read, to listen, to speak, Reeling, Writhing, Arithmetic, Ambition, Distraction, English, Uglification, Derision, Mystery, Seaography, Drawling, Stretching. Multiplication Table, Geography, French	We called him Tortoise because he taught us; Those are not the right words; How doth the little crocodile; Crossed her hands on her lap; Folded her hands; Stand up and repeat.

During the Victorian era, children were subjected to a strict educational system. In England, memorization techniques were central to the learning process, and this method remained dominant for an extended period, making reading an essential part of life for Victorian children, including Alice.

The story features several nonsensical poems and songs, with Carroll openly

mocking the memorisation technique by parodying the didactic poems of prominent authors of the time. When Alice arrives in Wonderland, she recites a poem to reassure herself that she can still perform the task. The influence of these instructional poems on children was so profound that Alice linked her ability to recite with her identity. Carroll alters keywords from the original poem to completely change its message. While the original poem stresses the value of hard work using the example of a busy bee, Carroll swaps the bee for a crocodile and replaces words like *"busy, labour, skilfully, improve"* with entirely different terms like *"grin, cheerfully, smiling,"* altering the moral entirely.

Alice starts reciting the poem from memory only to realise the awkwardness of the words. [3:21]. In essence, these words reflect an idea opposite to that in the original poem. Carroll views the repetition method as entirely contradictory since Alice fails to even remember the content.

The Victorian poetic recitation was a practice bound by rigorous conventions. Children were required to repeat poems while adopting specific body postures and hand gestures to aid memorization [3:18]. Alice's method of recitation reflects the techniques taught in Victorian schools. As a girl from the Victorian era, she is deeply acquainted with these recitation practices.

The category "*Society*" abounds in a spectrum of cognitive repositories (see Table 5).

Table 5

Frame analysis of the Category "Society"

Category	Word Slots	Sentence Slots
Society	A remarkable sensation, a consultation, an argument, to be a person of some authority, to order people, speaker, officer, opportunity, etiquette, values, morality, moral	She scolded herself so severely as to bring tears into her eyes; to box her own ears; white gloves and a waistcoat; to pretend to be two people; a mouse, oh mouse; I really must be getting home: the night-air doesn't suit my throat; It's high time you were all in bed; That's not at all a proper way of expressing yourself; It wasn't very civil of you; nice grand words to say; to talk about axes; That's a fact.

By exploring beyond the fantastical aspects, one can uncover aspects of Victorian society. For example, many of the Wonderland characters act similarly to real humans, displaying human-like qualities such as speech. Some, like the White Rabbit, even wear human clothing, including "white gloves and a waistcoat" [3:2]. Alice, in particular, embodies the characteristics of an upper-class Victorian girl. Alice herself is a quintessential upper-class Victorian child being well-educated and well-bred girl and treats her interlocutors with respect, always speaking politely regardless of the situation: "She generally gave herself very good advice (though she very seldom followed it), and sometimes she scolded herself so severely as to bring tears into her eyes; and once she remembered trying to box her own ears for having cheated herself in a game of croquet she was playing against herself, for this curious child was very fond of pretending to be two people" [3: 12].

The previously discussed aspects of Alice's personality bring attention to two

significant points. First, Alice demonstrates rationality; she is aware of when she has acted improperly and recognizes when she deserves punishment. The Victorian educational system placed a strong emphasis on the rigid enforcement of moral standards and behavioural expectations from a young age. These practices valued traits such as false modesty and propriety, and Alice exemplifies these values, having been conditioned to self-punish. The second point reveals her enjoyment of embodying two distinct personas, suggesting that Alice harbours a dual personality. Her outward persona reflects the superficial qualities expected of her—correct, kind, intelligent, and so on—conforming to societal norms. However, beneath this exterior lies her inner self, which is free from the constraints of conventional behaviour, norms, and expectations.

Additionally, the narrative satirizes Victorian etiquette [9]. While the residents of Wonderland treat Alice with disrespect and she encounters absurd circumstances, she consistently strives to maintain politeness, highlighting the contrast between her behaviour and the chaotic world around her.

The speech triggered a theatrical exodus. Birds, seizing upon the opportunity for dramatic exits, played out elaborate farewells. A seasoned Magpie, with a flourish, wrapped itself as if anticipating arctic conditions, citing a delicate throat. A Canary, in a performance of maternal anxiety, rushed its young to bed. Under a veneer of urgent obligations, the avian company dissolved, leaving Alice alone on a stage suddenly devoid of players [3:39-40].

Wonderland's creatures, in a curious act of social mimicry, project the persona of polished Victorians, their speech a symphony of affected elegance. They craft elaborate narratives of polite necessity to justify their sudden exit, their behaviour a caricature of Victorian etiquette. In this distorted reflection, Carroll lays bare the artifice inherent in Victorian social interactions [9; 10].

A prime example of this critique of manners occurs when Alice is holding the Duchess's baby, she instructs the child, saying, *"Don't grunt...that's not at all a proper way of expressing yourself"* [3: 65]. Despite the child being an infant, Alice is resolute in enforcing proper manners. Another instance of the criticism of extreme etiquette is the chapter "Mad Tea-Party". Alice attends a traditional British tea party where the following conversation ensues
"Have some wine," the March Hare said in an encouraging tone.
Alice looked all round the table, but there was nothing on it but tea. "I don't see any wine," she remarked.
"There isn't any," said the March Hare.

