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# Linguistic Deviation in Rhyme of Poems
# in Lewis Carroll's *Through The Looking-Glass*

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**Abstract**
One of the identities of a poem is reflected by its author's style of writing, including the use of rhymes. How each specific kind of rhymes formed by particular words marks the characteristics of poems, and likewise those in Lewis Carroll's *Through the Looking-Glass*. Therefore, this research aims to delineate the kinds and functions of rhymes and to explicate how Lewis Carroll forms the rhymes from linguistic deviation as his style of writing poems in *Through the Looking-Glass*. This research applied descriptive qualitative method. The data were taken from poems in *Through the Looking-Glass* novel. The data were collected by note-taking and phonetic transcription technique. The data were then analyzed to classify the kinds of rhyme and their functions and also to identify the linguistic deviation the author uses to form the rhymes. Lewis Carroll exploits various kinds of rhyme in *Through the Looking-Glass*, e.g. alliteration, assonance, consonance, euphony, cacophony, eye-rhyme, half-rhyme, perfect rhyme, internal rhyme, end rhyme, masculine rhyme, and feminine rhyme. Those rhymes are utilized to unite the poems, to reinforce and emphasize the author's intended meaning, to explain the implied sense and feeling, to clarify the imagery for the readers, to visualize the atmosphere of the poems, and also to achieve the poetic and musical functions. Moreover, in forming those rhymes, he employs phonological deviation, lexical deviation, grammatical deviation, semantic deviation, dialectal deviation, and deviation of historical period as his style of writing poems in *Through the Looking-Glass* novel.

**Keywords**: rhymes, poem, linguistic deviation

**INTRODUCTION**
Poetry can be defined as a kind of language that says more and says it more intensely than does ordinary language (Perrine, 1969, p. 3). As one of the written literary works, it is a form of saying and expressing ideas in a language that takes sound devices or musical devices into account in order to illuminate the imaginative, emotional, and intellectual experience of the poets in a certain chosen technique to arose specific sense and experience in the readers or the hearers' mind (Sayuti, 2002, p. 3-4).

One of the foremost sound devices in poetry is rhyme. Rhyme is also a major consideration in resolving the choice of words in poetry. In one of the novels written by Lewis Carroll, *Through the Looking-Glass*, there are several poems which embody customized rhymes and rhyme schemes or patterns that vary distinctively based on their specific roles in the plot of the story. Those transcendental rhymes and rhyme patterns of poems in *Through the Looking-Glass* novel become the distinctive features that make them atypical from any other poems. Moreover,

to create the rhymes, those poems comprise neologisms and several other types of linguistic deviation employed by Lewis Carroll depicting his style in composing poems. Neologism is the invention of new words and one of the more obvious ways in which a poet exceeds the normal resources of the language (Leech, 1969, p. 42). Thus, the rhyme of poems in *Through the Looking-Glass* is inimitable as the product of Lewis Carroll's personal style and creativity and also makes it worth to be analyzed further.

Furthermore, rhymes in poetry can be classified into several types, i.e. alliteration, assonance, consonance, euphony, cacophony, eye-rhyme, half-rhyme, perfect rhyme, internal rhyme, and end rhyme (Rozakis, 1995, p. 25-28). In addition, end rhyme can be divided based on the stress of the final syllable of the rhyming words; it can be either masculine rhyme of feminine rhyme (Landy, 1979, p. 218).

In forming the rhymes, a poet does not always have to obey the rules and conventions generally observed by the users of language and even ignore them since he possess a poetic license. It is a freedom to use any linguistic unit according to his creativity in order to transcend the limits of the language and to explore and communicate new areas of experience (Leech, 1969, p. 36), for example when a poet employs linguistic deviation in several levels of realization. According to Leech (1969, p. 42-52), there are several types of linguistic deviation, they are phonological deviation, lexical deviation, grammatical deviation, graphological deviation, semantic deviation, dialectal deviation, deviation of register, and deviation of historical period. Those deviations are the manifestation of the poets' style in innovatively utilizing

and maximizing the potential of each linguistic unit as a variation that deviates from common language which is personally customized and employed in order to achieve the poetic and aesthetic functions in their works (Sudjiman, 1993, p. 19-20).

