

**AN ANALYSIS ON STYLE AND TONE
OF LEWIS CARROLL'S
*THROUGH THE LOOKING-GLASS***

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FACULTY OF HUMANITIES AND CULTURE
STATE ISLAMIC UNIVERSITY MAULANA MALIK
IBRAHIM OF MALANG
2009**

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*THROUGH THE LOOKING-GLASS***

THESIS

Presented to
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In Partial Fulfillment of the Requirement
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Motto

يَتَأَيُّهَا النَّاسُ إِنَّا خَلَقْنَاكُمْ مِنْ ذَكَرٍ وَأُنْثَىٰ وَجَعَلْنَاكُمْ شُعُوبًا وَقَبَائِلَ لِتَعَارَفُوا
إِنَّ أَكْرَمَكُمْ عِنْدَ اللَّهِ أَتَقَىٰكُمْ إِنَّ اللَّهَ عَلِيمٌ خَبِيرٌ ﴿١٣﴾

Oh mankind! We have created you from male and a female, and made you into nation and tribes, that you may know one another. Verily, the most honourable of you with Allah is that (believer) who has at-Taqwa. Verily, Allah is All-knowing, All-Aware. (QS. al-Hujurat: 13)

Hai manusia, Sesungguhnya kami menciptakan kamu dari seorang laki-laki dan seorang perempuan dan menjadikan kamu berbangsa - bangsa dan bersuku-suku supaya kamu saling kenal-mengenal. Sesungguhnya orang yang paling mulia di antara kamu di sisi Allah ialah orang yang paling taqwa di antara kamu. Sesungguhnya Allah Maha mengetahui lagi Maha Mengenal. (QS. al-Hujurat: 13)

DEDICATION

Especially Dedicated to:

My Father and Mother who always love me in reaching all
happiness in my life

My beloved husband for his endless love and support

My honey bunny sweetie "Mila" your tears inspiring me

All my lectures especially Mrs. Sri Muniroch

and All of my friends in English Letters and Language

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motivation and guidance

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In the name of Allah, the beneficent the merciful praise belongs to Allah, the Lord of the universe who has given the inspiration to me (the writer) so that I can finish writing this thesis. The involution and greeting may so and so happen poured down to our prophet Muhammad saw.

Finishing this thesis is not a simple thing at all and I have to spent my great deal of time and really give me a valuable experience to my advisor: Sri Muniroch, S.S., M.Hum. for her invaluable guidance as well as her constructive suggestion. I also want to express any sincere thanks to:

1. The Rector of UIN Maulana Malik Ibrahim Malang, Prof. Dr. H. Imam Suprayogo who gave the chance for me to study in this university.
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8. Everyone that I can not mentioned all their names, thank you very much for your support, togetherness, and experience.

The writer realized that this thesis is still far from being perfect. As the human being, it is possible that there are some weaknesses in this thesis; it is because of the writer's limited knowledge and experience. So, criticisms and suggestions from the readers are always hoped in order to make it not so far from being perfect. The writer hopes that this thesis will be useful for the readers and other researchers who are interested in studying about literature.

Malang, 1st August 2009

The researcher

ABSTRACT

Rohmah, Anisatur 2009. An analysis on Style and Tone of Lewis Carroll's *Through the Looking-Glass*. Thesis, English Letters and Language Department, Faculty of Humanities and Culture, State Islamic University Maulana Malik Ibrahim of Malang.

The Advisor : Sri Muniroch, S.S., M.Hum.

Key Words : Style, Tone, and Fiction

Style and Tone are the elements of fiction. Style is said as the writer's language to perform his or her work. The role of style in a work of fiction is an important and complex one. Each writer has different style and tone in his or her work. Writers have the way to use language, select and arrange words to say what they want to say. On the other hand, they also have attitude toward the subject matters, characters, or audience.

Style encompasses elements such as word choice, syntax, sentence length and structure, and the presence, frequency, and prominence of imagery and figures of speech. Word choice and sentence structure help to create a tone, which may be intimate or distant, bitter or affectionate, straightforward or cautious supportive or critical, respectful or condescending.

Tone is a writer's attitude toward his or her subject matter and reader that include humorous, nostalgic, affectionate, serious, melancholy, sarcastic, elated, and angry condition. Furthermore, tone is the narrator's predominant attitude toward subject, whether the subject is place, event, character, or idea.

This study is aimed at answering the following two research problems. The first is what kinds of style are used in Lewis Carroll's *Through the Looking-Glass*? The second is what kinds of tone are resulted from Lewis Carroll's *Through the Looking-Glass*? The objectives of this study are based on two items of two research problems. First of all is to identify the kinds of style used in Lewis Carroll's *Through the Looking-Glass*. The second is to identify the kinds of tone resulted from the style of Lewis Carroll's *Through the Looking-Glass*.

The research design used in this study is literary criticism. By using literary criticism, the researcher wants to make an evaluation in form of analysis the work, to explain the researcher interpretation of the work, or to provide readers with other relevant information. Further, this research uses structuralism because the researcher analyzes the intrinsic aspect of the novel.

The result of this study shows that the style which is used in the Lewis Carroll's *Through the Looking-Glass* in the matter of diction is formal and it is also combined between denotation and connotation. The writer applies lots of imagery that includes simile and personification that become a part of figurative language. In syntax, the writer tends to use paratactic style and most of sentences include simple sentence. The tone of the story is the middle tone since the writer presents an accurate picture of things as they are to the readers and the story doesn't show about tragic, satiric, sentimental and other.

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CHAPTER I

INTRODUCTION

1.1 Background of the Study

Everyone needs beauty in his or her life. Since the invention of language, one has enjoyed hearing and reading stories, participating in the fictional experiences and adventures of imaginary people. The bedtime stories are read to the children, the thrillers and romances are taken from mass-market magazines, and the historical novels and inspirational fiction are often enjoyed by elderly people. Most people consume literary works just for spending their free time or getting pleasure and entertainment. Actually, the purpose of reading literary work is not only that the writer wants to help the readers to think about the real life through reading the literary work. More than two thousand years ago, the roman's poet Horace claimed that literature was "sweet" and "useful". Since then, literature has been traditionally understood, at least in western cultures, as having the dual purpose of entertaining and educating its audience (Thomas R.Arp and Greg Johnson, 2002:51). Literary text is constructed in effect as objects of beauty of literature.

Literary work is a result of the writer's creation based on his or her imagination. Literature is a fiction which is the result of creation based on emotion that can reveal the aesthetic aspect whether it is based on its language or its meaning (Fananie, 2000:6). Most critics believe that language is a key aspect of literature and that there has to be enough language in work of it to be

considered literature (Griffith, 2006:13). Some theorists claim that storywriter use language in special ways. One of those ways, according to Rene Wellek (in Griffith), is emphasizing on connotative rather than denotative meaning of word. Scientists, for example, use language for its denotative value, its ability to provide signs that mean one thing only. Story writer, in contrast, use language connotatively to bring into play all the emotional associations words may have. Some kinds of literature, for example poetry, have more connotation than others. Meanwhile, realistic novels may contain precise denotative descriptions of physical objects. Most storywriters are sensitive to the emotional nuances of words (Griffith, 2006:14).

In addition, the Russian Formalists claim another use of language as defining quality of literature. The key to literatures, they say, is “literary” language, language that calls attention to itself as different from ordinary, everyday language. Language also represents the characteristics of literary work that shows the differences of each genre. Language is very important to show the literary genres because literary works are changeable overtime based on the changing of culture. The changing of literary work is related not only to the language but also to other aspects, such as, content, theme, and presentation (Fananie, 2000:9).

There are three genres of literary works: poetry, drama and prose. Each of them has different characteristics. In this research, the researcher will focus on analyzing one of the genres, in example prose. Novel is one of literary works in the form of prose. Novel can be appreciated for having many values and it is

based upon private relationship between the reader and the writer. Novels provide the reader with understanding the content more easily rather than short stories do. The novel writer describes more completely about the character, setting, and its resolution. This is not true for short story because the length of the novel is not the same as that of short story, which in turn causes some descriptions to be limited (Thomas R. Arp and Greg Johnson, 2002:53).

There are many elements of prose fiction, for example plot, character, setting, point of view, message, and other. To make story more interesting and better, the writer always presents those elements to the reader by showing a detailed picture about how people act and feel in their life. A good writer is able to compose good stories by applying each element whether intrinsic or extrinsic. Each of elements never stands on its own; they work together harmoniously to make a good and perfect story (Koesnosoebroto, 1988:83).

The researcher chooses two elements of fiction, those are style and tone. Every literary work, at least, possesses the qualities of style and tone. Style is said as the writer's language to perform his or her work. The role of style in a work of fiction is an important and complex one (Kenney, 1966:57). Each writer has different style and tone in his or her work. Writers have the way to use language, select and arrange words to say what they want to say. On the other hand, they also have attitude toward the subject matters, characters, or audience.

Style encompasses elements such as word choice, syntax, sentence length and structure, and the presence, frequency, and prominence of imagery and figures of speech. Word choice and sentence structure help to create a tone, which

may be intimate or distant, bitter or affectionate, straightforward or cautious supportive or critical, respectful or condescending (Kirszner and Mandell, 2004: 75).

Furthermore, the researcher has chosen Lewis Carroll's novel entitled *Through the Looking-Glass* which was published in 1871. It contains twelve chapters, which have adventure story that satirizes the social condition in England when the author was alive. In this novel, Carroll's language has become a part of literary reference that sifts down from generation apparently of its own volition.

Carroll traded conventional edification for thought-provoking entertainment, and his mixtures of wordplay, nonsense, adult-baiting, violence, nightmare, and comedy pushed the whole concept of writing for children light years ahead of the generally safe and sentimental didacticism of the earlier literature. Carroll entered the mind of the child to an extraordinary degree (<http://www.northern.edu/hastingw/carroll.htm>, accessed on June 10, 2007).

There is the philosophic and linguistic aspect of the novel which have always attracted most attention. It is here that Carroll was in his element. He was a mathematician and logician. Playing with language was whether did best. This work is centered in the concept of dreaming. *Through the Looking-Glass* offers the more complex idea that Alice and her adventure may be simply a part of the Red King's dream show.

In *Through the Looking-Glass*, language has the capacity to anticipate and even cause events to happen. Alice recites nursery rhymes on several occasions, which causes Tweedledum and Tweedledee, Humpty Dumpty, and the Lion and

the Unicorn to perform the actions that she describes in her rhymes. Rather than recording and describing events that have already happened, words give rise to actions simply by being spoken. Tweedledum and Tweedledee's quarrel begins only after Alice recites the rhyme about the broken rattle. Similarly, Humpty Dumpty's fall does not happen until Alice describes the events in the classic nursery rhyme. Language covers actions in *Looking-Glass World*, rather than simply describe them. The flowers reinforce this principle by explaining that a tree can scare enemies away with its "bark." In our language, there is no relationship between the bark of a dog and the bark of a tree, but in *Looking-Glass World*, this linguistic similarity results in a functional common ground. Trees that have bark are thus able to "bark" just as fiercely as dogs (http://www.sparknotes.com/lit/alice/themes_1, accessed on June 15, 2007).

The reason why the researcher chooses this novel is because Lewis Carroll is a great author and *Through the Looking-Glass* is one of his great works and bestseller. *Through the Looking-Glass* contains twelve chapters. The story is easy to be understood because this is children's adventure story colored with illustrations in each part of pages. The researcher will analyze only the intrinsic aspect of the novel, in example style and tone.

Prior to conducting this research, the researcher has found some references to get more understanding. The researcher has not found yet any thesis that analyzes Lewis Carroll's *Through the Looking-Glass*. Thus, the researcher tried to find out the study about the novel from the internet. The researcher found the study of Charles Bakhtin (<http://www.associatedcontent.com/12675/through>

[the looking glass. html](#), accessed on June 27, 2007). In his study he affirms that in *Through the Looking-Glass* Carroll uses menippean satire to criticize his society. He obviously does not agree with all the rules of the Victorian world. Carroll masks his views by placing them in the form of a whimsical children's story. Yet it is not merely a simple children story; it is a sophisticated satire that displays all of the characteristics of the menippea.

In addition, the researcher found the study of Katherin A. Lim (<http://www.enotes.com/nineteenth-century-criticism/alice-s-adventures-wonderland-through-looking>, accessed on June 27, 2007). She sees that social convention, rules of etiquette and authority are all parodied in *Through the Looking-Glass*. In Victorian times, proper etiquette meant everything and there were numerous rules present which governed proper behavior. One of this rules was a woman should never cut some one after encountering them socially or in a more familiar term, never fail to acknowledge their presence after being introduced. Nevertheless, in *Through the Looking-Glass* Alice encounters this rule when she becomes a queen.

