

Stylistic Analysis and Comparative Study Of Edward Lear's "The Owl And The Pussy-Cat" And Lewis Carroll's "Jabberwocky"

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Abstract

The present paper represents stylistic analysis and comparison of Edward Lear's "The Owl and the Pussycat" and Lewis Carroll's "Jabberwocky". These poems, which are representative of Victorian literary nonsense, engage readers in a fanciful literary experience by subverting normal narrative expectations through the use of unique vocabulary, whimsical topics, and fun sound patterns. Lear's "The Owl and the Pussycat" is distinguished by its fanciful storyline and endearing application of anapestic meter, which gives the poem a rhythmic, melodic feel. Lear creates a surreal universe where rationality is abandoned in favor of imaginative inquiry through his inventive use of neologisms and portmanteau words, mixed with a basic yet magical plot. On the other hand, Carroll's "Jabberwocky" is renowned for its extensive use of invented language, combining nonce words and compound words to produce a rich and evocative auditorium. This research shows how the stylistic decisions made by Lear and Carroll in the two works contrast with their respective approaches to nonsense literature. This essay highlights the distinctive contributions of Lear and Carroll to the category of nonsense poetry through a thorough analysis of their stylistic methods and provides insights into the larger significance of their work for the study of literary nonsense.

Keywords: Stylistics; Literary Nonsense; Victorian Poetry; Graphology; Phonology; Morphology.

1. Introduction

In the world of Victorian literary nonsense, Edward Lear and Lewis Carroll are titans whose works profoundly shaped the genre and had an enduring impression on English literature. Their different poetry approaches display unique qualities that reflect their individual creative sensibilities, even though they have commonality in their whimsical subject matter and humorous use of language. Edward Lear, who is well-known for his limericks and narrative poetry, added a soft, melodic touch to his writing that both children and adults enjoy. His poetry is characterized by a simple, captivating narrative style, a steady metrical beat, and a lighthearted, frequently ludicrous humor. Lear's imaginative use of neologisms and portmanteau words, along with his funny characters and surreal events, create a joyful absurdity that captivates readers. These characteristics are best exemplified by his classic work, "The Owl and the Pussycat," which tells a lovely story using a combination of rhythmic anapestic meter and straightforward yet evocative language.

However, Lewis Carroll's style of nonsense poetry is characterized by his playful manipulation of traditional conventions and his intricate linguistic inventiveness. Carroll is most known for his poems "Alice's Adventures in Wonderland" and "Through the Looking Glass," but his poetry, which also has the well-known "Jabberwocky," best shows off his fondness for combining portmanteau and nonce words to create complex, evocative soundscapes. Carroll's poems frequently take on conventional forms, such as the ballad form, but subvert them by using a vocabulary that forces readers to infer meaning from context and phonetic cues. His work explores the limits between sense and nonsense in a way that is both entertaining and thought-provoking, delving deeply into the possibilities of language.

The purpose of this introduction is to place the stylistic innovations of Lewis Carroll and Edward Lear in the larger context of Victorian nonsense writing. We can better appreciate how these writers developed their unique voices and added to the continuing attraction of nonsensical poetry by looking at their poetic devices and thematic concerns. The usual rules of literary analysis don't seem to apply with nonsense literature. Their ageless appeal and inventiveness continue to inspire and enchant readers, reflecting not just the linguistic innovation and lighthearted spirit of their era.

1.1. Style-

Style refers to any particular method or approach that we use to accomplish tasks. Style is generally defined by how something looks. Everybody has a personality that reflects a specific style. An individual's style also conveys his or her thoughts. It explains a person's speech, gait, writing style, and speaking voice. From the Latin word "elocution," the English word "style" is essentially derived. A text's style refers to its composition or delivery. The writing style of a writer might fluctuate significantly between two distinct pieces of writing,

even if the writer is the same. Pretorius and Swart define style as “a way in which a writer utilizes the linguistic means at his disposal to produce a definite effect on the reader” (Pretorius, 1982). Gleason defines style as the patterning of choices made within the options presented by the conventions of the language (Gleason, 1965: 405). Two utterances in the same language that roughly communicate the same information but have different linguistic structures are said to differ in style, according to Hockett (Hockett, 1958: 556). Style, then, becomes an astonishing means of conveying jumbled, intricate, and abstract points of view through a variety of densely packed linguistic elements.