Furthermore, there are some problems that can be identified related to the topic. One of the problems is the analysis of language use and its function in poetry. There are many variations in the way poets use language to create their own styles in composing poetry. One of which is the employment of particular rhymes and linguistic deviations. Therefore, this research aims to delineate the kinds and functions of rhymes and to explicate how Lewis Carroll forms the rhymes from linguistic deviation as his style of writing poems in *Through the Looking-Glass* novel.

## METHODOLOGY

This study used descriptive qualitative approach since it emphasized on describing the phenomena of the use of language in the context by interpreting the data. According to Vanderstoep and Johnston (2009, p. 7-8), qualitative research produces narrative or textual descriptions of the phenomena under study; thus it provides a richer and more in-depth understanding of the population under study.

The data collecting technique used in the novel was note-taking from the source of the data. The source of the research data is Wordsworth Editions Limited of *Alice's Adventures in Wonderland* & *Through the Looking-Glass* novel that was first published in 1993. The data in the form of poems then were transcribed in phonetic transcription, one of the methods in transcription that utilizes phonetic symbols

(Kesuma, 2007, p. 45). The transcription process was based on the British English spelling and pronunciation in the third edition of electronic *Cambridge Advanced Learner's Dictionary*. In addition, in transcribing the neologisms, the researcher used the pattern of pronouncing words in the dictionary that have similarity in orthographic forms with the neologisms and also listened to the poetry recitation by Christopher Lee in YouTube.

Furthermore, the poems were analyzed to determine the types of rhyme in each poem, i.e. alliteration, assonance, consonance, euphony, cacophony, eye-rhyme, half-rhyme, perfect rhyme, internal rhyme, end rhyme, masculine rhyme, and feminine rhyme (Rozakis, 1995, p. 25-28). The analysis was then followed by identifying the linguistic deviation used by Lewis Carroll in forming the rhyme of poems in *Through the Looking-Glass* novel that involves the deviation analysis in several linguistic levels, e.g. phonological deviation, lexical deviation, grammatical deviation, graphological deviation, semantic deviation, dialectal deviation, deviation of register, and deviation of historical period (Leech, 1969, p. 42-52).

**RESULTS AND DISCUSSION**

Lewis Carroll's creativity in exploring language to aesthetically beautify his poems is reflected in the various kinds of rhyme that he exploits. In Lewis Carroll's *Through the Looking-Glass*, there are eleven poems that vary in the number of lines, stanzas, and also the rhymes and linguistic deviation employed by Lewis Carroll, as can be seen in the following table.

**Table 1** Summary of Aspects of Poems in Lewis Carroll's *Through the Looking-Glass*

| No. | Aspects of Poem | Poems in Lewis Carroll's *Through the Looking-Glass* | | | | | | | | | | | Total |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | A | B | C | D | E | F | G | H | I | J | K | |
| I | Lines | 36 | 28 | 8 | 108 | 40 | 4 | 83 | 4 | 16 | 16 | 21 | 364 |
| II | Stanzas | 6 | 7 | 2 | 18 | 20 | 1 | 9 | 1 | 4 | 4 | 7 | 79 |
| III | **Types of Rhyme** | | | | | | | | | | | | |
| 1 | Alliteration | 15 | 14 | 2 | 33 | 19 | 3 | 48 | 1 | 10 | 9 | 10 | 164 |
| 2 | Assonance | 24 | 16 | 2 | 30 | 22 | 2 | 50 | 3 | 14 | 7 | 12 | 182 |
| 3 | Consonance | 10 | 9 | 3 | 37 | 11 | 2 | 62 | 2 | 10 | 5 | 6 | 157 |
| 4 | Euphony | 6 | 0 | 0 | 0 | 0 | 2 | 0 | 2 | 0 | 0 | 5 | 15 |
| 5 | Cacophony | 0 | 14 | 0 | 2 | 0 | 0 | 4 | 4 | 0 | 0 | 0 | 24 |
| 6 | Eye-rhyme | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 1 |
| 7 | Half-rhyme | 0 | 0 | 0 | 7 | 0 | 0 | 4 | 1 | 0 | 0 | 0 | 12 |
| 8 | Perfect rhyme | 34 | 20 | 8 | 86 | 28 | 4 | 60 | 4 | 16 | 16 | 18 | 294 |
| 9 | Internal rhyme | 2 | 4 | 0 | 8 | 0 | 0 | 0 | 0 | 0 | 0 | 2 | 16 |
| 10 | End rhyme | 34 | 20 | 8 | 88 | 28 | 4 | 62 | 4 | 16 | 16 | 18 | 298 |
| 11 | Masculine rhyme | 19 | 18 | 8 | 81 | 25 | 4 | 60 | 4 | 14 | 14 | 14 | 261 |
| 12 | Feminine rhyme | 15 | 2 | 0 | 7 | 3 | 0 | 2 | 0 | 2 | 2 | 4 | 37 |
| IV | **Types of Linguistic Deviation** | | | | | | | | | | | | |
| 1 | Phonological deviation | 0 | 2 | 0 | 0 | 0 | 0 | 1 | 0 | 2 | 0 | 0 | 5 |
| 2 | Lexical deviation | 1 | 16 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 3 | 1 | 21 |
| 3 | Grammatical deviation | 8 | 7 | 2 | 10 | 4 | 0 | 12 | 2 | 8 | 1 | 4 | 60 |
| 4 | Graphological deviation | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| 5 | Semantic deviation | 16 | 2 | 0 | 6 | 0 | 0 | 6 | 0 | 0 | 2 | 4 | 36 |
| 6 | Dialectal deviation | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 1 |
| 7 | Deviation of register | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| 8 | Deviation of historical period | 11 | 2 | 0 | 0 | 0 | 0 | 1 | 0 | 2 | 1 | 1 | 17 |