In addition, Tanguay (1996) analyzes one of the intrinsic aspect of the novel, that is theme. He stated that one of *Through the Looking-Glass*' theme is "the loneliness of growing up". Alice believes that the loneliness is an inherent part of growing up, even in her dreams, she must face the transition into womanhood alone.

Those previous studies are used as the consideration in analyzing the novel *Through the Looking-Glass*. The first and the second study are different from this

study because both of them show the writer's critique about social life by using language in the form of satire and parody. The other study has similarity with this study in term of analyzing the intrinsic aspects of the novel. However, Tanguay's study analyzes the theme of the novel, not its style and tone.

All of the previous studies help the researcher to construct her research about style and tone. Whereas style and tone are very important in the story, of course, the researcher has academic reason to analyze Lewis Carroll's *Through the Looking-Glass* by using structuralism, that is considering *Through the Looking-Glass* as the reflection of the social life in which it was written by playing and manipulating the language. Based on the reasons above, the researcher intends to conduct a research entitled "An Analysis on Style and Tone of Lewis Carroll's *Through the Looking-Glass*."

1.2 Statement of the Problems

Related to the background of the study, the researcher formulates the problems of the study as follows:

1. What kinds of style are used in Lewis Carroll's *Through the Looking-Glass*?
2. What kinds of tone are resulted from the style used in Lewis Carroll's *Through the Looking-Glass*?

1.3 Objectives of the Study

Based on the above problems, this study is aimed to reach the following objectives:

1. to identify the kinds of style used in Lewis Carroll's *Through the Looking-Glass*
2. to identify the kinds of tone resulted from the style of Lewis Carroll's *Through the Looking-Glass*

1.4 Significance of the Study

The result of this research is expected to give both theoretical and practical contribution.

Theoretically, the result of this research might develop the study and analysis of literary works related to, especially, the study of *Through the Looking-Glass* and the study about intrinsic aspect of the novel, especially, style and tone.

Practically, this study is expected to be useful for other students who need the information about style and tone employed in *Through the Looking-Glass* for supporting the previous studies especially to structuralism research used for further analysis in the same studies. It is expected to be one of input in literary criticism and to give additional knowledge on how to analyze intrinsic aspect in the novel. This study is very useful for the writer because by conducting this research the writer is encouraged to apply the theory of literary study especially literary criticism. The writer hopes that this study can be used as a model in conducting similar studies.

1.5 Scope and Limitation of the Study

In order to have more detailed discussion, the researcher investigates the data and limits her analysis on the style and tone. The researcher intends to explain the style and tone used in Lewis Carroll's *Through the Looking-Glass*. The discussion involves the diction and imagery, especially in the form of narration so that it can reveal Lewis Carroll's style in *Through the Looking-Glass*.

1.6 Research Method

Method is an important thing in a research because it has function to make the process of investigation easier. By using the method, it is hoped the result of research can give a scientific contribution to the readers. Giving picture of what have been done in this study, this section discusses the method used in this study which consists of research design, data source, data collection, and data analysis. They are explained as follows:

1.6.1 Research Design

The researcher uses literary criticism as her research design because it is the only research design that is directly related to literary works. Literary criticism is primarily concerned with discussing individual work of literature (Peck and Coyle, 1984:1). This is to try to decide what the books or literary works are about and how they work. Also, it is useful to have some broader information about literature so that it can make the readers understand the works they are studying. In addition, Pradopo states that literary criticism is the study that tried to directly

investigate literary works by analyzing giving the judgment of the literary works, and identifying whether they have artistic value or not (1994:9).

Abrams (in Pradopo, 1994:11) defines literary criticism as the study related to definition, classification, analysis, and evaluation; in literary criticism, the work is analyzed through its structure or norms, investigated and checked one by one by using certain theories. After that, the evaluation of the works will also decide whether the literary works have value in which to look it up as an intact unity according to the method of literary study.

This research has specific purpose; that is, to make value judgment on a work, to explain his or her interpretation of the work, and to provide readers with relevant information. In general, it is intended to enrich the readers' understanding of the literary work.

There are many approaches that can support the literary criticism, but the researcher uses structuralism as the approach because for her analysis is focused on the intrinsic aspect of the novel, in example style and tone. Structuralism is structural analysis that is more objective because it is based upon the literary work itself. Endraswara (2003:51) adds that this analysis is objective because it is focused on intrinsic aspect of the literary work. The intrinsic aspects of literary work, such as the idea, theme, setting, characterization, character, style, and other, are viewed to work together to reach a full meaning on the text.

For this reason, Smith (in Endraswara, 2003:52) says that the structural analysis of literary work is related to the ontological structure of the work of art. From this statement it seems that literary work, as an organized whole, has various

constituent; each structure has interrelations and mutual dependencies. Jean Peaget (in Pradopo, 2002:269) adds that structuralism has three basic concepts: First, the wholeness; each part or structure is adapted with intrinsic aspect to reach its benefit. Second, transformation; it transforms each structure to form new materials. Last, self-regulation; literary work does not need other aspects from the outside to transform itself because that structure is autonomous.

1.6.2 Data Source

In this research, the data source is the novel itself, *Through the Looking-Glass* written by Lewis Carroll. This imaginative novel was published in 1993 by Everyman. This novel is one of the greatest children novels of the 18th century and it is also written and published in response to the great success of *Alice's Adventures in Wonderland*, which consists of twelve chapters. This is very interesting novel because it is contained a series of pictures which had drawn to accompany the text.

1.6.3 Data Collecting

The data of this study are collected through the following steps: First, the researcher reads the novel until she gets the complete understanding overall Lewis Carroll's *Through the Looking-Glass*. Second, she codes the dialogue, sentences, or phrases and makes notes from the novel related to the objectives of the study. Next, the researcher selects and picks the data up referring to the problems; finding style and tone used by the writer in his novel. Finally, she arranges the

data systematically in accordance with the style and tone used by the writer in his novel.

1.6.4 Data Analysis

After the data have been collected, the researcher begins to analyze them into some steps as follows:

Firstly, the researcher classifies the texts into some categories, that is, giving some theories related to style and tone. After that, the researcher starts identifying the style and tone in Lewis Carroll's *Through the Looking-Glass*.

Secondly, the researcher identifies the novel's narration or dialogue to know the style and tone of the novel.

Finally, the researcher draws the conclusion based on the result of data analysis.

1.7 Definition of the Key Terms

To avoid misunderstanding because of different terms used by different researchers, the definitions of the terms used in this study is given below:

1. Style : a manner of writing that is characteristic of a particular writer;
historical period or type of literature
2. Tone : a quality of style that reveals the attitudes of the author toward
his subject and his audience
3. Diction : the choice and use of words
4. Imagery : imaginative language that produces pictures in the minds of
people reading or listening

CHAPTER II

REVIEW OF RELATED LITERATURE

2.1 Literature

Literature is commonly understood as writings or books valued as works of art. However, literature cannot be separated from language because, in creating a literary work, the author always uses language as its medium. According to Todorov (in Koesnosoebroto, 1988:1) literature is a kind of extension and application of certain properties of certain language. The reason is that language is an instrument to communicate with others. In everyday life, people need language to express their ideas, feelings, or wishes to others.

The word “literature” originally means all written language so that literature is more formally described as a writing expression and form in connection with ideas of permanent and universal interest. Kelley Griffith (2006:21) argues that literature is always an expression of individuals who compose it, whether their personalities, emotions, styles, tastes, and beliefs are involved in their works.

In addition, Culler (1997:27) says, “literature is a speech act or a textual event that elicits certain kind of attention.” It contrasts with other sorts of speech acts, such as imparting information, asking question, or making promises. Most of the time which leads readers to treat something as literature is that they find it in a context identified it as literature; in a book of poems or a section of magazine.

Connolly in Koesnosoebroto (1988:1) when introducing literature also raises questions for the reasons of reading literature. He answers that people read literature because of hunger for information, or entertainment, or consoler; because of hunger for truth that seems to grow by what it feeds on. People read to find themselves and their world, to assess their special roles in the universe to learn the meaning of the personal struggles in which they engage.

On the other hand, literature not only provides enjoyment for the readers but also gives something more important to their life. Literature as human being believes will expand their mind or quicken their sense of life. For this reason, the art of literature expresses the aesthetic value or sense of beauty by combining selected values. Literature is aesthetic; it gives pleasure. The aesthetic quality of literature is hard to define and to describe. The pleasure of literature rests in the way authors use literary conventions, such as metaphor, plot, symbolism, irony, suspense, themes, and poetic language.

In making a classification of literature, Connolly mentions three characteristics of literature. *First*, literature has power. The use of language in certain piecework of literature may create a powerful emotional impact in the reader's mind. A work of literature makes use of words producing multiplication of images that sometimes lead people to action. *Second*, literature is vivid, that is, literature gives lifelikeness to the reader. *Third*, the language of literature is clear; the description of its elements is classified clearly by the writer.

However, many works of literature are "fictional" in the sense that something in them signifies that readers may set them apart from the context of

real life. Griffith says (2006:15) that a work can be fictional in two ways. First, the writers make up imagination to some or all of the material. This property explains why literature is often referred to as “imaginative literature”; its features do not exist in the real world. In fantasy fiction, for example, human beings fly, perform magic, remain young, travel through time, metamorphose, and live happily ever after. Second, the fictionality of literature lies also in the artistic control the writer exercises over the work. This artistic control has the effect of stylizing the materials of the work and thus setting it apart from the real. This effect occurs even when the material does accurately mirror the facts of real life or when it states ideas that can be verified in actual experience.

In addition, reading and understanding a literary work gives pleasure. The pleasure of literature rests in the way the writer uses literary conventions, such as metaphor, plot, symbolism, irony, suspense, theme, and poetic language. Through the play of language, selection of details, inclusion of metaphor, irony, and imagery, the writer makes the work an artifact, an object of enjoyment and contemplation in itself. As the result, literature cannot be separated from its structure of the creation of the literary work itself. In works of literature, all elements combine to form an overall order and an overall coherence.

2.2 Structuralism

In analyzing a literary work, people can use some steps to understand the work they are studying. Therefore, literary work can be analyzed or evaluated based on the intrinsic and extrinsic aspects. Intrinsic aspects can be investigated

through the elements of the works itself. Whereas, extrinsic aspects can be analyzed through the relationship of the content with the outside terms, that is, people can use some approaches, such as biographical, sociological, psychological, and other.

Structuralism approach is one of the approaches used in literary research. It is regarded as a theory and an approach, because there is relationship between theory and approach. It is regarded as a theory because structuralism is an analytical instrument, while as an approach because structuralism is used as a way to reveal a literary work. Structuralism is a way of thinking about the world especially related with the conception and description of structures. For this reason, literary work is a phenomenon that has structure and each structure work together to produce a meaning.

Structuralism is a philosophical concept that considers the world as structural reality. This approach has been developed since Greek period, and Aristotle introduced its concept of *wholeness, unity, complexity, and coherence* (Fananie, 2000:114). As the result, each element in a structure cannot produce a self-meaning, nevertheless a meaning is depending on the coherence of each element. It shows literary work as a structure; it consists of systematic elements that have interrelation to each other. In other word, independent element has no meaning because a meaning depends on interrelation among the elements. The meaning of literary work can be understood and valuable whenever based on the function of the whole element of literary work. As the result, the wholeness of element is more valuable than the independent element.

In addition, Jean Peaget (in Pradopo, 2002:269) affirms that structuralism has three basic concepts, that is, the wholeness, transformation and self-regulation. The wholeness means that each structure is a totality of unit and its element can be separated from its structure. Meanwhile, transformation means that each structure is not static, so that we use transformation process to form new material. Finally, self-regulation means that literary work does not need other aspects from the outside world to transform itself because structure is autonomous.

Structuralism cannot be separated from Saussure's concept of linguistic, in example "sign and meaning" or, as stated by Luxemburg (1989:36), *significant-signifier* and *paradigm-syntagm*. Structuralism concerns with the operations of and relations between the signifiers, rather than with the looking outside of the system of language at the signified. Furthermore, paradigm-syntagm is used to limit poetic function. As the result, literary work can be analyzed from the text itself because form, content, and significance are autonomous. Moreover, structuralism attempt to focus on the text itself, rejecting interpretation in favor of a description of the text's operations. Structuralism also ignores history (Patrick Grant, 1992:118), which is employed to develop historical and expressive research.

Structural analysis is considered more objective than other analyses because literary work is self-evaluated and regarded independent from other aspects outside it. Literary work has an aesthetic value because it is unrelated with the other aspects. Structuralism uses egocentric approach to interpret the literary

work; it means that the interpretation is focused on literary work itself because it is regarded as an individual text. All aspects of literary work are viewed to have meaningful artifact which consists of some elements of the text, such as idea, theme, plot, setting, characterization, character, style, and other.

