



## وظيفة المبني للمجهول في مغامرات أليس في بلاد العجائب: تحليل أسلوبى

وسردى

وظيفة المبني للمجهول في مغامرات أليس في بلاد العجائب: تحليل أسلوبى وسردى

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## The Function of Passive Voice in *Alice's Adventures in Wonderland*: A Stylistic and Narrative Analysis

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### Abstract

This study compares passive voice in which Lewis Carroll wrote the novel *Alice's Adventures in Wonderland*, and shows its stylistic and narrative functions. According to Quirk et al. (2010, p. 167) and Radford (1981, p. 27), passive voice clause offers mechanisms that help shift the cardinal emphasis from the performer of an act to the act or the object receiving the act. The mechanisms serve various linguistic functions. Carroll uses passive voice in many forms: agentless, adjectival, agentive, and pseudo-passives as a way of increasing the whimsy and surreal quality of the narrative.

Passive constructions without agent focus prevail as they indicate Alice's lack of control and emphasize the unpredictable nature of Wonderland (Moaddab, 2014, pp. 1413-1418). Adjectival passives, which express a state rather than an action, place Alice's attention more as a bystander,





while pseudo-passives make her more helpless in a disorderly world (McIntyre, 2013, pp. 21-41; Baratta, 2009, pp. 1406-1421).

The first six chapters of this book were examined qualitatively. The purpose was to explain the passive function, both within the forms themselves and the narrative flow. The objective of the qualitative analysis was to develop the form of the passive and define its role of the passive voice in it, as well as in the narrative. The findings of the qualitative analysis show that Carroll utilized the passive voice as tactfully as he could within the limitations of Victorian writing. This study contributes to stylistics and narrative analysis by showing how grammatical voice functions as a tool of perspective, agency, and reader engagement in children's literature.

#### المخلص

تقارن هذه الدراسة استخدام المبني للمجهول في رواية "مغامرات أليس في بلاد العجائب" للويس كارول، وتبين وظائفه الأسلوبية والسردية. ووفقاً لكويرك وآخرون (٢٠١٠، ص ١٦٧) ورادفورد (١٩٨١، ص ٢٧)، تُوفر جملة المبني للمجهول آليات تُساعد على تحويل التركيز الأساسي من فاعل الفعل إلى الفعل نفسه أو إلى المفعول به. وتؤدي هذه الآليات وظائف لغوية متنوعة. يستخدم كارول صيغة المبني للمجهول بأشكال متعددة: المبني للمجهول بدون فاعل، والمبني للمجهول مع فاعل، والمبني للمجهول الزائف، وذلك لإضفاء طابع خيالي وسريالي على السرد.

تسود صيغ المبني للمجهول التي لا تُركز على الفاعل، إذ تُشير إلى فقدان أليس السيطرة وتؤكد على الطبيعة غير المتوقعة لبلاد العجائب (مؤدب، ٢٠١٤، ص ١٤١٣-١٤١٨). أما صيغ المبني للمجهول مع فاعل، والتي تُعبر عن حالة لا فعل، فتركز انتباه أليس على دور المُشاهد، بينما تجعلها صيغ المبني للمجهول الزائف أكثر عجزاً في عالم فوضوي (ماكنتاير، ٢٠١٣، ص ٢١-٤١؛ باراتا، ٢٠٠٩، ص ١٤٠٦-١٤٢١).

خضعت الفصول الستة الأولى من هذا الكتاب لدراسة نوعية، بهدف شرح وظيفة المبني للمجهول، سواءً في صيغته أو في سياق السرد. كان الهدف من التحليل النوعي هو تطوير صيغة المبني للمجهول وتحديد دورها فيه، وكذلك في السرد. تُظهر نتائج التحليل النوعي أن كارول استخدم صيغة المبني للمجهول بأقصى قدر من الدقة ضمن قيود الكتابة الفيكتورية. تُسهم هذه الدراسة في علم الأسلوب وتحليل السرد من خلال توضيح كيفية عمل الصيغة النحوية كأداة للتعبير عن المنظور والفاعلية وتفاعل القارئ في أدب الأطفال.