Based on Table 1, there are eleven poems in *Through the Looking-Glass* novel by Lewis Carroll. The poems are as follows.

A   *Child of the pure unclouded brow*
B   *Jabberwocky*
C   *Tweedledee and Tweedledum*
D   *The Walrus and the Carpenter*
E   *Humpty Dumpty's Recitation*
F   *The Lion and the Unicorn*
G   *Haddock's Eyes*
H   *Hush-a-by lady*
I   *To the Looking-Glass world*
J   *The White Queen's Riddle*, and
K   *A boat beneath a sunny sky*.

In the poems, Lewis Carroll employs various kinds of rhyme of poem, e.g. alliteration, assonance, consonance, euphony, cacophony, eye-rhyme, half-rhyme, perfect rhyme, internal rhyme, end rhyme, masculine rhyme, and feminine rhyme. Moreover, in forming the rhymes and also in creating orchestration in his poems, Lewis Carroll not only obeys the rule and convention in English, but he also deviates it. He utilizes phonological deviation, lexical deviation, grammatical deviation, semantic deviation, dialectal deviation, and deviation of historical period as his manifestation of his creativity and style of writing poems.

Furthermore, as the manifestation of literary works, the poems in *Through the Looking-Glass* also comprise poetic and literary words, such as ere (before), hearken (to hear), aglow (glowing), spectre (ghost), scarcely (almost not), and so on.

Graphologically, the poems are written according to the convention of poem's metrical scheme in English, particularly the lines and stanzas. Each line of poem is well-written and arranged systematically; hence, the readers are then eased in scrutinizing the rhyme scheme of those poems. The rhyme scheme of the poems is also composed by various kinds of rhyme that Lewis Carroll employs.

**Types of Rhyme of Poems in Lewis Carroll's *Through the Looking-Glass***

The rhyme of poems employed by Lewis Carroll in *Through the Looking-Glass* novel consists of alliteration, assonance, consonance, euphony, cacophony, eye-rhyme, half-rhyme, perfect rhyme, internal rhyme, end rhyme, masculine rhyme, and feminine rhyme. He uses the repetition of initial consonant [m] in melancholy maiden [ˈmel.əŋ.kɒl.i ˈmeɪ.dᵊn] phrase to create the alliteration in *Child of the pure unclouded brow* poem as in the following.

(1)  22  A melancholy maiden
        [ə ˈmel.əŋ.kɒl.i ˈmeɪ.dᵊn] (A/22)

The sequence of repeated initial consonant [m] emphasizes and reinforces the meaning of words so that the readers will pay more attention to the phrase with alliteration. Not only by using alliteration, has Lewis Carroll also beautified his poems by the employment of assonance. In this following *Tweedledee and Tweedledum* poem, there is assonance of vocal sound [æ] in the initial and the middle of the words as follows.