For the above reason, Smith (in Endraswara, 2003:52) considers the structural analysis of literary work as the analysis on ontological structure of the work of art. From this statement it seems that literary work, as an organized whole, has various constituent; each structure have interrelations and mutual dependencies. However, as a literary approach, structuralism has weakness in giving the meaning of literary work because it ignores the extrinsic element. It seems that structuralism is isolated from its social relevancy, far from the history, and separated from the aspects of humanity. Kuta Ratna (2004:92) also adds that structuralism removes literary work from its source, that is, history and social culture.

There are many steps to conduct structural analysis. *First*, the researcher has to know about literary structure based on its genre and its element to enable him to draw the beneficial literary structure easily. *Second*, the researcher reads the literary work carefully to identify all aspects of literary. *Third*, the first aspect to be analyzed is the theme because it is related to other aspects of literature. *Fourth*, plot, conflict, point of view, style, setting, and other intrinsic elements are analyzed after the theme is identified. *Fifth*, each elements have to be related each other to produce meaning. *Finally*, the interpretation has to be based on the

importance of each aspect; ignoring the relation of each aspect can lead into deviate and incomplete meaning.

In short, literary work is very attractive to be analyzed through structural analysis. Based on the preceding description and explanation, the research is intended to investigate and analyze Lewis Carroll's *Through the Looking-Glass* by using structuralism approach. Before discussing structuralism in the novel, the researcher has to look at two structural aspects that are very significant in the novel, in example style and tone.

2.3 Style

There are many elements of novel, such as plot, setting, character, point of view, theme, structure and technique, style, and tone. These elements have their own functions to build the literary works to be more alive and interesting. Style is usually limited to mean the element of language, including, words, syntax, punctuation, and so on. It may reflect an author's originality in writing. Style is the most significant aspect of the fictional technique, although it is limited strictly to elements of language used by the writer. Kenney (1966:57) states that the role of style in work of fiction is an important and complex one.

When we talk about style, there will be many interpretations because this term has a number of meanings. Krizsner and Mandell (2004:175) explain that style is the way in which a writer uses language, selects and arranges words to say what he or she wants to. This shows that language has an important role for the writer, that is, as a medium to express his or her ideas, feelings, or wishes to the

readers. This description is quite similar to Kenney's conception, but it is stressed on its character of language, in example "style is a writer's characteristic way of using language." In general, as Kennedy says (in Koesnosoebroto, 1988:126), style refers to the individual traits or characteristics of piece of writing, that is, writer's particular ways of managing words that are recognized as habitual or customary. When people read a literary work, such as a novel, they will recognize the words used by the writer as habitual and customary words as they use in daily life. This also shows that literary work is a representation of the reality. The writer uses his or her style to show his or her difference from other writers' style.

In addition, Dube, Franson, Parins, and Murphy (in Koesnosoebroto, 1988:135) try to define style as the author's distinct manner of writing; it is how the author expresses his or her material. From this definition, it can be concluded that style accompanies a writer's every technique and application of language.

Every writer has different style in his or her work. Style reflects the words that particular author perceives to show his attempt. Nevertheless, style, as it has been used commonly, is only one aspect of fiction technique. This style will only works well if it is related to other aspects of fiction. The aspect of point of view, for example, will have a determining effect on style, and vice versa will be determined by it. Whoever is seeing or telling the story must see and talk in a way that works with all. In the aspect of characterization, the writer uses all characters to speak the language of his or her word. Its relation to other aspects of the writer's word will determine what happens in to the characters related to the plot of the story in the particular time and place.

Unity of style in fiction expresses the mind and personality of its writer, it does so indirectly. Making a plot is not a direct form of self-expression. Style is not sufficient to unity of work of fiction in which the other elements are incoherent. However, style can work in cooperation with the other elements of fiction to produce a final unity. As the result, there is a relationship between all aspects of literary work, especially fiction, with style. Tarigan (1986:154) adds that all aspects of literary work are interrelated to show the way of its writer in setting and arranging all his or her material to get its effect.

The old axiom says that “style is the man”. According to Schorer (in Koesnosoebroto, 1988:130) style is the tone of man’s voice, the light of his vision; it is the quality that marks off his kind of feeling, his kind of imagination, and his kind of subjects. It is relevant to consider style in fiction. Part of experience of the total work of fiction is the readers’ sense to the writer, their awareness of and response to the qualities of his mind and personality. In addition, the writer reveals these qualities nowhere more clearly than his style. The choice of words and the arrangement of words into large units such as phrase, sentence, and paragraph are not merely mechanical processes. A writer’s style can reveal to readers his way of perceiving experience and organizing his perceptions.

Abrams (in Koesnosoebroto, 1988:133) mentions the classification of style in the theory of rhetoric. Style, he argues is classified into three main levels: *the high (grand)*, *the middle (mean)*, and *the low (base or plain) style*. He also states that style can be classified according to the literary period or tradition (“the metaphysical style”; “Restoration prose style”); according to its’ influence in

literary work (“Biblical style”); according to the type of use (“scientific style,” “journalese”), or according to the distinctive practice of an individual author (the “Shakespearean” or “Miltonic style”, “Johnsonese”).

The level of style in a literary work must be appropriate to the writer and the position of its literary genre. Northrop Frye (in Koesnosoebroto, 1988:133) introduces a variant of ancient and long-persisting theory of stylistic levels in literature. He makes a basic differentiation between *the demotic style*, which is modeled on the language, rhythms, and association of ordinary speech and *the hieratic style*, which employs a variety of formal elaborations that separate the literary language from ordinary speech. Frye then proceeds to distinguish *a high, middle, and low* level in each these classes.

Every story has its own style; whether high, middle, or low; whether simply good or bad. High, middle, or low are terms that suggest the distance of writing to ordinary speech. Good or bad are terms that refer to the exactness with which the writing expresses the subject. The usual purpose of literary analysis demands that people are able to describe and evaluate the material they are examining (Kenney, 1966:58). To describe the writer’s style on its own terms, the particular qualities of writer’s style should be isolated, without judging the individual qualities or style as whole, although in the discussion of literature, people tends to come at last to the act of judgment.

Style has many contributions to the fiction As Schorer (in Koesnosoebroto, 1988:131) mentions six contributions of style to the fiction.

- 1) Style sets the tone of the story; it means that style conveys the author's feeling about his subject. What he has to say about his subject, his theme, is a large number of the details he selects from the potential totality of situation, and how he himself responds to that theme is a matter of his verbal selection.
- 2) Style evaluates the subject. It means that style not only invests the subject in attitude, but, in sense, explores the subject, searches out the exact quality of the thing, and tells the audience how to weight it.
- 3) Style conducts the quality of the emotional and intellectual awareness of the characters within the story, and the movement from one stage of awareness to another. A writer may reveal how the character act and communicate from their presence in his style.
- 4) Style has a structural function in any story. It is the chief element within which the story exists, that is, creates an architectural as well as a tonal unity, through the use of certain kinds of figures of speech in pattern, or through the use of repetition in using words and phrases that take on the function of figures of speech.
- 5) For all these reasons, style creates the atmosphere of any story, whether character or place. It is the reason that one story by an author of individual character is recognizable. It means that what people seem to see through is really what they are seeing.
- 6) Style is the means that the writer must use if he or she is attempting to push fiction beyond its traditional condition through the experiment. Every story is

a special effect but some stories attempt what appears at one to be a specialized subject.

For the above contributions of style to the fiction, it is no wonder to say that style has an important role in a work of fiction and it is the complex one. Style must also be appropriate to everything else in the work, then, it is like every element of fiction, in example it must ultimately be judged by its contribution to the artistic whole.

In conclusion, style is the writer's way of using language. Style covers everything the writer does with words, including his way of arranging words into such larger units as sentences. Many stylistic options are available to writers; language must be consistent with the writer's purpose and with the effect he or she hopes to create. Just as writers may experiment with point of view or manipulate events to create a complex plot, they can adjust language to suit a particular narrator or character or convey certain themes. For the purpose of simplification, this section will be discussed under three headings: diction, imagery, and syntax.

2.3.1 Diction

According to Hall (1983:117), the word *diction* refers to the writer's choice of an individual word. Diction means simply the writer's choice of words. From diction people recognize the choices the writer has made and inferred with possible reasons from which he or she has made. The assumption is that any choice may be significant and that the sum of choices in a whole work will

certainly be important. According to Kenney (1966:60), when people attend the diction of story or novel, they look for the author's guiding principles of selection, for hints of pattern in the choices he has made. They might investigate diction in the total body of the writer's work to discover what kind of choices the writer habitually makes and for what reasons.

The level of diction is measured by how formal or informal language of a story is used. Kriszner and Mandell (2004:177) state that the formality or informality of a story's language could reveal a good deal about who uses the language. Formal diction is characterized by elaborated, complex sentence, objective, and detached tone. The speaker avoids contraction, shortened word forms, regional expression and slang. He or she may also use *one* or *we* instead of *I*. Formal language may be stiff and stilted, far from everyday speech.

Formal diction is used by a narrator or by a character to indicate erudition, a high educational level, a superior social or professional position, or an emotional detachment. When one character's language is significantly more formal than others', he or she may seem old-fashioned. As the result, the character becomes ridiculous because the narrator's language is noticeably more formal than that of the character, and the narrator may seem very superior. Thus, the level of diction conveys information about the characters and about the narrator's attitude toward them.

On the other hand, slang, contractions, colloquial expression, shortened word forms, incomplete sentences, and a casual and conversational tone characterize informal diction which is consistent with everyday speech. A first-

person narrator may use informal style, or characters may speak informally. In either case, informal style tends to narrow the distance between readers and text.

In addition, some considerations of the denotations and connotations of the words chosen by the writer might also appear in the discussion of diction. The term denotation is simply dictionary meaning and connotation is the suggestion and association aroused by it. A number of different words may have essentially the same denotation while differing significantly in the connotations. An example of connotation is the word “mother”, whose denotation is simply “female parent” but whose connotation include such qualities as protection, warmth, unqualified love, tenderness, devotion, mercy, intercession, home, childhood, and the happy past.

According to Rene Wellek (in Griffith, 2006:13), the writer emphasizes more on connotative rather than denotative meaning of words because the connotative meaning brings into play all the emotional, the irrational, and the subjective matters. Some kinds of literature, for example poetry, rely more heavily on connotation than the other. Realistic novels, in contrast, may contain lots of denotative descriptions of physical objects.

The first question to raise in any particular analysis is to what extent the writer exploits the suggestive power of language based on the connotations of words. For this question, Kenney (1966:61) suggests that some writers choose a diction in which there is a minimum suggestion or connotation and a maximum statement or denotation. He also adds that other writers seem to make suggestiveness of their only principle of selection. The lack of it in a given

writer's diction will always be relative. A language without connotation is impossible in fiction, and a language without denotation means nothing at all.

2.3.2 Imagery

The terms "image" and "imagery" may have different meaning in different contexts. In our discussion an image is the evocation through words of a sensory experience, while imagery is simply the collection of image in the entire work or in any significant part of work (Kenney, 1966:64). According to Griffith (2006:179), imagery include words and phrases that describe what is seen, heard, smelled, tasted, or touched which have significant impact on a story.

A writer may use a pattern of repeated imagery to convey a particular impression about a character or situation or to communicate or reinforce a story's theme. In making classification of imagery, Kenney (1966:64) divides it into four categories as follows:

1. *Literal image*. It is an extension in the meaning of words which include all aspects of the fiction; person, place, things, and their relationship in action. A basic function of literal imagery is to satisfy the readers' demand for specific, concrete detail, their desire to know how things look, sound, smell, taste, and feel. It contributes to the vivid representation of experience that people expect from the best fiction. Carroll's reference to the pack of cards is an example of literal image. The pack of cards reflects the prominent role of chance in a game of cards. Carroll makes adaptation into a kind of a game by turning the court into deck of cards. Alice also has to adapt to a very difficult game of croquet.

Part of her problem is realizing that no one else is paying any attention to the rules; sometimes, learning to play means more than learning the rules.