1.2. Stylistics-

The study of style in a text is known as stylistics, which is a subfield of applied linguistics. The major influences on stylistics come from literary criticism and other linguistic subfields, as noted by Katie (1989) [4]. Before the 1960s, stylistics exclusively examined literary texts; however, as the field grew, non-literary materials began to be examined as well.

According to Katie Wales (1989) [4], in *A Dictionary of Stylistics*, the purpose of stylistics is to simply describe the style of a text; however, it goes beyond describing a text's formal features for their own sake by highlighting the text's literary effects or demonstrating their functional significance for text interpretation. The reader receives a scientific and objective commentary on the language qualities of both literary and non-literary texts through the stylistic analysis, which is based on concrete, quantifiable data that is processed methodically. In linguistics, stylistic analysis enables the identification of important patterns in speech or writing. Literary studies typically use stylistic analysis, which focuses on careful reading to describe the text's layers rather than just the plot. It achieves internal ideas and explains them using logistical elements including personification, tone, atmosphere, place, imagery, symbolism, and point of view.

1.3. Levels of stylistic analysis -

The following components should be kept in mind while doing a stylistic study of any literary work:

- Phonetic level: Speech sound perception and production are covered at this level.
- Phonological level: We examine sound patterns at this level.
- Graphological level: At the graphological level, we study the language's graphology, namely the written language. At this level we examine the written language thoroughly.
- Syntactic level: This level looks at the grammar and syntax of the language.
- Morphological level: Components such as prefixes, suffixes, coinage, inflection, and derivation are included in this group.
- Semantic level: Here, the text's literal meaning is discussed.
- Pragmatic level: The pragmatic level pertains to the contextual meaning, in contrast to semantics.

1.4. Scope of this study –

This study compares and contrasts Lewis Carroll's “Jabberwocky” with Edward Lear's “The Owl and the Pussy-Cat” through stylistic analysis. The main goal is to investigate and clarify the unique language traits, artistic tactics, and narrative strategies used by Carroll and Lear in these foundational works. The study tries to find similarities and differences in the way they employ language, meter, imagery, and theme creation by applying frameworks from stylistics and comparative literature. It also looks at how these poems fit into the larger framework of Victorian nonsense literature and how the individual stylistic decisions of each author add to the overarching aesthetic and cultural value of the genre. The purpose of this investigation is to further our understanding of the complex relationship between form and meaning in Victorian literary nonsense.

2. Introduction of the two poems-

The Owl And The Pussy Cat by Edward Lear

[First stanza]

The Owl and the Pussy-cat went to sea

In a beautiful pea-green boat,

They took some honey, and plenty of money,

Wrapped up in a five-pound note.

The Owl looked up to the stars above,

And sang to a small guitar,

“O lovely Pussy! O Pussy, my love,

What a beautiful Pussy you are,

You are,

You are!

What a beautiful Pussy you are!”

[Second stanza]

Pussy said to the Owl, “You elegant fowl!

How charmingly sweet you sing!

O let us be married! Too long we have tarried:

But what shall we do for a ring?”

They sailed away, for a year and a day,

To the land where the Bong-Tree grows

And there in a wood a Piggy-wig stood

With a ring at the end of his nose,

His nose,

His nose,

With a ring at the end of his nose.

[Third stanza]

“Dear Pig, are you willing to sell for one shilling
Your ring?” Said the Piggy, “I will.”
So they took it away, and were married next day
By the Turkey who lives on the hill.
They dined on mince, and slices of quince,
Which they ate with a runcible spoon;
And hand in hand, on the edge of the sand,
They danced by the light of the moon,
The moon,
The moon,
They danced by the light of the moon.

Jabberwocky by Lewis Carroll
'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogoves,
And the mome raths outgrabe.