(2)  6  As black as a tar-barrel;
        [æz blæk æz ə tɑːʳ ˈbær.ᵊl] (C/6)

In the poem excerpt, the vocal sound [æ] is repeated through the line 6, such as in

the words as [æz], black [blæk], as [æz], and also barrel [ˈbær.ᵊl]. The affinity and similarity of the vocal sound in the words of that line of poem also unites each word in the poems in a mutual accord. Therefore, the words are easier to be read and pronounced. In addition, as the realization of consonance, Lewis Carroll repeats the final consonant sound [d] of the words in line 24 of *The Walrus and the Carpenter*, as in the following datum.

(3)  24 They said, "it would be grand!"
        [ðeɪ sed ɪt wʊd biː grænd] (D/24)

Consonance in the poem above involves the use of repeated final consonant [d] in the words said [sed], would [wʊd], and grand [grænd]. Therefore, the chiming sound effect is established by the use of consonance when lines of poem that have the consonance are pronounced. In addition, the chiming sound of consonance is different with the one produced by the use of assonance in terms of the emerged effect. The use of consonance gives emphasize in the end of words by the various kinds of consonant sound, so they are pronounced as if there is a pause after each word, similar to staccato in the music.

Furthermore, Lewis Carroll utilizes long vowel sounds, liquid consonant, semivowels and so on to form euphony in his poems, one of the examples can be seen in this following *Child of the pure unclouded brow* poem.

(4)  5  Thy loving smile will surely hail
        [ðaɪ ˈlʌv.ɪŋ smaɪl wɪl ˈʃɔː.li heɪl]
     6  The love-gift of a fairy-tale.
        [ðə ˈlʌv.gɪft ɒv ə ˈfeə.ri.teɪl]
                                    (A/5-6)

In datum 4, Lewis Carroll employs repetition and combination of harmonious sounds that comprise long vowel [ɔː],

consonant [ð], liquid consonants [l], [m], and [r], semivowel [w], and also soft [f] and [v] sounds. Consonant [ð] is used in the words thy [ðaɪ] and the [ðə] in the beginning of the line. Moreover, semivowel [w] is found in the word will [wɪl], the combination of liquid consonants [l], [m], and [r] are used to create the euphony in loving smile will surely hail [ˈlʌv.ɪŋ smaɪl wɪl ˈʃɔː.li heɪl] and also love-gift of a fairy-tale [ˈlʌv.gɪft ɒv ə ˈfeə.ri.teɪl], while soft [f] and [v] consonants are used in the word loving [ˈlʌv.ɪŋ], love-gift [ˈlʌv.gɪft], of [ɒv], and also fairy-tale [ˈfeə.ri.teɪl]. Euphony is employed to illustrate the sweetness, affection, pleasure, and joy in the poems.

Furthermore, in *Jabberwocky*, Lewis Carroll employs cacophony to illuminate a frightening and unpleasing situation by using the combination of discordant consonant sounds in the words 'twaz, brillig, toves, did, gyre, gimble, borogoves, and outgrabe. By the combination of plosive consonants [t], [b], [g], and [d], cacophony in that poem gives the sense that those words are not harmonious because they sound unpleasant and hoarse.

(5)  1  'Twas brillig, and the slithy toves
        [**twɒz ˈbrɪl.ig** ænd ðə ˈslaɪ.ðiː **təʊvz**]
     2  Did gyre and gimble in the wabe;
        [**dɪd gaɪəʳ** ænd ˈ**gɪm.bl** ɪn ðə weɪb]
     3  All mimsy were the borogoves,
        [ɔːl ˈmɪm.zi wɜːʳ ðə ˈ**bɒr.əʊ.gəʊvz**]
     4  And the mome raths outgrabe.
        [ænd ðə məʊm ræθs ˈ**aʊt.greɪb**]
                    (B/1-4)

Moreover, eye-rhyme is found in *A boat beneath a sunny sky* poem, i.e. the rhyming words pair consisting of dreamily in line 2 and July in line 3. The use of eye-rhyme as the end rhyme in a poem is aimed to avoid the banality and flat or monotonous rhyme since

it provides an astounding effect for the unexpected and unpredictable end rhymes.