2. *Recurrent image*. It refers to the image which takes a suggestive power, arousing associations with barrenness, sterility, impotence, and frustration where all of which are relevant to the meaning. Recurrent imagery consists of a number of repetitions of the same image or the frequent occurrence of images that all relate to a single theme. The image may be entirely literal or may be mixture of the literal and figurative. An example of recurrent image is “dream” in Lewis Carroll’s *Alice’s Adventures in Wonderland*. The story follows Alice through the various episodes of Wonderland so that people experience her adventures through her impression of rabbit hole, the pool of tears, and the queen’s croquet ground as illogical inventions of her dreaming mind.
3. *Figurative images*. It is sometimes called “trope” or more commonly “figure of speech”. It includes simile, metaphor, and personification. Simile is an explicit comparison of dissimilar object which involves the use of such comparative words as “like” or “as”. For example, Robert Burns writes in his poem “My love is like a red, red rose”. There is an explicit comparison of dissimilar object between love and rose. Metaphor shows one thing described in term of another. If Burns said, “My love is rose” it would have been a metaphor. By using simile and metaphor, writers can indicate a particular attitude toward characters and events. While, personification consists in giving the attributes of human being to an animal, an object, or a concept. It is really a subtype of

metaphor, an implied comparison in which the figurative term of the comparison is always a human being. As Keats describes, autumn as a harvester “sitting careless on granary floor” or “on a half-reaped furrow sound asleep”, he is personifying a season. Personification differs in the degree to which it asks the reader actually to visualize the literal term in human form. In Keats’ comparison, the readers are asked to make a complete identification of autumn with a human being. Peck and Coyle (1984:143) adds that personification makes the idea seem solid so that people can understand it, but it also serves to relate the season to human life so that the theme becomes relevant to them. As the result, the frequency with which a writer resorts to figurative imagery is an important quality of style.

4. *Symbol*. It is a kind of image which is different from other images in the use to which it is put. One kind of symbol which is very popular is language. However, as a symbolic system, language is limited. As the result, language does not have a name for everything. A literary symbol is the author’s attempt to name human experiences that ordinary language, literal or figurative, is inadequate to deal with. This is the more formal definition of symbol, in example it evokes a concrete, objective reality and suggests an additional “level of meaning” beyond that reality. The writer’s use of symbols is continuous with the process of language that people know. The green light called a “valley of ashes” in Fitzgerald’s *The Great Gatsby* is an example of a symbol. Fitzgerald invests this area with symbolic meaning. He associates it with moral decay, urban blight, the oppression of the poor by the wealthy,

meaninglessness, hell, and violent death. At one point he connects the eyes with failure of vision, at another with God, who sees all things. However, readers never know exactly what the “valley of ashes” represents; it resonates with many possible meanings, and this resonance accounts for its powerful suggestiveness.

2.3.2 Syntax

This essential element of style refers to the way in which writers construct their sentence. Koesnosoebroto (1988:129) adds that syntax is grammar or sentence structure, and is as characteristic length of style as word-choice. Moreover, syntax sometimes is used loosely to mean grammar. Grammar, however, is much wider than syntax, involving the study of every aspect of the system of language. On the other hand, syntax is concerned with the placing and relationship of the units of language within sentences. More simply, syntax refers to the way in which word order affects meaning (Peck and Coyle 1984:147)

Most sentences follow a pattern of subject, verb, and object. This is the normal syntactic structure of English. Indeed, the first thing to notice about literary work is the way in which the sentences are written, how the words are arranged differently from ordinary or everyday language.

There are many technical terms for describing syntax. Peck and Coyle (1984:147) mention one feature which is useful to differentiate between hypotactic and paratactic sentence. A hypotactic sentence is one using subordinating conjunctions, such as, *when*, *how*, *which*, and *though* which serve to

create an involved, complex structure where series of subordinate clause are employed. On the other hand, a paratactic sentence occurs when clauses are joined together by words such as *and*, *or*, and *but*, with the result that the sense is altogether much simpler to follow. Both types of sentence can be found in Milton's sonnet on his blindness, 'When I consider how my light is spent', in which the structure of the first eight lines is hypotactic, while the rest of the poem is paratactic. The result is a striking contrast between the poet's struggle to make sense of life and the idea of God's order.

Analyzing a writer's syntax we concerns with the characteristic length of his or her sentences, the proportion of simple to complex sentences, and so on. From the above explanation, it can be concluded that different writer has different use of syntax in writing his or her story. Many writers have sentences that are characteristically longer and more complicated in structure than the others do. This indirectly reflects each writer's personal vision of life.

2.4 Tone

The most important function of style is its contribution to the establishment of tone in the work of fiction. It means that there is connection between style and tone in the work of fiction. Style is the author's distinct manner of writing, while tone is the attitudes of the writer toward his or her subject and audience (Kenney, 1966:69). Tone is also the value that style or gesture gives to words (Hall, 1983:117).

According to Dube (in Koesnosoebroto 1988:135), tone is a writer's attitude toward his or her subject matter and reader that include humorous, nostalgic, affectionate, serious, melancholy, sarcastic, elated, and angry condition. Furthermore, tone is the narrator's predominant attitude toward subject, whether the subject is place, event, character, or idea (Griffith, 2006:39). Moreover, tone is an aspect of point of view since it has a great deal to do with the narrator. The narrator conveys his or her attitude through the way narrative devices are handled, including choice of words.

A writer of fiction cannot avoid a central concern with the tone. He or she must adopt an attitude toward his or her characters and toward his or her readers. That attitude is usually spoken in terms of serious, playful, amused, and sober situation. The readers also must pay attention to tone in fiction; otherwise, they will seriously misunderstand what the writer is saying, just as in his everyday life, he might misunderstand another person's intention if he takes a joke seriously.

Kennedy (in Koesnosoebroto 1988:126) similiarizes the tone of a story as the tone of voice. Tone of voice in dialogue is only a small part of writer's concern and he is limited in how he can reveal it. Tone of a story is a greatest importance which involves the total pattern of language use and the total choice of details. Tone of literary story will be too rich and complicated for one or two words, but to try to describe the tone of a story may be a useful way to reach the center and the whole story. The writer conveys tone with the choice of words and their arrangement in sentences.

There are many aspects of tone. The first aspect is *understatement*. It may be a way of avoiding commitments. The writer who understates does not commit himself very firmly to anything. On the other hand, the use of understatement may be as a way of calling the readers to react with the full power of his moral imagination (Kenney, 1966:70).

The second aspect of tone is *irony*. It is closely related to understatement, but is more clearly focused. Kenney states that irony in fiction consists of a discrepancy between what is stated and what is suggested. Hills describes irony as an aspect of tone, but in important ways it is involved in the aspects of plot and character.

There are four types of irony as mentioned by Griffith (2006:66). The first type is *verbal irony*. Most people use or hear it daily. This is used when a speaker says one thing but means another. It means that people say the opposite of what they mean. Another type is *situational irony* which involves a discrepancy between what are expected and what actually happen. The situation differs from what common sense indicates it is, will be, or ought to be. Authors often use situational irony to expose hypocrisy and injustice. The *attitudinal irony* refers to the results from what most people expect, whereas attitudinal irony results from what one person expects. In attitudinal irony an individual thinks that reality is one way when, in fact, it is very different. The last type is *dramatic irony* which occurs in play when character states or hears something that means more to the audience than to the character. Although dramatic irony gets its name from drama,

it occurs in all forms of literature. The key to the dramatic irony is the reader's foreknowledge of coming events.

The third aspect of tone is *hyperbole*. It is the opposite of understatement, or exaggeration used for rhetorical effect. The effect of hyperbole in fiction is dramatically heightening. The fourth aspect is *sentimentality*. It usually involves some exaggeration. It should not be confused with the legitimate use of hyperbole. The line between legitimate and illegitimate exaggeration is not always clear, and intelligent readers may sometimes disagree in their evaluation of particular passage. The last aspect of tone is *inhibition*, in example the writer's failure to give emotional weight to his material.

Based on the above explanation, it can be inferred that the writer's tone is often the most important way for readers to know what the story is about. For example, in stories presented in the omniscient-narrator manner, the readers may very often be given a direct statement from the narrator about what events are to follow. The writer's tone can be seen in every aspect of the story: in the language used, in parallels or ironies of plot, and the writer's attitude implicit in the way characterization is rendered. The tone of the story also gives an idea of what direction the action will take, just as to recognize whether what a person is about to say is serious or not by understanding the tone of voice he or she uses. Tone in fiction is describable: it can be tragic, or satiric, or sentimental, or whatever. Contemporary writers may shift tone in a story for a special reason and to achieve special effect. A consistency of tone or a control of tone is the author's best way of preparing readers for an appropriate turn of events in his or her story.

2.5 Previous Studies

Prior to conducting this research, the researcher had tried to find some references to get more understanding on the topic of the study. However, the researcher did not find any thesis that analyzed Lewis Carroll's *Through the Looking-Glass*. Thus, the researcher tried to find out the study about the novel from the internet. The researcher finally found a study of Charles Bakhtin (http://www.associatedcontent.com/12675/through_the_looking_glass.html, accessed on June 27, 2007). In his study, he tried to criticize the social life in the 19th century Victorian society in which gender hierarchy was strongly rooted. Women had never gone to an adventure, especially by themselves. In this study he used sociological method. As the result he found that Lewis Carroll used satire to disguise his feeling about Victorian time. He found that Alice does not fit into the strict Victorian world. She is very adventurous and very opinionated. She does not want to leave the *Looking-Glass World* until she has a good chance to explore.

He also stated that queens always play the important roles in the life of the society. They are the ones that travel and run things. The kings fade off into the background. If they do show up into the story, they are either having fainting spells or snoring away in the grass. In one of the first encounters Alice has in Looking-Glass world, the chess pieces are very tiny and alive. Alice picks up the king to set him on the table and he went into hysterics and fainted. In Victorian society, this was something a woman would have done.

The researcher found the study of Katherin A. Lim (<http://www.enotes.com/nineteenth-century-criticism/alice-s-adventures-wonderland-through->

looking, accessed on June 27, 2007). This study is related to the previous one, that is about social value. However, the later was focused on etiquette of Victorian society. For example, there are rules on the introduction of gentlemen to ladies. Moreover, Victorian social ritual merely entails primness with the stiffness. Nevertheless, she shows the readers the darker side of convention, that is, the authority of the elite to criticize rudely the child and others whom they perceive to be ignorant. Social convention and etiquette, Carroll implies, that triggers this phenomenon and has invaded Victorian society is transformed it into a farcical world of rude, hostile people reminiscent of the creatures in Wonderland.

Tanguay (1996) analyzes one of the intrinsic aspects of the novel, in example theme. He stated that one of *Through the Looking-Glass* theme is “the loneliness of growing up”. Alice believes that loneliness is an inherent part of growing up. Even in her dreams she is demanded to face the transition into womanhood alone.

Those previous studies are used as the consideration in analyzing Lewis Carroll’s *Through the Looking-Glass*. The first and the second study are different from this study because both of them show the writer’s critique about social life. The other study has similarity with this study in term of analyzing the intrinsic aspects of the novel. However, Tanguay’s study analyzes the theme of the novel, not its style and tone. All of the previous studies help the researcher to construct her research about style and tone. Whereas style and tone are very important in the story, especially in this novel the researcher considers that *Through the Looking-*

Glass as the reflection of the social life in which it was written by playing and manipulating the language.

CHAPTER III

ANALYSIS

In this chapter, the researcher will present the result of analysis on style and tone in the novel *Through the Looking-Glass*. The aspects of style in the novel which include diction, imagery, and syntax are discussed. The aspects of style in the novel are discussed chapter by chapter to find out the result easily. The researcher also will conclude the tone of the novel in the final of this chapter.

3.1 Style

There are many elements of novel, such as plot, setting, character, point of view, theme, structure and technique, style, and tone. These elements have their own functions to build the literary works to be more alive and interesting. Style is usually limited to mean the element of language, including, words, syntax, punctuation, and so on. It may reflect an author's originality in writing. Style is the most significant aspect of the fictional technique, although it is limited strictly to elements of language used by the writer. Kenney (1966:57) states that the role of style in work of fiction is an important and complex one.

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readers. This description is quite similar to Kenney's conception, but it is stressed on its character of language, in example "style is a writer's characteristic way of using language." In general, as Kennedy says (in Koesnosoebroto, 1988:126), style refers to the individual traits or characteristics of piece of writing, that is, writer's particular ways of managing words that are recognized as habitual or customary. When people read a literary work, such as a novel, they will recognize the words used by the writer as habitual and customary words as they use in daily life. This also shows that literary work is a representation of the reality. The writer uses his or her style to show his or her difference from other writers' style.

3.1.1 Chapter I

The first chapter of the novel *Through the Looking-Glass* tells the readers about Alice and her cats. In the story, Alice pretends that her cats can talk to her. She tells the cats about everything and even she is angry to her cat, Kitty.