### 1. Introduction

A great amount of literary passive constructions is used in both stylistic and narrative frameworks focusing on cases where the emphasis has to be on certain topics. One of the most striking instances is Lewis Carroll's usage of passive devices in *Alice's Adventures in Wonderland* (Carroll, 1865/2015), a common stylistic practice in Victorian novels. Many linguists, including Quirk et al. (2010, p. 167) and Radford (1981, p. 27), have studied passive voice construction, which involves the re-ordering of the object and the subject with specific morphological markers. Such





constructions enable authors to pay less focus on the agent by stressing what is done, the state, or the outcome instead (Sherzad & Toma, 2017, pp. 562–580).

In the text, Alice's recent episodes in Wonderland employ agentless passives and other passive grammatical forms such as modals, catenatives, and causatives, adding to the narrative theme. As Moaddab (2014, pp. 1413–1418) argues, passive voice without agents shows Alice's limited agency in all her fantastical encounters.

Noting that adjectival passives refer to (often past) states, the emphasis on Alice's dreamy world intensifies, precisely because the descriptions and actions are so blurred (McIntyre, 2013, pp. 21–41). Such devices disclose vulnerabilities of Alice's nonsensical world and her mental struggles. (Budwig, 2001, pp. 23–55; Horgan, 1978, pp. 65–80).

Victorian manuscript style's dignified tone also relies on passives. (Montag, 2019, pp. 527–546). Research shows that children's literature is characterized by the use of passive constructions (Corriveau, 2016, pp. 1529–1537; Arunachalam, 2016, pp. 104–116). These structures that are used in the story, the world of wonderland, and Alice's feelings of control found throughout Carroll's work serve to illustrate the structures above. The article considers a functional approach to the use of the passive structure in Carroll's work by explaining these structures and noting the role that they play within the narrative. The article considers what exists within the linguistic framework that helps to incorporate the structure of the passive narrative.

## 2. Literature Review

Overall, there is a great deal of research regarding the passive voice, but its application in children's literature has been studied to a much lesser extent. According to Altmiller, Corriveau, and Arunachalam (2022, pp. 1–10), while the acquisition of language may be natural, children learn the passive construction sequence much later than they learn the active construction. This is due to (Roeper & Williams, 1987, pp. 123–144) the increased syntactic complexity and (Brooks & Tomasello, 1999, pp. 29–44) limited input. Processing-based perspectives theorize that children deal with fronted nouns as subjects and their 'weak' parsing mechanisms are responsible for passive incomprehensibility (Huang et al., 2013, pp. 589–606).

Compared to everyday conversation, children's literature contains a greater proportion of passive constructions (Montag, 2019, pp. 527–546), and increases children's exposure to complete passives with by-phrases (Corriveau, 2016, pp. 1529–1537; Arunachalam, 2016, pp. 104–116). Children's books also contain a greater proportion of active constructions



(Montag, 2019, pp. 527–546) which increases exposure to complete passives with by-phrases (Corriveau, 2016, pp. 1529–1537; Arunachalam, 2016, pp. 104–116). The actional and stative distinction within the verb semantics also aids comprehension (Fox & Grodzinsky, 1998, pp. 405–409; Nguyen & Pearl, 2017, pp. 288–295).

Falkenberg-Meling (2021, pp. 120–145) explored the employment of the passive voice in Poe's short stories to create an effect of suspense and an illusion of powerlessness, particularly the narrative effect of agentless constructions. Bernard (1972, pp. 409–416) advocates that the use of the passives can generalize subjects which may induce learned helplessness. Jacob (1995, pp. 539–555) discusses the stylistic use of the passive voice in narrative discourse, while Svartvik (2011, pp. 201–222) illustrates variations due to text types.