“Beware the Jabberwock, my son!
The jaws that bite, the claws that catch!
Beware the Jubjub bird, and shun
The frumious Bandersnatch!”

He took his vorpal sword in hand;
Long time the manxome foe he sought—
So rested he by the Tumtum tree
And stood awhile in thought.

And, as in uffish thought he stood,
The Jabberwock, with eyes of flame,
Came whiffling through the tulgey wood,
And burbled as it came!

One, two! One, two! And through and through
The vorpal blade went snicker-snack!
He left it dead, and with its head
He went galumphing back.

“And hast thou slain the Jabberwock?
Come to my arms, my beamish boy!
O frabjous day! Callooh! Callay!”
He chortled in his joy.

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogoves,
And the mome raths outgrabe.

3. Methodologies-

3.1. Graphological level –

We'll first analyze the graphology of the poem “The Owl and the Pussy Cat “ by Edward Lear.

- The poem is divided into three distinct stanzas, each contributing to a part of the narrative. This division helps to create a rhythm and a sense of progression in the story.
- The lines of the poem vary in indentation. The indented lines create a visual rhythm that complements the poem's musicality. For instance, lines like “Wrapped up in a five-pound note.” And “You are, / You are, / You are!” emphasize key moments and dialogue.
- Repetition of phrases, such as “You are, / You are, / You are!” and “His nose, / His nose, / With a ring at the end of his nose,” reinforces the whimsical and lyrical quality of the poem.
- The use of exclamation marks “O lovely Pussy! O Pussy, my love,” and “What a beautiful Pussy you are!” conveys excitement and emotional intensity. It adds to the playful and affectionate tone.
- Dialogues are enclosed in quotation marks, distinguishing the characters' speech and adding a conversational aspect to the narrative.
- Commas and periods are used appropriately to create natural pauses and end sentences, which aids in the poem's readability and flow.
- The first letter of each line is capitalized, following traditional poetic conventions. This helps to demarcate lines clearly. Proper nouns like “Owl,” “Pussy,” “Piggy-wig,” and “Turkey” are capitalized, giving importance to the characters and highlighting their roles in the poem. The capitalization of certain words within lines “What a beautiful Pussy you are,” emphasizes key elements of the poem, enhancing the reader's focus on important details.
- Words like “beautiful pea-green boat,” “small guitar,” “charmingly sweet you sing,” and “runcible spoon” evoke vivid imagery and engage the reader's senses.

- i) The poem has a sing-song quality due to its consistent meter and rhyme scheme. This is visually reinforced by the indentation and repetition.

Now we'll analyze the graphology of the poem, "Jabberwocky" by Lewis Carroll.

- a) The poem consists of six stanzas, each with four lines (quatrains). The consistent stanza structure contributes to a rhythmic and musical quality, enhancing the whimsical and fantastical nature of the poem.
- b) The second and fourth lines of each stanza are indented, which creates a visual pattern on the page. This indentation may draw the reader's eye to those lines, suggesting a shift in tone or emphasis. For example:

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogoves,
And the mome raths outgrabe.

- c) The poem uses a mix of punctuation, including commas, exclamation points, and colons. Exclamation points, in particular, add a sense of urgency and excitement, especially in the lines with dialogue:

"Beware the Jabberwock, my son!
The jaws that bite, the claws that catch!
Beware the Jubjub bird, and shun
The frumious Bandersnatch!"

- d) The first letter of each line is capitalized. Key words and mythical creatures like "Jabberwock," "Jubjub bird," and "Bandersnatch" are capitalized, which emphasizes their significance and uniqueness. This capitalization, paired with the poem's invented words, enhances the sense of a fantastical world.
- e) The poem begins and ends with the same stanza, creating a cyclical structure. This repetition reinforces the dreamlike quality of the poem, suggesting a return to the beginning or a closed loop of events.

3.2. Grammatical level -

- Syntax and Sentence Structure: The poem by Lear has a precise and coherent syntactic structure. The subjects, verbs, and objects in the phrases are regular grammatical components that follow accepted English grammar.

Example: "The Owl and the Pussycat went to sea
In a beautiful pea-green boat."