The narration in this chapter shows a formal diction. It is proven by no use of slang, colloquial expression, incomplete sentences, and casual talk. As mentioned in the paragraph below:

But the black kitten had been finished with earlier in the afternoon, and so, while Alice was sitting curled up in a corner of the great arm-chair, half talking to herself and half asleep, the kitten had been having a grand game of romps with the ball of worsted Alice had been trying to wind up, and had been rolling it up and down till it had all come undone again; and there it was, spread over the hearth-rug, all knots and tangles, with the kitten running after its own tail in the middle. (*Through the Looking-Glass*: 112 - 113)

Here, the narrator is very concerned with the structure of the sentence. We do not find any slang language or even incomplete sentences and also we do not find any contractions in this paragraph. Every single sentence is spoken in complete structure without any omission. The use of formal diction is effective because it attracts the reader's imagination completely so they can imagine as if they follow and exist in the story.

In this chapter the narrator also uses a denotation. From the beginning of the chapter "But this is taking us away from Alice's *speech* to the kitten." (*Through the Looking-Glass*:116), the readers will find out that Alice tells many things to her cats, they are about the cats' faults, about what happen outside the house, and about the punishment that will be given to them. As Alice talks very much to her cats, the writer uses word *speech* rather than the words *talk* or *speak* or *say* and *tell* it selves but there is no hidden meaning from the word *speech* itself. As we know when the writer uses *speak* it will show that the writer say the word only. The use of *say* shows that the writer wants to tell something by using word. It is also not different when the writer use *talk* or *tell*, it means that the writer wants to give information and make something known. The use of the word *speech* seems to emphasize that the talk is so long hence, it resembles a speech rather than a conversation.

The writer also uses other denotation in the story. The combination between these two dictions seems to attract the readers' imagination. The writer shows it in the paragraph below:

She said afterwards that she had never seen in all her life such a face as the King made, when he found himself held in the air by an

invisible hand, and being dusted: he was far too much astonished to cry out, but *his eyes and his mouth went on getting larger and larger, and rounder and rounder*, till her hand shook so with laughing that she nearly let him drop upon the floor. (*Through the Looking-Glass*: 121)

From the quotation “*his eyes and his mouth went on getting larger and larger, and rounder and rounder*” above, we will find out that it is very easy to imagine how the King looks like that his eyes and his mouth are getting larger and rounder. This is because the word eyes and mouth are stated in explicit meaning; they are parts of human body. These two words are dictionary meaning and therefore, it is not difficult for the readers to understand them. The words larger and rounder show clearly that the eyes and the mouth become wider and bigger.

In this chapter, the narrator also uses figurative images, that are, simile and personification in explaining some objects. As in Alice dialogue below we can find it:

Do you hear the snow against the window-panes, Kitty? How nice and soft it sounds! Just as if some one was kissing the window all over outside. I wonder if the snow *loves* the trees and fields, that it kisses them so gently? And then it covers them up snug, you know, with a white quilt; and perhaps it says, "Go to sleep, darlings, till the summer comes again." And when they wake up in the summer, Kitty, they dress themselves all in green, and dance about -- whenever the wind blows -- oh, that's very pretty!" cried Alice, dropping the ball of worsted to clap her hands. "And I do so *wish* it was true! I'm sure the woods look sleepy in the autumn, when the leaves are getting brown. (*Through the Looking-Glass*: 116)

In paragraph above we can find a sentence “*Just as if someone was kissing the window all over side*”. The word *as if* compares subject *snow which is dropping out side the window* with *someone who was kissing the window* is a part of simile. Afterwards, the writer continues to explain some objects by using

personification. The writer immediately uses an act of *kisses* that is usually used for human to be used for *snow*. Even in the next, the snow is attributed as human who can speak, *perhaps it says, "Go to sleep, darlings, till the summer comes again."* Not only the snow, the trees and fields are also attributed as human who can wake up, dress, and dance. *"And when they wake up in the summer, Kitty, they dress themselves all in green, and dance about."* And finally personification is used to compare woods with human who is sleepy. *"I'm sure the woods look sleepy in the autumn, when the leaves are getting brown."* From the quotation above, we can find out that the writer emphasize a personification in the story. The writer gives attributes of human being to the snow, the trees and fields.

The use of personification in the paragraph above is effective because the writer wants to show that there is relationship between the character and its dialogue. From its dialogue the writer wants to show that the writer is a child, as we know that childhood is identical with the imagination world so they will speak with their surrounding whether it things, animals and plants.

As it concerns to the syntax used in the chapter I, it is found that the writer uses simple sentence.

The way Dinah washed her children's faces was this: first she held the poor thing down by its ear with one paw, *and* then with the other paw she rubbed its face all over, the wrong way, beginning at the nose: *and* just now, as I said, she was hard at work on the white kitten, which was lying quite still and trying to purr - no doubt feeling that it was all meant for its good. (*Through the Looking-Glass*: 113)

From the paragraph above, we can find out that the writer combines the sentences by using the word *and* which is very identical in paratactic style. The

writer tells the steps the way Dinah washed her children's faces. The result of this is the story becomes much simpler to follow.

3.1.2 Chapter 2

In the second chapter, Alice is in the garden of flowers in which all of the flowers are alive. They can talk and have feeling like human beings. Here, Alice is told by the flowers that there is one flower like her that is actually the Red Queen. Alice's meeting with the Queen is the beginning of Alice's journey in her journey and a start of her aim in becoming a Queen. The Red Queen tells Alice about how to become a Queen and shows how everything becomes so peculiar in the world of glass house.

Many of the dictions chosen by the writer refer to some kinds of denotation. One of the denotations stated is when Alice is considering whether she goes back to her previous place or continues her journey. As Carroll writes in his novel: "I'm *not* going in again yet. I know I should have to get Through the Looking-Glass: again - back into *the old room* - and there'd be an end of all my adventures!" (*Through the Looking-Glass: 127*)

The phrase *the old room* is used by the writer to refer to Alice's real room. The word *old* means the past that is intended to emphasize the very previous time. When it is combined with the word *room* it means the previous place before the recent place. In the story, the recent place of Alice is the world of glass house and the previous place is her real room. So, it is very clear that this phrase refers to Alice's real room. The word *old* also seems to give a connotation of boring and

ugly. Here, we can say that the writer wants to show to the readers that Alice's adventure in the glass house world is more attracting than her real world.

Some denotations are also found in this chapter. When Alice meets the Queen, the writer uses the denotation to describe the Queen. As in this quotation: "She had indeed: when Alice first found her in the ashes, she had been only three inches high - and here she was, *half a head taller* than Alice herself" (*Through the Looking-Glass*: 130)

From this quotation, we can understand that the Queen is taller than Alice for about a half of Alice's head. The word *head* is understood as a real head without any sense of other meaning. The writer wants to describe the Queen in a real and factual way that it creates a real imagination in Readers' mind.

Another denotation is used when Alice comes to a mysterious country. For some minutes Alice stood without speaking, looking out in all directions over the country -- and a most curious country it was. *There were a number of tiny little brooks running straight across it from side to side, and the ground between was divided up into squares by a number of little green hedges, that reached from brook to brook.* (*Through the Looking-Glass*: 133)

Here, the writer tries to describe how the country looks like. Although the situation of the country might never become a real in factual world, but the way of describing it is in a real and factual way. The word *brook* is very dictionary meaning that means little stream and the word *hedge* means bushes. By these words, the readers can catch the description of how weird the country is.

The writer also uses denotation when Alice views the garden of live flowers. As in Carroll narration: "However, there was the hill full in sight, so there was nothing to be done but start again. This time she came upon a large *flower-*

bed, with a border of daisies, and a willow-tree growing in the middle.” (*Through the Looking-Glass*: 125)

From the above narration, it can be analyzed that the phrase *flower-bed* in literal meaning means the bed which is made of flowers. But, in fact, the phrase means a large garden which is filled with flowers. The use of the word *bed* is intended to show that the garden is very rich of flowers and it seems that there is no empty space without any flowers.

Beside the denotation the writer also uses connotations. One of connotations can be found when Tiger-lily said to the flowers: “In most gardens,’ the Tiger-lily said, ‘they make *the beds* too soft - so that the flowers are always asleep.” (*Through the Looking-Glass*: 129)

The word *beds* is used again by the writer to refer to the soil. Different with the previous use of bed, in this quotation the word *bed* is intended to create a sense that the soil is a place for flowers to stay. The condition of a flower being planted is compared with the condition of human beings that are silent and sleep on a bed.

Another connotation can be found in the quotation below: “‘Hold *your tongue!*’ cried the Tiger-lily. ‘As if *you* ever saw anybody! You keep your head under the leaves, and *snore away* there, till you know no more what’s going on in the world, that if you were a bud!’” (*Through the Looking-Glass*: 130) The writer wants to mention the meaning of sleeping by *snoring*. Here, the meaning is almost similar but the word *snore* seems to create a sense of hatred or anger. We can feel that the

word *snore* has a more negative connotation than *sleep*. Beside connotation this word is also sarcastic expression because this expression is expressed by Tiger-lily to hurt the Violet's feeling because of its mocking to Alice.

There are some similar connotations in this chapter like the word *snore* that stands for the meaning of sleep in which the word snore is actually a part of sleep activity. From the paragraph below we can find it,

I should think - and you'll find yourself in the Fourth Square in no time. Well, *that* square belongs to Tweedledum and Tweedledee - the Fifth is mostly water - the Sixth belongs to Humpty Dumpty - But you make no remark?' Whether she vanished into the air, or whether she ran quickly into the wood... (*Through the Looking-Glass*: 136)

Based on the paragraph above those words are *water* that stands for the meaning of a river, and *the wood* that stands for the meaning of a forest. The sense created here is positive. But it seems that the writer wants to invite the readers to get into a deeper imagination.

Along the story, the formality is defended by the writer. As Carroll writes in his novel: "The daisies are worst of all. When one speaks, they all begin together, and it's enough to make one wither to hear the way they go on!" (*Through the Looking-Glass*: 129) and: "As if *you* ever saw anybody! You keep your head under the leaves, and snore away there, till you know no more what's going on in the world, that if you were a bud!" (*Through the Looking-Glass*: 130) Although in the talk among flowers in which the situation shows that the flowers argue and mock each other, the language which is spoken are not out of rules and

structures. They do not even use slang language to create some kind of anger and still is uttered in complete sentences.

To create more imagination, the writer uses some imagery in this chapter. As written in Carroll's novel: "but I suppose it will at last. But how curiously it twists! *It's more like a corkscrew than a path!*" (*Through the Looking-Glass*: 127). In the first paragraph, when Alice is out of the house and walks toward a hill, she finds a path which looks like a corkscrew rather than a path itself. The word *like* in the statement below shows that the writer uses one of figurative languages that is simile to create an imaginary meaning since the path is impossible to be a corkscrew.

Other simile which is stated occurs when Alice comments the shape of the mysterious country she initially views. As Carroll writes: "I declare it's marked out just *like a large chessboard!*" Alice said at last." (*Through the Looking-Glass*: 133) The shape of the weird country that is described earlier is compared with the chessboard. This is because the ground which is divided up into squares by a number of little green hedges that reaches from brook to brook resembles the shape of squares on the chessboard.

Other figurative image which is used is personification that can be found in the narration below, "And they ran on for a time in silence, with the wind whistling in Alice's ears, and almost blowing her hair off her head, she fancied." (*Through the Looking-Glass*: 135) In this narration we can find that the wind can whistle. The act of whistling is an act which is done by human being. But, here,

the writer uses it to attribute the wind. It is intended to create a sense that because Alice ran so fast, the wind actually makes a sound.

In the matter of syntax, the writer often uses paratactic style in the way of writing. The writer also uses simple sentence to tell what is the Queen spoken to Alice about her directions as we can find it in this paragraph: "Alice did not know what to say to this, but luckily the Queen did not wait for an answer, but went on. `At the end of *three* yards I shall repeat them - for fear of your forgetting them. At then end of *four*, I shall say good-bye. And at then end of *five*, I shall go!" (*Through the Looking-Glass: 135 – 136*) From this paragraph, we can find out that the writer use some literal conjunction such as *but* and *and*. The result of this use is shortened sentences and it gives a simple sense to the readers so the sentence easier to be understood.

3. 1. 3 Chapter 3

In chapter 3, Alice met the looking glass insects. They are very strange insects actually since we will not encounter them in a real world. Some connotations and denotations are found in this chapter. We find the connotation in the Carroll's narration: "A Goat, that was sitting next to the gentleman in white, shut his eyes and said in a loud voice, `She ought to know her way to the ticket-office, even if she doesn't know her *alphabet*!" (*Through the Looking-Glass: 139*)

The word *alphabet* in the narration above represents the meaning of name. It seems that this word leads more to the reader's imagination since the relation

between alphabet and meaning is not very close. The emphasis here is that a name consists of alphabets.