Baratta (2009, pp. 1406–1421) showed that in the passive the actor recedes from prominence so that attention is redirect to the action or the object, thereby creating impersonality. The employment of the passive voice can provide a means of achieving certain coherence relationships in a text. This is the result of the passive construction satisfying the thematic-rheme patterns (Halliday, 1988, pp. 59-75; Siewierska, 1984) while also fulfilling the author's position, and the rhetorical organization (Reilly et al., 2005, pp. 185-208; Bennis, 1990, pp. 33-40).

### 3. Theoretical Background

#### 3.1 A Functional Approach to Understanding Passive Structures

The phenomenon of passive voice has been studied extensively, with most of the literature focussing on the shift of attention from the doer to the action or the recipient (Quirk et al, 2010, pp. 167; Quatrini, 2021, pp. 150–156; Radford, 1981, pp. 27). Active and passive voice will, therefore, both entail different morphologies, syntactic structures, and semantics. Morphologically, the use of passive voice requires the use of auxiliary verbs (be, get) and the past participle. The thematic roles of participants undergoing an action or an event change when passive constructions are used as authors emphasizes the event or the recipient of the action rather than the doer (Sherzad & Toma 2017, pp. 562–580). The syntax of passive constructions stipulating when the agent subject is omitted or demoted points to the focus relevancy of the action.

In statements where the agent is either unknown, of no importance, or preferred not to be expressed, the use of passive constructions is more than appropriate.

1. This month, over 50 books were donated to the library.
2. The city council restored the historic bridge.
3. Ludwig van Beethoven composed the symphony.



These discursive extracts exemplify the use of passive voice in narrative and descriptive writing as well as their use in formal reports and procedures (Thomson & Martinet, 2015, pp. 102; Tomlin, 1983).

In English, the passive voice is formed with the auxiliary verb be combined with a past participle, or with the verb get in more informal contexts. Passives can shift to other tenses and still maintain focus on the action rather than the actor:

4. Invitations are sent.
5. Invitations were sent.
6. Invitations will be sent.

Infomatic and polite contexts will often prefer passives to avoid overstatement (Omenogor, 2021, p. 74)

7. The documents have not been reviewed yet.

Oshima (2006, pp. 121–138) describes that in science, the primary goal any author will wish to achieve is to avoid any form of subjectivity within the arguments that are being made. Therefore, the pivoting focal point of the text will steer away from the experimenter and rather focus more on the experiment or the outcome. This is done with the use of neutral passives or resultative passives. Omenogor (2021, p. 74) describes that in cross-linguistic contexts, passive voice narration does not only have the purpose of making a narration complex, but to also serve functional areas, such as relative focus on the action rather than the doer in English and Urhobo, which can greatly affect cross cultural studies of children's literature. Their discoveries strengthen the importance of having passive constructions in various types of narratives as it illustrates the different syntactic structures which impact focus, agency, and perception of the readers.

Khalil (1988), Embick (2004, 2009), Bennis (1990), Oshima (2006), and Bešlin (2023) mention that the English passives include:

Agentive: The agent is spotlighted (The cake was baked by Sarah).

Agentless: The action/outcome receives emphasis (The cake was baked with an electric oven).

Get-passive: Informal (colloquial). The focus is on change or consequence (He got his house painted).

Causative passive: The subject directs the action (She had her hair styled).

Pseudo-passive: The agent of an intransitive verb is implied (Changes were implemented).

Adjectival passive: The expression describes a state (The windows were closed for the night).





Prepositional passive: Shifts the focus of the sentence (The bridge was designed by the engineer).

Stative passive: The emphasis is on the resulting state (The room is filled with light).

Modal passive: The combination of modal verbs is used to express necessity, permission, or possibility (The project must be completed by Friday).

Double object passive: The focus shifts between the direct and the indirect object (The students were given books by the teacher).

Resultative passive: The sentence highlights the outcome of an action (The homework is finished).

Eventive passive: The focus is on the action/event (The window was broken by the children).

The passive voice is a powerful construction because the writer can determine focus, emphasize results, indicate a formal tone, or signal an action that is in progress or completed (Embick, 2004; Bešlin, 2023). Knowing these types is important for their stylistic and narrative functions, which applies in literary texts, for example, Carroll's Alice's Adventures in Wonderland.