The use of simple and compound sentences helps to maintain a rhythmic flow, conducive to storytelling. Coordination is common, often using conjunctions like "and" to link ideas smoothly.

Carroll's poem, on the other hand, utilizes syntactic structures that are familiar but fills them with invented words, creating a sense of both familiarity and alienation.

Example: "'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe."

The structure mimics traditional English sentence patterns, yet the lexicon is deliberately nonsensical. This creates a grammatical illusion where the reader recognizes the form but must infer the meaning from context.

- Word Formation and Lexicon: The lexicon of Lear's poem is conventional, with real words forming a coherent and whimsical narrative. Lear employs descriptive adjectives and nouns, enhancing the vividness of the imagery without compromising linguistic clarity.

Example: "They dined on mince, and slices of quince,
Which they ate with a runcible spoon."

Here, "runcible" is an example of Lear's playful inventiveness, but the meaning is discernible within the context.

Carroll's poem is an example of neologism and portmanteau, with many words having no prior existence.

Example: "He took his vorpal sword in hand;
Long time the manxome foe he sought."

Words like "vorpal" and "manxome" are invented but strategically placed to imply meaning through phonetic resemblance and contextual cues. The grammatical roles of these words (adjectives, nouns) are clear, even if their meanings are not.

- Morphology: Lear's poem adheres to standard morphological rules of English. Inflectional morphemes (like plural -s and past tense -ed) are used conventionally.

Example: "And hand in hand, on the edge of the sand,
They danced by the light of the moon."

Carroll's poem features creative morphology, including blends and invented suffixes, which contribute to the playful tone.

Example: "All mimsy were the borogoves,
And the mome raths outgrabe."

Words like "mimsy" blend "miserable" and "flimsy," while "outgrabe" uses a structure resembling past tense verbs, yet remains nonsensical.

- Narrative and Structural Coherence: Lear's poem has a linear, cohesive structure that follows a distinct narrative arc from the point of departure to the point of resolution. Every stanza logically builds on the one before it, and to make the poetry easier to understand, it uses a constant rhyme scheme and meter. "Jabberwocky" has a narrative structure, but it mostly depends on the reader connecting with its whimsical vocabulary. The story follows the hero as he sets out to defeat the Jabberwock. The stanzaic form and regular meter of the poem provide the incomprehensible words a comfortable framework to work inside.

3.3. Phonological level -

Below is the phonological analysis of the poem, "The Owl and the Pussy Cat" by Edward Lear

- Meter: It has three stanzas, each with eleven lines, and is set in a unique iambic meter. The stanzas are formed of twin ballad quatrains and a three-line refrain. The poem is written in a consistent meter that resembles a blend of anapestic and amphibrachic tetrameter. Each line typically comprises three to four metrical feet, creating a rhythmic flow that enhances the poem's playful and narrative qualities.

Example: "The Owl and the Pussy-Cat went to sea" (anapestic tetrameter)

“In a beautiful pea-green boat,” (anapestic trimeter)

- Rhyme scheme: The poem employs a regular and predictable rhyme scheme, predominantly following an ABCBDEDEEEE pattern in its stanzas. This scheme provides a sense of cohesion and musicality. The repetition of rhymes within stanzas, coupled with end-line repetition, reinforces the poem’s rhythmic and melodic qualities.
- Alliteration: It is defined as the repetition of the same sound. Lear utilizes alliteration to enhance the poem’s musicality and to draw attention to particular lines or concepts. The use of alliteration not only provide a phonetic cohesion but also emphasize key thematic elements and characters within the poem.

Example: “O lovely Pussy! O Pussy, my love,
What a beautiful Pussy you are,”

- Euphony: Euphony, defined as the quality of being pleasing to the ear through a harmonious combination of words and sounds, is a significant feature in Edward Lear’s “The Owl and the Pussy-cat.” Lear employs several literary techniques to achieve this melodic effect, as detailed below:

a) Vowel Harmony: The poem prominently features long vowel sounds, which are intrinsically more melodious and soothing to the ear.