Beside the connotation the writer also uses denotation as mention in the quotation below: “‘Tickets, please!’ said the Guard, putting his head in at the window. In a moment everybody was holding out a ticket: they were about the same size as the people, and quite seemed to fill the carriage ‘Don’t make excuses,’ said the Guard: ‘you should have bought one from the engine-driver’” (*Through the Looking-Glass*: 138)

The word *carriage* represents the meaning of train. It seems that the writer wants to emphasize the function of the train that is to carry things, therefore, the word *carriage* is used. The writer also uses the word *engine* to refer to the meaning of train. Here, the emphasis is in the part of the train, that is, the engine.

When the writer describes the insects in the looking glass world, the writer uses many denotations as in the quotation below: “‘Look on the branch above your head,’ said the Gnat, ‘and there you’ll find a snap-dragon-fly. *Its body is made of plum-pudding, its wings of holly-leaves, and its head is a raisin burning in brandy*’” (*Through the Looking-Glass*: 142) and: “‘Crawling at your feet,’ said the Gnat (Alice drew her feet back in some alarm), ‘you may observe a Bread-and-Butterfly. *Its wings are thin slices of Bread-and-butter, its body is a crust, and its head is a lump of sugar*’” (*Through the Looking-Glass*: 142-143)

As mentioned in the quotation before, dragon fly is described as an animal of which its body is made of food such as plum pudding. Besides the dragon fly, there is a butterfly that its body is made of bread and butter. All of these

descriptions use denotation since they have dictionary meaning. The readers are very easy to imagine how strange the body of the insects since they are made of food. They can see in their mind that a slice of pudding and bread are flying around just like insects.

3.1.4 Chapter 4

In chapter 4, Alice meets two little boys that are called as Tweedledum and Tweedledee. Tweedledum and Tweedledee acts are so strange that they fight for something invaluable that is an old rattle.

Some denotations are stated in this chapter. The denotations, some of them refer to the two strange creatures. This kind of denotation mentioned in Carroll's narration: "But the fat little men only looked at each other and grinned." (*Through the Looking-Glass*: 149) and: "The other two dancers were fat, and very soon out of breath." (*Through the Looking-Glass*: 150)

The two phrases, *the fat little men* and *the other two dancers* are the representatives of Tweedledum and Tweedledee. The writer uses these two pronouns to describe the appearance of the two boys that are fat and little. The use of the word *men* will show to the readers that they are male. Meanwhile, the word *dancers* are used to show what is being done by the two Tweedles. There is no hidden meaning of those words above so the reader can imagine how Tweedledum and Tweedledee looks like

The denotation is also used by the writer in this chapter. The writer uses denotation to describe the Red King as mentioned in the quotation below: "Alice

couldn't say honestly that he was. *He had a tall red night-cap on, with a tassel, and he was lying crumpled up into a sort of untidy heap, and snoring loud - 'fit to snore his head off!' as Tweedledum remarked.*" (*Through the Looking-Glass*: 156)

As mentioned in the sentences "*He had a tall red night-cap on, with a tassel, and he was lying crumpled up into a sort of untidy heap*", it shows that these dictions are very vivid that the writer wants to create a real imagination in readers' mind. The hat that is tall and the heap which is untidy, where the king is sleeping, all of them are dictionary meaning. The readers know what the meaning of these diction is because it is very clear and there is no hidden meaning.

There is a figurative imagery that can be found in this chapter, that is, simile that uses word *like* as its main attribute. Carroll writes in his novel: "'I'm sure I'm very sorry,' was all Alice could say; for the words of the old song kept ringing through her head *like the ticking of a clock*, and she could hardly help saying them out loud." (*Through the Looking-Glass*: 149)

The song is impossible to be the ticking of a clock. The comparison between the song and the ticking of a clock occur because the song happens many times and continuously like the ticking of a clock. This imagery is included into simile since it uses word *like*.

Another simile can be found when Tweedledum and Tweedledee tells Alice that she is a sort of the Red King's dream. As in the dialogue below: "'If that there King was to wake,' added Tweedledum, 'you'd go out - bang! - just *like a candle!*'" (*Through the Looking-Glass*: 156) and: "'Really they'll be more like

bundles of old clothes than anything else, by the time they're ready!" (*Through the Looking-Glass*: 158)

Here, Alice is said to be like a candle that is very easy to be puffed off by one blow. Here, simile can be noticed by the word *like*. Again, when Alice sees the appearance of Tweedledum and Tweedledee before their fight, the writer uses simile to give a vivid imagination to readers' mind. We can find the word *like* that compares the two boys with the bundles of clothes.

When we talk about syntax the writer used in the quotation below is paratactic. It can be seen from the dialogue below: "‘I know they're talking nonsense,' Alice thought to herself: ‘*and* it's foolish to cry about it.' *So* she brushed away her tears, *and* went on, as cheerfully as she could, ‘At any rate, I'd better be getting out of the wood, for really it's coming on very dark. Do you think it's going to rain?’" (*Through the Looking-Glass*: 157)

The syntax of the quotation above is still paratactic style in which the sentences are connected with literal conjunction like *and*, *so*, and *but*. And the results, the sentences become very simple to understand.

3.1.5 Chapter 5

In chapter 5, Alice meets the White Queen who is very untidy and cannot manage herself. And after a little talk with the Queen, suddenly, the Queen becomes a goat. Alice then, arrives in a weird shop that sells anything peculiar. She even gets on a boat on the river that suddenly appears in the shop.

We can encounter some connotations in this chapter as Carroll written: “‘In the water, of course!’ said the Sheep, sticking some of the needles into her hair, as her hands were full. ‘Feather, I say!’” (*Through the Looking-Glass*: 169) Here, the word *water* is used again to refer to the meaning of river. It seems that the writer wants to emphasize that a river consists of water.

We also can encounter the denotation in this chapter that is when Alice stops her rowing and tries to take the scented rushes as narrated in the narration below: “So the boat was left to drift down the stream as it would, till it glided gently in among the waving rushes. And then *the little sleeves* were carefully rolled up, and *the little arms* were plunged in elbow-deep, to get hold of the rushes a good long way down before breaking them off” (*Through the Looking-Glass*: 169)

The phrases *little sleeves* and *little arms* refer to Alice’s sleeves and Alice’s arms. The word *little* is used to show that Alice has little arms. This word is very dictionary meaning because there is no hidden meaning of this word. As the result the reader understand what the writer means.

Another denotation occurs when Alice is speaking with the White Queen: “‘Oh, things that happened the week after next,’ the Queen replied in a careless tone. ‘For instance, now,’ she went on, sticking *a large piece of plaster on her finger* as she spoke,....” (*Through the Looking-Glass*: 163) The phrase *a large piece of plaster on her finger* is very dictionary meaning. The plaster means a cover for skin. In the dialogue above, it is used to cover the White Queen’s finger, so the phrase is a part of denotation.

In this chapter, the writer keeps the formal way in narrating the story.

There is no slang language and its structure is strictly applied. It can be seen in the quotations below.

if there was to be any conversation at all, she must manage it herself. So she began rather timidly: 'Am I addressing the White Queen?'

'Well, yes, if you call that a-dressing,' the Queen said. 'It isn't *my* notion of the thing, at all.'

Alice thought it would never do to have an argument at the very beginning of their conversation, so she smiled and said 'if your Majesty will only tell me the right way to begin, I'll do it as well as I can.' (*Through the Looking-Glass*: 161)

The way Alice talks to the White Queen is very formal. It shows that there is different social status between Alice and the White Queen. Alice has to accept what the White Queen spoken is and there is no chance for Alice to refuse it. The use of the word *addressing* is more formal rather than *talking*. And the phrase *your Majesty* shows the formal language to someone who is much honored.

The figurative image is also used in this chapter, that is, simile. This is can be identified by the word *like* as stated in the paragraph below: "Her screams were so exactly *like the whistle of a steam-engine*, that Alice had to hold both her hands over her ears. (*Through the Looking Glass*: 165) From this paragraph, we can encounter the word *like*. When the White Queen shouts, her scream is compared with *the whistle of steam engine*. This is because the scream is so loud that it is as loud as a sound of the whistle of a steam engine.

And when Alice meets a goat that keeps knitting, the goat is compared with *a porcupine*. As we know, a porcupine shape is twisting upside and down. From the comparison, the readers will understand how the goat's knitting looks

like. As Carroll writes in his novel: “‘How *can* she knit with so many?’ the puzzled child thought to herself. ‘*She gets more and more like a porcupine every minute!*’” (*Through the Looking Glass*: 168)

In a matter of structure, the writer keeps the style of paratactic. It can be noticed in the paragraph below:

The brooch had come undone as she spoke, *and* a sudden gust of wind blew the Queen's shawl across a little brook. The Queen spread out her arms again *and* went flying after it, *and* this time she succeeded in catching it herself. ‘I've got it!’ she cried in a triumphant tone. ‘Now you shall see me pin it on again, all by myself!’ (*Through the Looking Glass*: 166)

Here, we can find that the conjunction *and* that becomes one characteristic of paratactic style frequently appears. Even, this word occurs some times in a sentence. The result is the sentences in the paragraph above become shorter and very simple.

3.1.6 Chapter 6

After buying an egg in the shop of the weird goat, Alice finds out that the egg is getting bigger and bigger. And finally, the egg becomes alive. It has a mouth and two eyes and even it can speak. This strange creature is called as Humpty Dumpty that the word *Humpty Dumpty* can be found all over its face.

There is denotation that is related to Humpty Dumpty, that is shown in the next paragraph: “‘Don't you think you'd be safer down on the ground?’ Alice went on, not with any idea of making another riddle, but simply in her good-natured anxiety for *the queer creature*. ‘That wall is so *very* narrow!’” (*Through the Looking-Glass*: 174)

Based on the paragraph above Humpty Dumpty is attributed as queer or strange because it is never found in a real world. Therefore, the writer prefers to use the denotation *queer creature* to emphasize how peculiar the creature is. He seems peculiar because he likes an egg, he has eyes and a nose and has a wide mouth. So wide that both of its ends can meet behind the head.

Humpty Dumpty says to Alice that the King will take him. Here, the writer uses other connotation. ““Yes, all his horses and all *his men*,” Humpty Dumpty went on.” (*Through the Looking-Glass*: 175) The word *men* in the dialogue above refers to the King’s soldiers. The word *men* seems to function as an emphasis that the position of the soldiers are belong to the King.

The denotation is also used by the writer to describe Humpty Dumpty. The use of this denotation makes the imagination of the story is stronger since the readers gets a clear description of how queer Humpty Dumpty is. It can be seen in the paragraph below: “She watched him a little anxiously as she took it. `If he smiled much more the ends of his mouth might meet behind,’ she thought: `And then I don't know *what* would happen to his head! I'm afraid it would come off!’” (*Through the Looking-Glass*: 175)

Here, it is described that Humpty Dumpty has a wide mouth. So wide that both of its ends can meet behind the head. The word *mouth* and *head* is dictionary meaning that mean the true mouth and the true head which become parts of the body.

Other denotation occurs when Alice asks Humpty Dumpty about the poetry she hears in the looking glass house.

`That's enough to begin with,' Humpty Dumpty interrupted: `there are plenty of hard words there. "*Brillig*" means four o'clock in the afternoon -- the time when you begin *broiling* things for dinner.'

`That'll do very well,' said Alice: `and "*slithy*"?'

`Well, "*slithy*" means "lithe and slimy". "Lithe" is the same as "active". You see it's like a portmanteau -- there are two meanings packed up into one word.' (*Through the Looking-Glass*: 179 – 180)

The words Alice asks are answered by Humpty Dumpty according to his own dictionary. This meaning and words might never be found in our real world. But, the explanation of Humpty Dumpty about the words in Alice's poetry is very literal. Such as *brillig* is explained taken from the word *broiling*. And *slithy* is explained to be a combination of *lithe* and *slimy*. There is blending process in the word formation of *slithy*. This word is formed by taking only the beginning of one word and joining it to the end of the other word. And in the word formation of *brillig* there is a clipping process. This occurs because *broiling* consists of more than one syllable so it is reduced to a shorter form, that is, *brillig*. This way is like what we do in word formation in a real world. So, these could be concluded that these words have denotation meaning.

In this chapter the writer also use simile to compare two different things by using the word *like*. Carroll narrates this simile in his novel: "Humpty Dumpty was sitting, with *his legs crossed like a Turk*, on the top of a high wall - such a narrow one that Alice quite wondered how he could keep his balance -" (*Through the Looking-Glass*: 171) According to this narration the word *legs* are compared with a *turk*. The comparison might be caused that a turk often cross its

leg when it stands. The use of a turk as a comparison for Humpty Dumpty's legs attracts the imagination of the readers mind.