### 3.2. Passive Voice in Children's Literature

The learning of passive constructions seems to be quite difficult for toddlers, this might be one of the factors contributing towards this difficulty, that passive is rather infrequent in the language that they hear. Research has made it clear that passive voice is more often found in children's books than in the language spoken, but this difference is not so big (Montag, 2019, 527-546). For example, Montag's large-scale study found passive sentences to be considerably more common in books for children aged zero to five while some other studies with fewer subjects (Corriveau, 2016 pp.1529-1537, Arunachalam, 2016, pp.104-116) just registered a slight increase of this feature.

Nonetheless, children's books have only a slight expansion of the passives employed, such as fuller passives with a by-phrase, which is not commonly used for speech in general. They sometimes occurred in children's books, but not very much (Corriveau, 2016 pp.1529-1537, and Arunachalam, 2016, pp.104-116). What this suggests is that while it is true that books can present them with some patterns such as certain structures in their syntax that they do not use in their regular communication, the amount of exposure is not enough for them to learn the target forms.



Scholarly language has been described to be acquired through children's literature (Berman, 2004 pp.9-34, Vasilyeva, Huttenlocher, & Waterfall, 2006, p.164). However, the limited frequency of passive constructions even in literature does not allow attributing the passive voice to books alone. Rather, this type of constructions should be viewed as one of the semiotic resources of the academic or children's language, which is likely to be more utilized by the children of higher social economical status as they have more resources towards owning a variety of books (Montag, 2019, pp.527-546), (Payne, Whitehurst, & Angell, 1994, pp.427-440.).

The role of passive sentences in addition to the passives used in children's books provides the question about whether or not the passives help the learning process of the passive voice. In those cases when they do occur books include rather infrequent passives with stronger syntactic cues, such as full passives (Corriveau, 2016 pp.1529-1537, Arunachalam, 2016, pp.104-116, and Lau, 2011, pp. 382-390). Other studies indicate that children from lower-SES backgrounds may particularly benefit from the exposure to complex linguistic input, including the passive voice in books, which could enhance their command of academic language (Leech et al, 2019 pp.65-74).

This current analysis argues that although certain children's books might present sedentary children with additional examples of passive voice than other types of language input, the count is actually considered to be quite insignificant. Perhaps it is possible to do something using books in this aspect but currently there is no adequate evidence to confirm this.

## 1. Methodology

### 4.1 Research Design

This study employs a **qualitative content analysis with a stylistic focus** to investigate the use of passive voice constructions in *Alice's Adventures in Wonderland* (Carroll, 1865). The study has primarily drawn from the guidelines of qualitative linguistic research (Creswell, 2014), and stylistic description (Leech & Short, 2007), especially concerning the identification, classification, and interpretation of grammatical passives. The interest here lies in examining the dispersion and the narrative role of passives in the text by Carroll.





## 4.2 Corpus Selection

The first six chapters of *Alice's Adventures in Wonderland* form the main corpus for analysis. These were selected for the narrative framework of Wonderland to be set as well as for Alice's primary encounters with the wondrous characters to begin. Furthermore, these chapters provide enough samples of the passive voice for the functionality analysis. The selection takes care of the fact that the study embodies the stylistic and narrative devices used during the first and formative phases of the story which determine the tone of the following narrative.

### 4.3 Identification of Passive Constructions

The detection of passive clauses relied on the definitions of both Huddleston and Pullum (2005) and Khalil (1988) who defined passives as the forms of the constructions where the subject is the recipient of the action of the verb (typically construed with the auxiliary be (or get) and ending with the past participle). The passages of every event were found and noted. To be precise, syntactic and semantic analyses were used to confirm ambiguous cases (e.g. adjectival passives and verbal passives).

### 4.4 Classification Framework

The passive clauses following Khalil (1988) and revised based on the knowledge of Quirk et al. (1985) and Huddleston and Pullum (2005) were grouped based on their grammatical and functional type. The categories, criteria and examples are summarized in the table below.