Example: “The Owl and the Pussy-cat went to sea”

The long ‘o’ sound in “Owl” and “to” and the long ‘e’ sound in “sea” create a flowing and gentle auditory experience. Similarly, the line: “In a beautiful pea-green boat,”

Employs long ‘e’ sounds in “pea” and “green,” enhancing the lyrical quality of the verse.

- b) Rhythmic Regularity: Lear’s use of a consistent meter and rhyme scheme contributes significantly to the poem’s euphony. The regular anapestic meter (two short syllables followed by a long one) establishes a rhythmic cadence that is both predictable and pleasing.

Example: “They took some honey, and plenty of money,”

The rhyme between “honey” and “money,” as well as the consistent meter, creates a soothing, song-like effect.

- c) Soft Consonants: The employment of soft consonant sounds, such as ‘l’, ‘m’, and ‘n’, further enhances the poem’s melodic quality. These consonants do not produce harsh sounds, thereby contributing to a smoother auditory experience. An example can be seen in:

“And hand in hand, on the edge of the sand,
They danced by the light of the moon.”

Here, the repetition of ‘n’ and ‘l’ sounds in “hand,” “and,” “sand,” and “light” contribute to the poem’s gentle and flowing sound.

- Assonance: Assonance is the repetition of vowel sounds within a line or verse. Example: “They dined on mince, and slices of quince,” in this line, the vowel sound /i/ is repeated.

“And hand in hand, on the edge of the sand,” in this line, the vowel sound /æ/ is repeated.

“They took some honey, and plenty of money” in this line, the vowel sound /i/ is repeated.

- Consonance: Consonance is the repetition of consonant sounds, typically at the end or middle of words.

Example: “Pussy said to the Owl, “You elegant fowl!” in this line, the consonant sound /l/ is repeated.

“O let us be married! Too long we have tarried:” in this line, the consonant sound /r/ is repeated.

“And there in a wood a Piggy-wig stood” in this line, the consonant sounds /d/ and /g/ are repeated.

“Dear Pig, are you willing to sell for one shilling” in this line, the consonant sound /l/ is repeated.

Now, we’ll analyze “Jabberwocky” by Lewis Carroll.

- Rhyme Scheme: The poem follows the ABAB, CDCD rhyme scheme, and this pattern continues throughout the poem.
- Stanza: A stanza is a poetic form of some lines. There are seven stanzas in this poem, with each stanza consisting of four lines (quatrain).
- Rhythm and Meter: While the poem, “Jabberwocky” doesn’t follow a strict meter, it does have a rhythmic quality due to the repetition of certain sounds and the use of a trochaic meter in some lines.
- Assonance: Example: “He took his vorpal sword in hand;” here the vowel sound /o/ is repeated.

“Long time the manxome foe he sought—” here the vowel sound /o/ is again repeated.

“So rested he by the Tumtum tree” here the vowel sound /i:/ is repeated.

“One, two! One, two! And through and through” here the vowel sound /u/ is repeated.

- Consonance: Example: “Twas brillig, and the slithy toves” here the consonant sound /l/ is repeated.

“Did gyre and gimble in the wabe” here the consonant sound /g/ is repeated.

“Beware the Jabberwock, my son!” here the consonant sound /b/ is repeated.

“The jaws that bite, the claws that catch!” here the consonant sound /t/ is repeated.

“Beware the Jubjub bird, and shun” here the consonant sound /b/ is repeated.

“So rested he by the Tumtum tree” here the consonant sound /t/ is repeated.

“He left it dead, and with its head” here the consonant sound /d/ is repeated.

“Come to my arms, my beamish boy!” here the consonant sound /m/ is repeated.

“O frabjous day! Callooh! Callay!” here the consonant sound /k/ is repeated.

- Alliteration: It is the repetition of consonant sounds in the same line, such as the sound of /t/ in “So rested he by the Tumtum tree.”
- Euphony: “Twas brillig, and the slithy toves”:

The use of soft consonants like “s” and “th” combined with the liquid consonants “l” and “r” create a smooth, flowing sound.

“All mimsy were the borogoves”:

The repetition of the “m” sound, along with the liquid “l” and “r” sounds, contributes to a melodious effect.