3.1.7 Chapter 7

In the next journey, Alice arrives in the forest where she meets a king and his messengers. There, she also meets a unicorn and a lion that fight to get a crown of the King.

The denotations occur in this chapter. If we read the narration below, we can find it: "THE next moment soldiers came running through the wood, at first in twos and threes, then ten or twenty together, and at last in such crowds that they seemed to fill the whole forest." (*Through the Looking-Glass*: 185) From the sentence above, we encounter the *wood* has meaning of a forest but smaller. There is no hidden meaning of this word, so the readers understand what the writer means easily.

Beside the denotation the writer also uses connotation, that is the word the *crown* as mentioned in the quotation below. "Fighting for the crown?" (*Through the Looking-Glass*: 189) The word *crown* here does not only mean a crown, a thing which is put over the head of the King to symbolize that he is an author. The word *crown* also refers to the King's kingdom. So when the unicorn and the lion fight for the crown, it means that they fight for the kingdom and eventually, when one of them win the fight, he will become a King who authorizes a kingdom.

In the quarrel of the unicorn and the lion, as stated in the statement: "Why, I beat you all round the town, you chicken!" the Lion

replied angrily, half getting up as he spoke.” (*Through the Looking-Glass*: 193) The lion says that the unicorn is a *chicken*. This does not mean that the unicorn is really a chicken. But it refers to the meaning that the unicorn is a loser. So the word *chicken* as mentioned in the quotation below has connotation meaning and the use of this word has negative meaning.

The funny thing happens when the soldiers come with horses.

The writer describes this arrival with clear words of denotation.

Then came the horses. Having four feet, these managed rather better than the foot-soldiers; but even *they* stumbled now and then; and it seemed to be a regular rule that, whenever a horse stumbled, the rider fell off instantly. The confusion got worse every moment, and Alice was very glad to get out of the wood into an open place, where she found the white King seated on the ground, busily writing in his memorandum-book. (*Through the Looking-Glass*: 185)

How the soldiers stumble with the horses is stated clearly in dictionary meaning. There is no hidden meaning about how the soldiers stumble from the horses. And the next sentences about how the White King sits on the ground and how he writes in his memorandum is also explained in the same way that there is no hidden or connotated meaning.

The imagery is found along this chapter. When Alice talks with the King, a messenger comes. The writer narrates the story in this narration: “For the Messenger kept skipping up and down, and wriggling like an eel,” (*Through the Looking-Glass*: 186) The phrase *like an eel* is included into simile since it uses the word like to compare the messenger and an eel. Here, the writer compares him with an eel that walks by wriggling.

Another simile occurs in the quotation below: “If you do such a thing again I'll have you buttered! It went through and through my head like an earthquake!” (*Through the Looking-Glass*: 188) In the dialogue above, the word *it* refers to the shout of the messenger. His shout is compared with an earthquake because he shouted at the top of his voice to the King's ear until the King jumping up and shaking himself. Again, the word *like* is used to indicate simile.

3.1.8 Chapter 8

In the next story, after Alice hears the drum all around, Alice meets a White Knight and a Red Knight who fight to get her. In the end, the White Knight wins and he shows a path that Alice must follow to become a Queen.

Formality is still persisted in this chapter that the writer avoids any slang language. It is written by Carroll in his novel: “‘Thank you very much,’ said Alice. ‘May I help you off with your helmet?’ It was evidently more than he could manage by himself: however she managed to shake him out of it at last.” (*Through the Looking-Glass*: 198) Here, the writer uses the word *may* to show a politeness. This kind of politeness is often used when it comes the moment to respect others. From this, we can find out that the formality of the language is maintained.

The denotation also appears in the story. Weird appearances of the white Knight are told by the writer in a clear meaning.

This took a long time to manage, though Alice held the bag open very carefully, because the Knight was so *very* awkward in putting in the dish: the first two or three times that he tried he fell in himself instead. ‘It's rather a tight fit, you see,’ he

said, as they got it in at last; `there are so many candlesticks in the bag.' And he hung it to the saddle, which was already loaded with bunches of carrots, and fire-irons, and many other things. (*Through the Looking-Glass*: 199)

The dictions of the narration above use the denotation, the writer wants to show that bag of the White Knight is loaded with many things like *candlesticks, carrots, and fire-iron*. All of them are stated without any hidden meaning. The writer states all of them to give a clear description of how the White Knight looks like. When the White Knight rides his horse, the White Knight is told that he always falls from his horse. Again, here the writer uses denotation to describe it.

Whenever the horse stopped (which it did very often), he fell off in front; and, whenever it went on again (which it generally did rather suddenly), he fell off behind. Otherwise he kept on pretty well, except that he had a habit of now and then falling off sideways; and, as he generally did this on the side on which Alice was walking, she soon found that it was the best plan not to walk *quite* close to the horse. (*Through the Looking-Glass*: 201)

Although it is uncommon thing which occurs in a real world, but the way the writer tells how the Knight rides his horse gives us a clear description since it is told in dictionary meaning.

To create stronger imagination, the writer uses some imagery in the story. One of them is simile to describe how the Knights fight and ride their horses by falling off and getting on again.

`One Rule seems to be, that if one Knight hits the other, he knocks him off his horse; and, if he misses, he tumbles off himself - and another Rule seems to be that they hold their clubs with their arms, *as if they were Punch and Judy* - What a noise they make when they tumble! Just *like* a whole set of fire-irons falling into the fender! And how quiet the horses are! They let them get on and off them just *as if they were tables!*' (*Through the Looking-Glass*: 197 – 198)

The phrase *as if* as stated in paragraph above compare the Knights with Punch and Judy. And the word *like* compares their voice with a whole set of fire-iron falling into the fender. The phrase *as if* also compares them with the tables. Those comparisons that use the phrase *as if* and *like* are simile. In fact, they are not what being compared with them. But the writer use this comparison to describe how peculiar and weird the fight of the two Knights.

The use of simile also occurs when the white Knight tells Alice about his new invention that is how to prevent hairs from falling off. It is stated by Carroll in his novel: “‘First you take an upright stick,’ said the Knight. ‘Then you make your hair creep up it, *like a fruit-tree*. Now the reason hair falls off is because it hangs *down* -- things never fall *upwards*, you know. It’s a plan of my own invention. You may try it if you like.’” (*Through the Looking-Glass*: 200)

After the hair is made up with an upright stick, the hair is compared with a fruit tree. In fact, the hair never becomes a fruit tree. The shape of the hair that resembles a tree when it is brought up is one of the reasons why the Knight tells it so.

From the structure of the sentences, the writer takes the form of paratactic style. It shows that the sentences use the conjunction of *and* and *so*.

So they shook hands, *and* then the Knight rode slowly away into the forest. ‘It won’t take long to see him *off*, I expect,’ Alice said to herself, as she stood watching him. ‘There he goes! Right on his head as usual! However, he gets on again pretty easily--that comes of having so many things hung round the horse--’ *So* she went on talking to herself, as she watched the horse walking leisurely along the road, *and* the Knight tumbling off, first on one side and then on the other. After the fourth or fifth tumble he reached the turn, *and* then she waved

her handkerchief to him, *and* waited till he was out of sight.
(*Through the Looking-Glass*: 208-209)

We can encounter how many times the writer use the word *and* to combine the sentences. Prominently, in the last two sentences, we can find out that the conjunction *and* is used repeatedly and as a result they become short and simple.

3.2 Tone

From the style of *Through the Looking-Glass*, it can be analyzed that most of the dictions have denotative meaning. Such as when Alice tells many things to her cats as Carroll narrates in his novel: “But this is taking us away from Alice's *speech* to the kitten.” (*Through the Looking-Glass*: 116) Here Alice talks very much to her cats, the writer uses word *speech* rather than the words *talk* or *speak* or *say* and or *tell*. As we know when the writer uses *speak* it will show that the writer say the word only. The use of *say* shows that the writer wants to tell something by using word. It is also not different when the writer use *talk* or *tell*, it means that the writer wants to give information and make something known. The use of the word *speech* seems to emphasize that the talk is so long hence, it resembles a speech rather than a conversation.

Another denotation stated when Alice is considering whether she goes back to her previous place or continues her journey. As stated in the dialogue below: “I'm *not* going in again yet. I know I should have to get Through the Looking-Glass: again - back into *the old room* - and there'd be an end of all my adventures!” (*Through the Looking-Glass*: 127)

The phrase *the old room* is used by the writer to refer to Alice's real room. The word *old* means the past that is intended to emphasize the very previous time. When it is combined with the word *room* it means the previous place before the recent place. In the story, the recent place of Alice is the world of glass house and the previous place is her real room. So, it is very clear that this phrase refers to Alice's real room. The word *old* also seems to give a connotation of boring and ugly. Here, we can say that the writer wants to show to the readers that Alice's adventure in the glass house world is more attracting than her real world.

When Alice meets the Queen, the writer also uses the denotation to describe the Queen. As mentioned in the narration below: "She had indeed: when Alice first found her in the ashes, she had been only three inches high - and here she was, *half a head taller* than Alice herself" (*Through the Looking-Glass*: 130)

From this narration, we can understand that the Queen is taller than Alice for about a half of Alice's head. The word *head* is understood as a real head without any sense of other meaning. The writer wants to describe the Queen in a real and factual way that it creates a real imagination in Readers' mind.

Another denotation is used when Alice comes to a mysterious country.

For some minutes Alice stood without speaking, looking out in all directions over the country -- and a most curious country it was. *There were a number of tiny little brooks running straight across it from side to side, and the ground between was divided up into squares by a number of little green hedges, that reached from brook to brook.* (*Through the Looking-Glass*: 133)

Here, the writer tries to describe how the country looks like. Although the situation of the country might never become a real in factual world, but the way of describing it is in a real and factual way. The word *brook* is very dictionary

meaning that means little stream and the word *hedge* means bushes. By these words, the readers can catch the description of how weird the country is.

The writer also uses denotation when Alice views the garden of live flowers in his narration: “However, there was the hill full in sight, so there was nothing to be done but start again. This time she came upon a large *flower-bed*, with a border of daisies, and a willow-tree growing in the middle.” (*Through the Looking-Glass*: 125)

From the above narration, it can be analyzed that the phrase *flower-bed* in literal meaning means the bed which is made of flowers. But, in fact, the phrase means a large garden which is filled with flowers. The use of the word *bed* is intended to show that the garden is very rich of flowers and it seems that there is no empty space without any flowers.

Beside the denotation the writer also uses connotations. Such as when Alice in the train a goat said to the gentleman in white that Alice has to know her way to the ticket-office even she doesn't know her name. “A Goat, that was sitting next to the gentleman in white, shut his eyes and said in a loud voice, ‘She ought to know her way to the ticket-office, even if she doesn't know her *alphabet!*’” (*Through the Looking-Glass*: 139)

The word *alphabet* in the narration above represents the meaning of name. It seems that this word leads more to the reader's imagination since the relation between alphabet and meaning is not very close. The emphasis here is that a name consists of alphabets.

When Humpty Dumpty says to Alice that the King will take him. Here, the writer uses other connotation as stated in this statement: “‘Yes, all his horses and all *his men*,’ Humpty Dumpty went on.” (*Through the Looking-Glass*: 175) The word *men* in the statement above refers to the King’s soldiers. The word *men* seems to function as an emphasis that the position of the soldiers are belong to the King.

The writer also uses connotation, that is the word *crown* as mentioned in the quotation below: “‘Fighting for the crown?’” (*Through the Looking-Glass*: 189) The word *crown* here does not only mean a crown, a thing which is put over the head of the King to symbolize that he is an author. The word crown also refers to the King’s kingdom. So when the unicorn and the lion fight for the crown, it means that they fight for the kingdom and eventually, when one of them win the fight, he will become a King who authorizes a kingdom.

In the quarrel of the unicorn and the lion, the lion says that the unicorn is a *chicken*. “‘Why, I beat you all round the town, you chicken!’ the Lion replied angrily, half getting up as he spoke.” (*Through the Looking-Glass*: 193) This does not mean that the unicorn is really a chicken. But it refers to the meaning that the unicorn is a loser. So the word *chicken* as mentioned in the quotation above has connotative meaning and the use of this word has negative meaning.

In the matter of diction the writer not only uses denotation and connotation but also uses formal word. It can be seen in the talk among flowers in which the situation shows that the flowers argue and mock each other, the language which is

spoken are not out of rules and structures. They do not even use slang language to create some kind of anger and still is uttered in complete sentences as stated in the dialogues: “The daisies are worst of all. When one speaks, they all begin together, and it's enough to make one wither to hear the way they go on!”