Type of Passive	Defining Features	Example from Text
Agentless Passive	No explicit agent introduced by <i>by</i>	<i>The door was locked.</i>
Adjectival Passive	Functions as an adjective, often describing state	<i>Alice was confused.</i>
Be-Passive	Auxiliary <i>be</i> + past participle	<i>She was chased by the Queen.</i>
Get-Passive	Auxiliary <i>get</i> + past participle	<i>Alice got trapped in the house.</i>
By-Passive	Explicit agent expressed with	<i>The cake was eaten by</i>



Type of Passive	Defining Features	Example from Text
	by	Alice.
Pseudo Passive	Passive form used where subject is experiencer	The bed was slept in.
Prepositional Passive	Prepositional object promoted to subject	The bed was slept in by Alice.
Stative Passive	Denotes a resulting state rather than action	The table was covered with cakes.
Dynamic Passive	Denotes an ongoing or completed action	The cards were shuffled quickly.

Such taxonomy equaled a methodical way of classification and enabled a quantitative (frequency counts) and a qualitative (stylistic analysis) examination.

#### 4.5 Analytical Procedures

After identifying and classifying all passive occurrences, the data were analyzed in two stages:

1. **Quantitative Analysis** – calculating the frequency and distribution of each passive type across Chapters I–VI.
2. **Qualitative Interpretation** – examining the stylistic and narrative functions of the passives, particularly how they contribute to Carroll's playful, whimsical, and sometimes incoherent narration. The following method tries to demonstrate how the passives employed by Carroll are examples of the passivity of the Victorian traditions as well as the illogical world of Alice in Wonderland. The evidence was gathered by systematic reading the first six chapters of the book Alice in Wonderland. All passive clauses were then pulled out and put into a catalogue. The clauses have been categorized under each type of passive clause that they represent. This was to demonstrate the entire scope of passive constructions. This includes:
  - **Agentless passive:** Constructions where the agent of the action is omitted.
  - **Adjectival passive:** Constructions describing a state or quality rather than an action.
  - **Agentive passive:** Constructions where the agent is specified, providing clarity of action.
  - **Pseudo-passive:** Constructions resembling passive structures but lacking full syntactic agency.
  - **Be-passive:** Constructions formed with a form of *be* + past participle, often used to indicate events or states.





- **Get-passive:** Constructions using *get* + past participle, typically emphasizing change of state or result.
- **By-passive:** Constructions explicitly introducing the agent with *by*, highlighting the actor while retaining passive syntax.
- **Prepositional passive:** Constructions in which the verb's object is part of a prepositional phrase, extending the passive function.

In each case, the contextual information is recorded, such as text surrounding it, narrative context, and the effect it has on characterizing Alice or the interpretation of the events by the reader. I calculated the number of times each type of passive constructions occurred so that I can get a rough idea of the distribution of the one across the chapters.

The analysis proceeds to analyse qualitatively how the application of passive constructions influences the story and style of the novel. To be more exact, it was the way Carroll makes syntactic choices, which reveal the agency of Alice, which adds to the fanciful and dream-like nature of Wonderland, and which allows avoiding the disruption of the continuity of the narrative. The quantitative component of distribution is made to fuse with the qualitative approach to give a description of the first analytical description of the role of passive voice in prose of Carroll.

## 5. Results

### 5.1. Distribution of Passive Voice in *Alice's Adventures in Wonderland*

The review of the six first chapters demonstrated that 93 passive constructions were present with a great variety of syntactic and stylistic variants. Notably, agentless passives (20.4%), adjectival passives (18.3%), and eventual/dynamic passives (19.4%), made almost 60% of all of the passages, which points to the tendency of Carroll to use the constructions that lay stress on states, descriptions, or processes that develop instead of specific agents. This high dependency on agentless and adjectival forms supports the fact that Alice is not in control of her surroundings to a great extent and the use of dynamic passives brings a sense of motion and tension into the story.

Table 1 gives a comprehensive description of the passive types, the examples of them, the frequency, and percentage.