(6)  1  A boat, beneath a sunny sky,
        [ə bəʊt bɪˈniːθ ə ˈsʌn.i skaɪ]
     2  Lingering onward **dreamily**
        [ˈlɪŋ.gᵊr.ɪŋ ˈɒn.wəd ˈdriː.mɪ.**li**]
     3  In an evening of **July** –
        [ɪn ən ˈiː.v.nɪŋ ɒv dʒʊˈ**laɪ**] (K/1-3)

The word dreamily is the final word in line 2 and of an eye-rhyme pair with the word July in line 3. Those rhyming words are classified as an eye-rhyme pair because orthographically, those two words seem to rhyme and have the same final sounds –ly. However, the final sound –ly that is seen similar in those two words are actually have different pronunciation, i.e. [li] in dreamily [ˈdriː.mɪ.li] and also [laɪ] in July [dʒʊˈlaɪ]. The difference of pronunciation is the result of final sound –ly in dreamily that is an adverb forming suffix pronounced as [li] based on the English convention. Therefore, the words dreamily and July in that poem can be identified as an eye-rhyme.

Furthermore, half-rhyme is also utilized by Lewis Carroll, as in the following *Haddock's Eyes* poem that involves the similarity of final sound that consists of vowel and consonant [ɪl] which is not an exact rhyme.

(7)  25 His accents mild took up the tale:
        [hɪz ˈæk.sᵊnts maɪld tʊk ʌp ðə teɪl]
     26 He said, "I go my ways,
        [hiː sed aɪ gəʊ maɪ weɪz]
     27 And when I find a mountain-rill,
        [ænd aɪ faɪnd ə ˈmaʊn.tɪn ˌrɪl]
                    (G/25-27)

The rhyme in line 25 has tale [teɪl] as the final syllable, while line 27 has rill [rɪl] as

the end rhyme. From those two end rhymes, it is only the sound [ɪl] that corresponds. Those words pair will be a perfect rhyme if both of them have the exact or identical [eɪl] sounds in their final syllables, including the vowel, vowel cluster, and also consonant. As in datum 23, the corresponding sounds are only the final consonant [l] and vowel [ɪ] which precedes it; hence, the rhymes formed by the pair is classified into half-rhyme.

In addition, perfect rhyme is the rhyme that is frequently and generally used by poets in their works, likewise Lewis Carroll in his poem, *Hush-a-by lady*. The use of perfect rhyme functions as final sound in each line of a stanza in poem and is aimed to please the readers' ear with the expected rhyming sounds (Landy, 1979: 216).

(8)  1  'Hush-a-by lady, in Alice's lap!
       [hʌʃ ə baɪ ˈleɪ.di ɪn ˈæl.ɪs **læp**]
     2  Till the feast's ready, we've time for a nap:
       [tɪl ðə fiːsts ˈred.i ˈwiːv taɪm fɔːʳ ə **næp**]          (H/1-2)

In line 1, the end rhyme is the word lap [læp] that corresponds as perfect rhyme with the rhyme in line 2 which is nap [næp]. The rhyming words lap [læp] and nap [næp] can be identified as perfect rhyme for they have the exact final vowel and consonant sounds [æp] and only vary in the initial consonant, i.e. [l] in lap and [n] in nap.

Lewis Carroll also realizes his creativity in forming the rhyme in his poem entitled *Child of the pure unclouded brow* by using internal rhyme. The use of internal rhyme reinforces the binding effect and also gives a strong emphasis in a certain line of a poem as compared to another line without the internal rhyme (Altenbernd and Lewis, 1970: 32).

(9)  8  Nor heard thy silver laughter;
       [nɒt hɜːd ðaɪ ˈsɪl.vəʳ ˈlɑː.f.təʳ] (A/8)

Datum 9 above shows the realization of internal rhyme that consists of the phrase silver [ˈsɪl.vəʳ] and laughter [ˈlɑː.f.təʳ]. From those two rhyming words, the rhyme is composed by the syllables [vəʳ] and [təʳ] that only differ in the initial consonants. The words that have rhyming syllables are in the same line of poem; therefore, they can be classified into internal rhyme. Moreover, besides internal rhyme, end rhyme is also employed by Lewis Carroll as the special repetition of sounds in each line of a stanza in his poems. One of the examples can be found in the poem entitled *The White Queen's Riddle* as in the following.