"Then it wasn't very civil of you to offer it," said Alice angrily.
"It wasn't very civil of you to sit down without being invited," said the March Hare [3: 73].

Through this nonsensical dialogue, Carroll critiques the arbitrariness of etiquette. The March Hare offers Alice some wine, although there is none. As a well-bred girl, Alice immediately points out the rudeness of offering something that doesn't exist. Concurrently, the March Hare criticises her for rudely interrupting when she wasn't invited. The dialogue resembles a contest: each party points out the other's rudeness in an attempt to prove themselves more polite. Ultimately, both are shown to be equally impolite. By suggesting that the extremes of social customs create a hostile environment where people only reveal their superficial selves, the author satirises a society overly concerned with good manners,

As Alice descended into the unknown, a curious impulse seized her: *"I wonder how many miles I've fallen by this time?" she said aloud. "I must be getting somewhere near the centre of the earth. Let me see: that would be four thousand miles down, I think–" (for, you see, Alice had learnt several things of this sort in her lessons in the school-room, and though this was not a very good opportunity for showing off her*

knowledge, as there was no one to listen to her, still it was good practice to say it over) "– yes, that's about the right distance–but then I wonder what Latitude or Longitude I've got to?"(Alice had no idea what Latitude was, or Longitude either, but thought they were nice grand words to say) [3: 13–14].

Regardless of her intellectual unfamiliarity with the words "latitude" and "longitude", Alice decided to unveil her knowledge. Although she is a young girl, she places great importance on appearing sophisticated and using grand words rather than knowing their meaning. Alice's descent into Wonderland is a pointed skewering of Victorian intellectual pretence. Her recitation of geographical trivia, a hollow display of rote learning, serves as a mirror to the era's obsession with superficial knowledge. The fairy tale creator exposes the absurdity of an educational system that prioritised memorisation over comprehension and a moral code that valued outward show above genuine understanding. This critique sharpens with Alice's encounter with the Duchess. Alice attempts to showcase her knowledge only to be met with the Duchess's brutal and illogical response, mistaking *'axis'* for *'axe.'* This exchange paints the Duchess as a caricature of Victorian ignorance and cruelty, a stark contrast to the expected adult authority. Furthermore, the Duchess's relentless pursuit of moral lessons satirizes the Victorian tendency to impose meaning where none exists. *'Flamingos and mustard bite? Birds of a feather flock together!'* she declares, forcing a moral into a situation devoid of logical connection. This capricious behaviour, coupled with her unfounded pronouncements of Alice's ignorance, reveals the Duchess as a symbol of the very pompousness and intellectual shallowness Carroll sought to expose. She embodies the Victorian tendency to preach and judge, even when their own pronouncements are rooted in ignorance and whim. Carroll uses her to show that the adult world can be just as nonsensical and just as cruel, as the fantastical world of Wonderland.

Moreover, she is ignorant and constantly fabricates facts, believing, for example, that mustard is a mineral. Carroll criticises the conventions and morality of this hierarchical system, which discredits those of lower status (in this case, children). The King and Queen of Hearts behave quite impulsively, following their instincts depending on their mood. According to Victorian morality, the authority of parents and the upper class was considered sacred [3:169]. Through these characters, Carroll highlights a major flaw of the older generation. They consider children to be ignorant and, therefore, treat them harshly (as many in Wonderland treat Alice), often revealing themselves to be more ignorant than she is.

The following table outlines additional categories that were explored during our analysis, though they were ultimately determined to be secondary thematic frameworks for this particular fairy tale (see Table 6)

Table 6

Other Frame Categories

Category	Word Slots	Sentence Slots
Cognition	Wonder, to guess, doubt, to wander about, to peer about, to peep about, mistake, possible, curious, key, confusion.	Burn with curiosity; How queer it seems; Something interesting is sure to happen; She had never been so much contradicted in her life before; There *must* be more to come.
Time	At last, minute, at once, hurriedly, to be over, soon, ever, never, in a moment, quick, now, presently,	It was high time to go; I have to beat time; You 'd only have to whisper a hint to Time, and round goes the clock in a

	then, day, month, watch, clock	twinkling; He's murdering the time.
Dreams	Magic, fairy-tales, to fancy, possibility, confusion.	She got up and began to repeat it, but she hardly knew what she was saying, and the words came very queer indeed; It had a very turn-up nose, much more like a snout than a real nose.

Conclusion. The research results defined the following categories: *court, science, time, society, education, cognition, nonsense,* and *dreams*. The categories dominating are *court, science, nonsense, education and society*. According to the results of the frame analysis, the text contains many elements related to the political and historical context. The text is permeated with the mockery of British ethnocentrism. The British judiciary is also criticised via its representatives. The text also covers social and cultural elements, ridicule of which is mainly focused on the hard educational system of Victorian Britain, based on memorising methods. The research findings provide evidence that the text's main idea is to ridicule and criticise the Victorian era. Hence, the framing method allowed highlighting not only its structural plan but also to investigate a deeper layer of its content plan.

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