**Table 1. Distribution of Passive Types in *Alice's Adventures in Wonderland* (Chapters I–VI)**

Passive Type	Representative Examples	Frequency (No.)	Percentage (%)
Agentless Passive	“The sides of the well were filled with	19	20.4%



Passive Type	Representative Examples	Frequency (No.)	Percentage (%)
Adjectival Passive	cupboards and bookshelves.” (Ch. I) “She was nine feet high.” (Ch. II) “The house was very dark inside.” (Ch. VI) “The hall was lit up by a row of lamps.” (Ch. I) “Her first idea was that she had somehow fallen into the sea.” (Ch. II) “The Cheshire Cat was sitting on a branch of a tree.” (Ch. VI) “The bottle was tied round the neck with a paper label.” (Ch. I)	17	18.3%
Agentive Passive	“The baby was thrown by the Duchess.” (Ch. VI) “Alice was beaten violently by its wings.” (Ch. V) “Alice was not a bit hurt.” (Ch. I)	11	11.8%
Pseudo-Passive	“The baby was turned into a pig.” (Ch. VI) “She simply bowed, and took the thimble.” (Ch. III) “She had the thimble handed to her.” (Ch. II, III)	16	17.2%
Causative Passive	“Alice was surrounded by the party members.” (Ch. II, III)	3	3.2%
Stative Passive	“The prizes must be given.” (Ch. II, III)	3	3.2%
Modal Passive			





Passive Type	Representative Examples	Frequency (No.)	Percentage (%)
Double Passive	Object “The prizes were given to Alice by the Dodo.” (Ch. 2 II, III)		2.1%
Resultative Passive	“She was left alone.” (Ch. 1 II)	1	1.1%



Eventive/Dynamic Passive	“The door was being pushed against.” (Ch. IV) “The baby was being 18 rocked violently.” (Ch. VI)		19.4%
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Total occurrences: 93

## 5.2 Functional Analysis of Passive Constructions by Type





### 5.2.1 Agentless Passives

Agentless passives were the most common category, making up 20.4% of the total. Such structures emphasize the states and outcomes but leave out the agent responsible for the action. "The sides of the well were filled with cupboards and bookshelves" (Ch. I) and "The house was very dark inside" (Ch. VI) are examples of how Carroll emphasizes the description of the environment and less on causality. To the whimsical, unpredictable nature of Wonderland: Wonderland's agentless passives supports Alice's perception of a world that operates below the radar of human control. Alice is an observer instead of the agent acting.

### 5.2.2 Adjectival Passives

Adjectival passives account for 18.3% of the total and tend to focus on states and conditions and not actions. These include "The hall was lit up by a row of lamps" in Chapter I and "The Cheshire Cat was sitting on a branch of a tree" in Chapter VI. This form of passives tends to stress the strange characteristics of Alice's world. The novel's descriptive fashion of pulling the reader into the world of Wonderland is thus reinforced by these passives that tend to focus on static qualities rather than actions.





### 5.2.3 Pseudo-Passives

The pseudo passives account for 17.2% of the data. These examples show Alice as a receiver of events. "Alice was not a bit hurt," "She simply bowed, and took the thimble," and "The baby was turned into a pig" show events as they were experienced by Alice. The passives above show Alice as vulnerable and without power. The narrative form uses point of view as a technique in order to achieve a strong depth of characterization of Alice.

### 5.2.4 Agentive Passives

Although it occurs less often (11.8%), the agentive passive has a definitional function since it always involves the mention of the actor. For example, "The bottle was tied round the neck with a paper label" (Ch. I), "Alice was beaten violently by its wings" (Ch. V), and "The baby was thrown by the Duchess" (Ch. VI) convey causal links and responsibility in very disordered events. The controlled use of agentive passives provides narrative .

### 5.2.5 Eventive/Dynamic Passives

Eventive or dynamic passives account for 19.4% of the total and stress ongoing processes and actions. Text examples of the two instances of the form include "The door was being pushed against" in Chapter IV and "The baby was being rocked violently" in Chapter VI. The salience of these examples of passivization helps shed light on the careful narrative management by Lewis Carroll such that it maintains momentum in an episode-driven narrative as dramatic events always set Alice off on a new adventure.