(10)  9   "Bring it here! Let me sup!"
        [brɪŋ ɪt hɪəʳ let mi: **sʌp**]
     10   It is easy to set such a dish on the table.
        [ɪt ɪz tuː set sʌtʃ ə dɪʃ ɒn ðə ˈteɪ.bl̩]
     11   "Take the dish-cover up!"
        [teɪk ðə dɪʃ ˈkʌv.əʳ **ʌp**]
     12   Ah, *that* is so hard that I fear I'm unable!
        [ɑː ðæt ɪz səʊ hɑːd ðæt aɪ fɪəʳ aɪm ʌnˈeɪ.bl̩]          (J/9-12)

In datum 10, there are two pairs of rhyming words that correspond as end rhymes, i.e. sup [sʌp] in line 9 and up [ʌp] in 11 which have the same final sounds [ʌp] and also table [ˈteɪ.bl̩] in line 10 and the final syllable of the word unable which is able [ˈeɪ.bl̩]. In addition, in applying end rhyme in his poems, Lewis Carroll employs both masculine rhyme and also feminine rhyme. He utilizes masculine rhyme to give the end rhyme a stronger, firmer, and more positive effect by the use of words with stressed final

syllable or monosyllable words, as in the poem entitled *A boat beneath a sunny sky* as follows.

(11)  21  Life, what is it but a dream?
     [laɪf wɒt ɪz ɪt bʌt ə **driːm**] (K/21)

The end rhyme in datum 21 is the word dream [driːm] which is a monosyllabic word; hence, the rhyme is considered as a masculine rhyme. Moreover, besides utilizing masculine rhyme, Lewis Carroll also employs feminine rhyme as the end rhyme variation in his poems. Feminine rhyme is composed by words that comprise more than a syllable with its final syllable is unstressed. As can be seen in the following poem entitled *Jabberwocky*, the use of feminine rhyme is purposed to make the end rhyme becomes more elegant, extended, and continuous without the firm ending as given by the use of masculine rhyme.

(12)  8  The frumious Bandersnatch!'
     [ðə ˈfruː.mi.əs ˈbæn.də.**snætʃ**]
                    (B/8)

The word Bandersnatch [ˈbæn.də.snætʃ] in the end of line 8 in the excerpt of *Jabberwocky* is one of the examples of feminine rhyme that is composed by Lewis Carroll as an end rhyme in his poem. Feminine rhyme in datum 12 is composed by the word Bandersnatch [ˈbæn.də.snætʃ] that has unstressed final syllable [snætʃ].

**Linguistic Deviation in Rhyme of Poems in Lewis Carroll's *Through the Looking-Glass***
     The linguistic deviations that are employed by Lewis Carroll to form the rhyme of poems in *Through the Looking-Glass* novel comprise phonological deviation, lexical deviation, grammatical deviation, semantic deviation, dialectal deviation, and deviation of historical period. The phonological deviation used by Lewis Carroll in forming the rhyme of poem is composed by the uses of syncope and aphaeresis. Syncope is the deletion of a vowel from the interior of a word, while aphaeresis is the deletion of the initial sound, usually a vowel of a word (Crowley and Bowern, 2010, p. 27, Campbell, 1998, p. 31-32). One of the examples is found in the following excerpt of *To the Looking-Glass world* poem.

(13)  10  **'Tis** an honour to see me, a favour to hear:
     [**tɪz** ən ɒn.əʳ tuː siː miː ə ˈfeɪ.vəʳ tuː hɪəʳ]
     11  **'Tis** a privilege high to have dinner and tea
     [**tɪz** ə ˈprɪv.°l.ɪdʒ haɪ tuː hæv ˈdɪn.əʳ ænd tiː]     (I/10-11)

The phonological deviation particularly aphaeresis is found in the word 'tis [tɪz] which is the short for of it is [ɪt ɪz]. The initial vowel [ɪ] in [ɪt ɪz] is deleted; hence, the remaining sounds are [tɪz]. The use of 'tis [tɪz] is not only aimed to make the poem more poetic and beautiful, but also to compose alliteration by using the repetition of initial consonant [t]. The consonant [t] in [tɪz] can alliterate with another word that also have initial consonant [t], such as to [tuː] and tea [tiː].
     Moreover, in forming the rhyme of poem, Lewis Carroll utilizes lexical deviation by composing new words or terms called as neologisms. According to Leech (1969, p. 42), neologism is the invention of new words and one of the more obvious ways in which a poet exceeds the normal resources of the language. Furthermore, the example of

neologism as the lexical deviation can be found in the poem *Jabberwocky* as follows.