“He chortled in his joy.”:

The combination of “ch,” “r,” and the soft “l” at the end of “chortled” produces a pleasant sound.

3.4. Morphological level -

- Affixes: In linguistics a morpheme that is joined to a word stem to create a new word or word form is known as an affix. There are two types of affixes, prefix and suffix. Prefix is when the morpheme is added before a word and suffix is when the morpheme is added after it. In the poem, “The Owl And The Pussy Cat” by Edward Lear and “Jabberwocky” by Lewis Carroll, both the poet’s have used number of affixes.

The Owl and The Pussy Cat

Main Word	Affix
Wrapped	Wrap + ed
Looked	Look + ed
Beautiful	Beauty + ful
Charmingly	Charm + ing + ly
Married	Marry + ed
Tarried	Tarry + ed
Sailed	Sail + ed
Grows	Grow + s
Stars	Star + s
Willing	Will + ing
Dined	Dine + d
Slices	Slices + s
Danced	Dance + d

Jabberwocky

Main Word	Affix
Toves	Tove + s
Jaws	Jaw + s
Claws	Claw + s
Rested	Rest + ed
Eyes	Eye + s
Whiffling	Whiffle + ing
Burbled	Burble + d
Arms	Arm + s
Chortled	Chortle + d

- Nonce words: These are also known as made up words or invented words. Edward Lear has used some nonce words in his poem, “The own And the Pussy Cat “, whereas Lewis Carroll was known for using nonce words in his works.

The Owl and The Pussy

“Bong-tree” – Refers to a fictional tree in the poem.
Runcible” – Describes the “runcible spoon,” a whimsical term created by Lear

Jabberwocky

“Jabberwock” – The titular creature of the poem.
“Frumious” – Used to describe the Jabberwock’s mood.
“Galumphing” – Describes the manner in which the Jabberwock moves.
“Borogoves” – Another fantastical creature mentioned in the poem.
“Mome raths” – Yet another imaginary creature.
“Tumtum tree” – Another fantastical element mentioned in the poem.
“Frabjous” – Used to describe the feeling of triumph after slaying the Jabberwock.
“Slithy” – Describes the Jabberwock’s movements, combining “lithe” and “slimy.”
“Uffish” – Describes the mood of the Jabberwock’s father.

3.5. Poetic devices -

- Personification: An example of personification from Edward Lear’s poem “The Owl and the Pussy-cat” is the characters themselves: the owl and the pussy-cat. In the poem, they are given human traits, such as the ability to speak, sing, and fall in love.

Example: “The Owl looked up to the stars above,

And sang to a small guitar,

‘O lovely Pussy! O Pussy, my love,

What a beautiful Pussy you are,

You are,

You are!

What a beautiful Pussy you are!’”

In this passage, the owl is personified by singing and expressing love for the pussy-cat, which are human-like behaviors.

- Symbolism: The use of words or pictures to represent certain ideas, persons, things, or occasions is known as symbolism. The important thing to remember in this case is that the symbols are inferred or figurative rather than actual. In the poem, “The Owl and the Pussy-Cat” by Edward Lear, there are many symbols, like:
 - a) Bong-tree: The bong-tree can be seen as a symbol of a fantastical and idyllic place, representing the idea of a perfect, harmonious world where the Owl and the Pussy-Cat, two very different creatures, who can be considered as enemies in real world, can live together in peace and happiness. This symbol reinforces the poem’s themes of love, unity, and the transcendence of differences. The journey to the land where the bong-tree grows signifies a quest for an ideal, dream-like existence.
 - b) Ring: Another example of symbolism is the “ring” they purchase from the “Piggy-wig” holds symbolic weight. Rings are traditional symbols of commitment and unity, often associated with marriage and enduring bonds. In the context of the poem, the ring signifies the formalization of their love and their promise to stay together, emphasizing the theme of lasting companionship.
 - c) Pea-green boat: It is also an example of symbolism. The boat symbolizes the journey of life and love, carrying the Owl and the Pussy-Cat on their whimsical adventure. The color green often represents growth, renewal, and safety, suggesting that their journey is not only about physical travel but also about the growth of their relationship and the safe harbor they find in each other’s company.