### 5.2.6 Causative Passives

Causative passives account for only 3.2%, but they create an important stylistic effect by highlighting the result rather than the doer. As in "She had the thimble handed to her" (Ch. II, III), the positive act of receiving rather than giving the thimble gets emphasized. Such a structure marks the emphasis on stressing the consequences of narrative events in a whimsical and almost illogical manner befitting Wonderland's topsy-turvy world.

### 5.2.7 Stative and Resultative Passives



Passives of stative (3.2%), passives of result (1.1) highlight the position of Alice in special circumstances or the ultimate position of the events. They include, among others, Alice was surrounded by the party members (Ch. II, III) and she was left alone (Ch. II). These examples reveal the aftermath of the events and therefore supports the idea that Alice tends to handle the events that have already happened without even having information about them.

### 5.2.8 Modal and Double Object Passives

Obligations are expressed through modal passives (3.2%), or through the focus on recipients through double object passives (2.1%). The social expectation and obligation expressed by the statement The prizes must be given (Ch. II, III) are part of the absurd order of Wonderland, whereas the view that the prizes were given to Alice by the Dodo (Ch. II, III) is used to make it clear that Alice is the receiver and not the Dodo the one acting. These grammars structures portray the temporary equilibrium of meaninglessness and order that maintains the story of Alice Adventures in Wonderland both charming and ordered.

### 7. Conclusion

This paper analyses the passive voice usage and the storytelling purpose in the first six chapters of the Alice in Wonderland. The findings show that the use of the passive voice by Carroll is systematic and has certain stylistic motives. The effects of such use are the attainment of many narrative possibilities and contributed whimsicality to the text and narrative coherence.

Passives in the form of agents and adjectives were most common and placed the indeterminate conditions, states and outcomes in the foreground and concealed the agent. This syntax option had the greatest impact on emphasising the experience of Alice, and she was seen as non-overt onlooker of the tangles of Wonderland and was shown to be powerless in her story. It was also the her passives and prepositional passives that were centered on Alice and this made her more subjective and more regarding her experience, compared to the other characters, her experience was mostly determined by the actions.

Though less common, the intention of agentive, causative, modal, double-object and other kinds of passives highlight important events, duties and relations. They provide the story selective clarity, concentrating on meaningful interactions or outcomes and leaving the rest of the story to a playful, episodic flow, which is, un-ironically, a kind of othered part of the unfolding story.

Dynamic and eventive passives convey and continue the narrative flow through the process and movements of the discourse, and this helps to





increase the sense of immediacy characteristic of Carroll. The use of stative and resultative passives, on the other hand, point out the outcomes of actions and results which keeps the narrative on the effects, thus on the effects instead of the initiating actions.

The usage of different types of passives displays a degree of complexity and sophistication in terms of matching perspective in the story, character agency and the narrative's stylistic effect. Through different placement of the agent, the discourse temporally emphasizes or shifts the aspect of the recount to the passive. Carroll still manages to instil a sense of coherence in a narrative that is fantastical, dreamlike, layered and enjoying the stylistic conventions of the Victorian period. The different kinds of passives does most certainly increase the engagement of the text, distract focus from agents to results, and preserve the whimsical, imaginative essence of Wonderland.

This depicts the literature and grammar applications of the passive voice in children's literature. In Carroll's text, the use of passive constructions transcend the syntactic surface of the text and deal with the construction of narrative perception, the manipulation of the focalization, and the expression of the relationship between action and state. The findings extend the appreciation of the interrelation between grammatical choices and the stylistic and narrative framework in literary English, namely the usage of passive voice to allow the movement between transparency, an aesthetic, and the imaginative dimensions of the narration. Carroll's use of passives is remarkable in keeping the wondrous and surreal nature of Wonderland intact and it shows how Alice's agency is limited, and how grammatical choices have a literary effect.

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