(14) 9 He took his **vorpal** sword in hand:
[hi: tʊk hɪz ˈvɔː.pᵊl sɔːd ɪn hænd]
(B/9)

In this poem, the word vorpal [ˈvɔː.pᵊl] is an adjective functioned to give attribute to the sword which is used by the boy to slain the dangerous monster, The Jabberwock. The word vorpal is predicted to mean as incredibly and impossibly sharp. In the recent development, the word vorpal which is invented by Lewis Carroll and used for the first time in *Jabberwocky* has no longer been a new word as the use has been extended. The word is used to give the sharpness quality for sword, blade, knife, axe or any other weapons made of metal.

In addition, the word vorpal also makes an assonance effect in that line by the repeated vowel [ɔː] sounds in the phrase vorpal sword [ˈvɔː.pᵊl sɔːd]. Therefore, the phrase is easier to be read, pronounced, and bound together although it is actually an invented word.

Furthermore, Lewis Carroll also employs grammatical deviation in forming the rhyme of poem by the use of enjambment or run on lines, the poetic device that puts a sense in a line of a stanza to the succeeded lines without using any punctuation (Ribner and Morris, 1962, p. 494), and also the inversion of aspect in a phrase. One of the examples is found in a phrase in *Humpty Dumpty Recitation* as in the following.

(15) 21 I took **a kettle large and new**,
[aɪ tʊk ə ˈket.l̩ lɑːdʒ ænd njuː]
22 Fit for the deed I had to do.
[fɪt fɔːʳ ðə diːd aɪ hæd tuː duː]
(E/21-22)

The grammatical deviation by employing inversion of aspects and words order in a phrase of the poem mentioned above is in the noun phrase a kettle large and new [ə ˈket.l̩ lɑːdʒ ænd njuː]. The phrase is a realization of grammatical deviation since it has unusual construction and inversion of the noun kettle placed before the adjective large and new. Meanwhile, the common construction of a noun phrase in English has a structure composed by determiner, adjective, and noun as respected. Therefore, the construction of a kettle large and new is not a common structure and one of grammatical deviation examples that is intentionally done by Lewis Carroll. The construction is not an error made by the poet and used without any means. However, it is also intentionally employed to form end rhyme from the word new. The end rhyme new [njuː] in line 21 is a masculine rhyme and pairs as a perfect rhyme with the word do [duː] in the end of line 22.

Furthermore, semantic deviation is also one of the linguistic deviations employed by Lewis Carroll to form the rhymes of poem by using figurative languages, e.g. metaphor, personification, and simile. In *Child of the pure unclouded brow*, he utilizes metaphor as the realization of semantic deviation and also as a device to form an end rhyme in the line of poem.

(16) 31 And though **the shadow of a sigh**
[ænd ðəʊ ðə ˈʃæd.əʊ ɒv ə saɪ]
32 **May tremble** through the story,
[meɪ ˈtrem.bl̩ θruː ðə ˈstɔː.ri]
33 For 'happy summer days' gone by,
[fɔːʳ ˈhæp.i ˈsʌm.əʳ deɪz gɒn baɪ]
(A/31-33)

In the excerpt of the poem, the phrase the shadow of a sigh [ðə ˈʃæd.əʊ ɒv ə saɪ] is a metaphor. It is a concretive metaphor that

attributes the concreteness or physical existence to an abstraction (Leech, 1969, p. 158). The word sigh is an abstract concept which is given the concrete attribute by the word shadow. Moreover, the word sigh [saɪ] in line 31 is used to form end rhyme which is a perfect rhyme and masculine rhyme for the word is monosyllabic, and rhymes with the word by [baɪ] in line 33.

In addition, the metaphor the shadow of a sigh is also given further explanation in line 32 by the use of personification in May tremble through the story [meɪ ˈtrem.bl̩ θruː ðə ˈstɔː.ri]. Therefore, the phrase the shadow of a sigh is explicated in the poem that it may tremble through a story. Furthermore, the personification may tremble [meɪ ˈtrem.bl̩] is also employed to form assonance by the repetition of vowel [e].

Moreover, Lewis Carroll also employs dialectal deviation as the realization of linguistic deviation in his poems. One of the can be found in the poem *The White Queen's Riddle* as follows.