- d) Turkey: The place where the weeding occurs, is another symbol. Turkeys are regarded lucky charms and a symbol of plentiful fertility for a very long time. Therefore, the Turkey represents the wish that the Owl and the Pussy-Cat's coupling will provide them both long-term happiness and perhaps even a large number of children.
- Enjambment: A sentence or a phrase that is carried over from one poetic line to the next without the use of a period is called enjambment.

Example: "The Owl and the Pussy-cat went to sea"

"To the land where the Bong-Tree grows /

And there in a wood a Piggy-wig stood"

"Dear Pig, are you willing to sell for one shilling"

"So they took it away, and were married next day"

Poetic devices in "Jabberwocky" by Lewis Carroll:

- Onomatopoeia: The poem contains words that imitate sounds, like "whiffling."
- Enjambment: A sentence or a phrase that is carried over from one poetic line to the next without the use of a period is called enjambment.

Example: "So rested he by the Tumtum tree

And stood awhile in thought."

- Imagery: Using vivid language and detailed descriptions to arouse the reader's senses and enhance their comprehension of the work is called imagery. Example, "The jaws that bite, the claws that catch"; and "Came whiffling through the tulgey wood."
- Symbolism:
 - a) Jabberwock: "The Jabberwock", the Jabberwock itself can be seen as a symbol of a monstrous challenge or fear that must be confronted and overcome. This creature embodies the unknown and potentially dangerous forces one might face in life.
 - b) The Vorpal Sword: The vorpal sword symbolizes a powerful tool or means by which one can conquer their fears or adversaries. It represents readiness and the ability to take decisive action.
 - c) The Tumtum Tree: The Tumtum tree, under which the protagonist stands and thinks, symbolizes a place of contemplation and preparation before taking on a challenge. It is a moment of reflection before action.
 - d) The Bandersnatch and the Jubjub Bird: These creatures, along with the Jabberwock, symbolize the various fears and obstacles that can appear in one's path. They add to the sense of a world filled with mysterious and potentially threatening entities.
 - e) The Beamish Boy: The term "beamish" means beaming or radiant, and thus the protagonist, referred to as a "beamish boy," symbolizes youthful courage and optimism. This reflects the bravery and purity of spirit needed to face daunting tasks.
 - f) The Slaying of the Jabberwock: This act represents the triumph of courage and skill over fear and danger. It symbolizes the hero's journey and the achievement of a significant personal victory.
- Refrain: Refrain refers to the lines in poetry that are repeated at some distance. The poem ends with a repetition of the opening verse in the same terms. Thus the poem is an example of refrain as a result.

4. Conclusion-

In conclusion, two masterworks of nonsensical literature—"The Owl and the Pussy-cat" by Edward Lear and "Jabberwocky" by Lewis Carroll—emphasize the ability of words to arouse surprise and spark the imagination. These poems never cease to enthrall readers of all ages with their imaginative word choices and amusing imagery, serving as a wonderful reminder of the wonder and delight that poetry can provide. Both poems employ invented words and fantastical imagery to create a sense of wonder and whimsy. Lear's poem features the invented words "bong-tree" and "runcible," while Carroll's "Jabberwocky" is filled with words like "vorpal," "tumtum," and "frabjous." These nonsensical words add to the playful and imaginative tone of the poems, inviting readers into worlds where logic takes a backseat to creativity. Despite their use of invented language, each poem maintains a coherent narrative structure. "The Owl and the Pussy-cat" tells the story of two unlikely companions who embark on a romantic adventure, while "Jabberwocky" recounts the heroic quest of a young boy facing a fearsome creature. Through vivid imagery and rhythmic language, both poets transport readers to fantastical realms where anything is possible. Lear's poetry has an approachable style that appeals to readers of all ages because of its basic vocabulary and easy-to-read rhyming couplets. Carroll, however, uses more intricate wordplay and syntax in "Jabberwocky," making it harder for readers to understand.

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