(17)  9    "Bring it here! Let me **sup**!"
          [brɪŋ ɪt hɪəʳ let miː **sʌp**]
    10   It is easy to set such a dish on the table.
          [ɪt ɪz tuː set sʌtʃ ə dɪʃ ɒn ðə ˈteɪ.bl̩]
    11   "Take the dish-cover up!"
          [teɪk ðə dɪʃˈkʌv.əʳ ʌp] (J/9-11)

The dialectal aspect used by Lewis Carroll is the word sup [sʌp] in line 29. The word sup which means to drink or to eat is a word spoken in Northern English. The word sup as the dialect of Northern English is utilized by the poet to form an end rhyme in line 9 and masculine rhyme as it is a monosyllabic word. In addition, the word sup [sʌp] rhymes as perfect rhyme with the word up [ʌp] in line 11 of *The White Queen's Riddle* poem.

Furthermore, besides the various linguistic deviations which have been explained, Lewis Carroll also employs deviation of historical period by using obsolete and archaic words as in the following *Jabberwocky* poem.

(18)  21   'And **hast thou** slain the Jabberwock?
          [ænd **hæst ðaʊ** sleɪn ðə ˈdʒæbəʳˌwɒk]     (B/21)

The archaic words as the realization of deviation of historical period in the excerpt of *Jabberwocky* above are in the words hast [hæst] and thou [ðaʊ]. The word hast is an archaic form of the auxiliary verb have when it is used for the singular second person subject, i.e. thou (you). The word hast [hæst] is employed by Lewis Carroll to create assonance by repeating vowels [æ]. Meanwhile, the word thou [ðaʊ] as the archaic form of you is utilized to form alliteration with the word the [ðə] by using the repetition of initial consonant [ð].

**CONCLUSION**

Lewis Carroll employs various kinds of rhyme of poems in *Through the Looking-Glass*, e.g. alliteration, assonance, consonance, euphony, cacophony, eye-rhyme, half-rhyme, perfect rhyme, internal rhyme, end rhyme, masculine rhyme, and feminine rhyme. Alliteration is used to emphasize and to unite the words in a grammatical and semantic structure and also to balance the rhymes in a line by the use of the repeated initial consonant of words. Furthermore, assonance gives special chiming effect and unites each word in the poems in a mutual accord that it easier to be read and

pronounced. Moreover, the use of consonance gives emphasize in the end of words by the various kinds of consonant sounds so they are pronounced as if there is a pause after each word like staccato in the music. Euphony is used by Lewis Carroll to illustrate the sweetness and joy ambience in the poem. On the contrary, cacophony is used by the poet to reinforce and illuminate the chaotic and turbulent situation that delivers terrifying, tense, and fearsome feelings.

Eye-rhyme and half-rhyme are utilized to avoid flatness and monotonous tine in the poem's cadence since they accommodate variation in the rhyme scheme and astonishing effect as a result of unpredictable end rhyme. In addition, if the syllable with half-rhyme has an affinity only in the coda, while the onset and nucleus can vary and be different, the syllable that is a perfect rhyme has exact sounds for the nucleus and coda, while the onset of the syllable can be dissimilar. Perfect rhyme functions as the final sounds in each line of stanza in the poem that please the readers by giving the predictable rhyming sounds.

Furthermore, Lewis Carroll employs internal rhyme to enrich the verbal melody, reinforce the binding effect, and emphasize certain lines in a poem. Moreover, he also utilizes end rhyme to compose the rhyme scheme and to give a sense of closure in the lines and stanzas of the poem. In addition, the use of masculine rhyme makes the end rhyme of the poem to be more positive and stronger, while feminine rhyme functions to make the end rhyme become more elegant, extended, and continuous without the firm ending.

Therefore, the employment of various kinds of rhyme of poem by Lewis Carroll in *Through the Looking-Glass* novel has crucial function to achieve the aesthetic and musical effects. Lewis Carroll forms the rhyme of poem not only by obeying the rule and convention in English, but also by employing the linguistic deviation in several levels, i.e. phonological deviation, lexical deviation, grammatical deviation, semantic deviation, dialectal deviation, and deviation of historical period as his style of writing poems in *Through the Looking-Glass* novel.

Lewis Carroll forms the rhyme of poems in *Through the Looking-Glass* novel by utilizing aphaeresis and syncope as the realization of phonological deviation, and also by composing neologisms from portmanteau or blend words and unusual affixation as the realization of lexical deviation. Moreover, in employing grammatical deviation, he uses reversed order of words in a phrase and enjambment in his poems. Furthermore, he also employs figurative language such as metaphor, personification, and also simile as the manifestation of semantic deviation. Lewis Carroll also uses Northern English dialect as the dialectal deviation, and archaic and obsolete words that are no longer used in his poems as the deviation of historical period.

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