(*Through the Looking-Glass*: 129) and: “As if *you* ever saw anybody! You keep your head under the leaves, and snore away there, till you know no more what's going on in the world, that if you were a bud!” (*Through the Looking-Glass*: 130)

Another formal word is also used by the writer in the way narrating the story. There is no slang language and its structure is strictly applied. It can be seen in the quotations below:

if there was to be any conversation at all, she must manage it herself. So she began rather timidly: ‘Am I addressing the White Queen?’

‘Well, yes, if you call that a-dressing,’ the Queen said. ‘It isn't *my* notion of the thing, at all.’

Alice thought it would never do to have an argument at the very beginning of their conversation, so she smiled and said ‘if your Majesty will only tell me the right way to begin, I'll do it as well as I can.’ (*Through the Looking-Glass*: 161)

The way Alice talks to the White Queen is very formal. It shows that there is different social status between Alice and the White Queen. Alice has to accept what the White Queen spoken is and there is no chance for Alice to refuse it. The use of the word *addressing* is more formal rather than *talking*. And the phrase *your Majesty* shows the formal language to someone who is much honored.

In the matter of syntax the writer uses many simple structure and all of them is paratactic style in which the sentences are connected with literal

conjunction like *and*, *so*, and *but*. And the results, the sentences become very simple to understand. As mentioned in the quotations below:

So they shook hands, *and* then the Knight rode slowly away into the forest. 'It won't take long to see him *off*, I expect,' Alice said to herself, as she stood watching him. 'There he goes! Right on his head as usual! However, he gets on again pretty easily--that comes of having so many things hung round the horse--' *So* she went on talking to herself, as she watched the horse walking leisurely along the road, *and* the Knight tumbling off, first on one side and then on the other. After the fourth or fifth tumble he reached the turn, *and* then she waved her handkerchief to him, *and* waited till he was out of sight. (*Through the Looking-Glass*: 208-209)

We can encounter how many times the writer use the word *and* to combine the sentences. Prominently, in the last two sentences, we can find out that the conjunction *and* is used repeatedly and as a result they become short and simple.

The writer also uses imagery to explain some objects in his story, that is, figurative imagery. The figurative imagery that is stated in this story is simile and personification. As written in the dialogue: "but I suppose it will at last. But how curiously it twists! *It's more like a corkscrew than a path!*" (*Through the Looking-Glass*: 127)

In the first paragraph, when Alice is out of the house and walks toward a hill, she finds a path which looks like a corkscrew rather than a path itself. The word *like* in the statement above shows that the writer uses one of figurative languages, that is, simile to create an imaginary meaning since the path is impossible to be a corkscrew.

Other simile which is stated occurs when Alice comments the shape of the mysterious country she initially views. "I declare it's marked out just *like a large*

chessboard! Alice said at last.” (*Through the Looking-Glass*: 133) The shape of the weird country that is described earlier is compared with the chessboard. This is because the ground which is divided up into squares by a number of little green hedges that reaches from brook to brook resembles the shape of squares on the chessboard.

Another simile can be found when Tweedledum and Tweedledee tells Alice that she is a sort of the Red King’s dream. ““If that there King was to wake,’ added Tweedledum, ‘you’d go out-- bang!--just *like a candle!*’” (*Through the Looking-Glass*: 156) and: “-‘Really they’ll be more like bundles of old clothes than anything else, by the time they’re ready!’” (*Through the Looking-Glass*: 158) Here, Alice is said to be like a candle that is very easy to be puffed off by one blow. Here, simile can be noticed by the word *like*. Again, when Alice sees the appearance of Tweedledum and Tweedledee before their fight, the writer uses simile to give a vivid imagination to readers’ mind. We can find the word *like* that compares the two boys with the bundles of clothes.

Other simile can be found in the paragraph below: “‘I’m sure I’m very sorry,’ was all Alice could say; for the words of the old song kept ringing through her head *like the ticking of a clock*, and she could hardly help saying them out loud.” (*Through the Looking-Glass*: 149) The song is impossible to be the ticking of a clock. The comparison between the song and the ticking of a clock occur because the song happens many times and continuously like the ticking of a clock. This imagery is included into simile since it uses word *like*.

Other figurative image which is used is personification that can be found in the narration below: “And they ran on for a time in silence, with the wind whistling in Alice's ears, and almost blowing her hair off her head, she fancied.” (*Through the Looking-Glass*: 135) In this narration we can find that the wind can whistle. The act of whistling is an act which is done by human being. But, here, the writer uses it to attribute the wind. It is intended to create a sense that is because Alice ran so fast, the wind actually makes a sound.

The narrator also uses figurative images, that are, simile and personification in explaining some objects. As in Alice dialogue below we can find it:

Do you hear the snow against the window-panes, Kitty? How nice and soft it sounds! Just as if some one was kissing the window all over outside. I wonder if the snow *loves* the trees and fields, that it kisses them so gently? And then it covers them up snug, you know, with a white quilt; and perhaps it says, "Go to sleep, darlings, till the summer comes again." And when they wake up in the summer, Kitty, they dress themselves all in green, and dance about -- whenever the wind blows -- oh, that's very pretty!" cried Alice, dropping the ball of worsted to clap her hands. `And I do so *wish* it was true! I'm sure the woods look sleepy in the autumn, when the leaves are getting brown. (*Through the Looking-Glass*: 116)

In paragraph above we can find a sentence “*Just as if someone was kissing the window all over side*”. The word *as if* compares subject *snow which is dropping out side the window* with *someone who was kissing the window* is a part of simile. Afterwards, the writer continues to explain some objects by using personification. The writer immediately uses an act of *kisses* that is usually used for human to be used for *snow*. Even in the next, the snow is attributed as human who can speak, *perhaps it says, "Go to sleep, darlings, till the summer comes*

again.” Not only the snow, the trees and fields are also attributed as human who can wake up, dress, and dance. *“And when they wake up in the summer, Kitty, they dress themselves all in green, and dance about.”* And finally personification is used to compare woods with human who is sleepy. *“I’m sure the woods look sleepy in the autumn, when the leaves are getting brown.”* From the quotation above, we can find out that the writer emphasize a personification in the story.

The writer gives attributes of human being to the snow, the trees and fields. The use of personification in the paragraph above is effective because the writer wants to show that there is relationship between the character and its dialogue. From its dialogue the writer wants to show tat the writer is a child, as we know that childhood is identical with the imagination world so they will speak with their surrounding whether it things, animals and plants. This use of personification expands reader’s vision of the story’s setting and gives a dreamlike quality to the passage.

The aspects of style which are include the diction, the imagery, and the syntax. The diction includes formality of the language used. It also includes the connotation and denotation in the story. The imagery includes the figurative language that consists of personification and simile. The syntax describes the style of the text structure is consists of paratactic style. All of them used by the writer and present accurate picture of things as they are in the story, from this the researcher conclude that the tone of this story is middle tone. The story is very simple to be understood and contemporary writer may shift tone in this story for a special reason and to achieve special effect.

CHAPTER IV

CONCLUSION AND SUGGESTION

4.1 Conclusion

The style that is used in *Through Looking-Glass* includes the diction, the imagery, and the syntax. The diction includes formality and informality of the language used. It also includes the connotation and denotation in the story. The imagery includes the figurative language that consists of personification, simile, and metaphor. The imagery also involves literal and recurrent images, and symbols. The syntax describes the style of the text structure. It consists of paratactic and hypotactic style.

In the story, the writer uses formal rather than informal language. It is proven by no use of slang, colloquial expression, incomplete sentences, and casual talk. The writer obeys the structure of the sentence and never omits any single elements. Some of the formal language is emphasized to create a respectable sense toward the person who is spoken to.

In his diction, the writer combines the denotation and connotation. This is meant to attract the imagination of the readers and give a clear description of how the characters look like or how the setting occurs in the story.

The writer uses lots of imagery in the way of narrating and the dialogue. Some similes and personification appear to create a higher imagination in the story. The story itself is only a dream that any impossible things like the speaking

flowers and animals exist. The reader might also find irrational inventory in the story such as the shape of the country that is like a chessboard.

In the matter of syntax, the writer tends to use paratactic rather than hypotactic style. It is shown by the higher frequency of conjunction like *and*, *but*, and *so*. The result of this use is the shortened sentences and the simple sense of the reading that makes it very easy to understand.

Since the writer presents an accurate picture of things as they are, the tone of the story tends to be into middle tone. Eventually, by using lots of imagery in his story and the middle tone, the writer successfully traps the imagination of the readers and creates a world that only occurs in the dreaming mind of human being.

4.2 Suggestion

After analyzing and comprehending the whole of story that stresses on An Analysis on Style and Tone of Lewis Carroll's *Through the Looking-Glass* the writer would like give suggestion to the reader. The first, style and tone are the important elements of novel. As the writer of this thesis experienced, the theoretical knowledge is important. If the student of English Department who wants to have a better understanding about the style and tone in the novel, they should know the theoretical knowledge about style and tone can be learnt in their literary classes and also by themselves.

The second, the writer expects this thesis can be used as an example for who are interested in doing literary research, especially about style and tone in the

novel. The writer also expects the other researchers to study more about style and tone, that they can get more perfect analysis.

Finally, the novel has many lessons that can be taken, so the writer hopes readers to take good lesson not the bad lesson from this novel because it may be useful for our lives.

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THESIS GUIDANCE SCHEDULE

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APPENDIX

CHARACTER LIST

Alice - The seven-and-a-half-year-old protagonist of the story. Alice's dream leads to her adventures in Looking-Glass World. Alice has set perceptions of the world and becomes frustrated when Looking-Glass World challenges those perceptions. Alice has good intentions, but has trouble befriending any of the creatures that populate Looking-Glass World.

In *Through the Looking-Glass*, Alice is a child not yet eight years old. She has been raised in a wealthy Victorian household and is interested in good manners, which she demonstrates with her pet, Kitty. Alice treats others with kindness and courtesy, as evidenced in her various interactions with the Looking-Glass creatures. She has an extremely active imagination but seeks order in the world around her. Alice fights to understand the fantastic dream world that has sprung from her own imagination, trying her best to order her life experiences and connect them to the unusual situations she encounters in Looking-Glass World. Alice's maturation transforms into a game of chess, in which her growth into womanhood becomes a quest to become a queen.

Alice feels lonely, which motivates her to seek out company that she can sympathize and identify with. She creates a structured imaginary world that she can control, and creates Looking-Glass World in order to connect with other individuals and seek out company that she feels comfortable with. She desires a family and in the beginning of the book uses her pets as a substitute family in the "real" world. Alice knows that these are not genuine relationships, as seen when she breaks off conversation with her cats to have an aside to herself. Alice creates Looking-Glass World and desires to become a queen because she craves a sense of control over her surroundings. She relates to the residents of Looking-Glass World in the same way that she relates to her pets, taking on the manner of a good-natured mother figure who behaves with solicitude and deference despite her authority. Alice has occasional bouts of sadness and loneliness throughout her travels, when she acknowledges to herself that the characters that populate Looking-Glass World are not real and cannot show her true compassion or provide her with real companionship.

Red Queen - A domineering, officious woman who brings Alice into the chess game. The Red Queen is civil but unpleasant, hounding Alice about her lack of etiquette and general knowledge.

White Queen - An untidy, disorderly mess of a woman. The White Queen explains the properties of Looking-Glass World, including the reversal of time and the need to believe in the impossible.

Red King - The sleeping King. Tweedledum and Tweedledee tell Alice that she is not real and exists only as part of the Red King's dream.

White King - The White King sends his horses and men after Humpty Dumpty after his fall. The White King takes words literally. He is completely helpless and is terrified of the Lion and the Unicorn.

White Knight - A kind and noble companion who rescues Alice from the Red Knight and leads her to the final square. The White Knight is old with shaggy

hair, pale blue eyes, and a gentle face. He is an eccentric who has invented many bizarre contraptions.

Humpty Dumpty - A contemptuous, egg-like man based on the nursery rhyme character. Humpty Dumpty sits on a wall and treats Alice rudely. He explains the meaning of “Jabberwocky” to Alice but changes the meanings of words.

Tweedledum and Tweedledee - A pair of identical little fat men dressed as schoolboys. Tweedledum and Tweedledee get along well and finish each other's thoughts, but wind up fighting each other over a broken rattle.

Unicorn - A mythical beast that resembles a horse with a long horn. The Unicorn battles the Lion. The Unicorn believes Alice to be a monster and tells Alice that he will believe in her if she agrees to believe in him.

The Lion - The Lion does battle with the Unicorn in the town. The Lion's actions imitate Alice's nursery rhyme about the Lion and the Unicorn.

Haigha and Hatta - The White King's messengers. Haigha is the March Hare and Hatta is the Mad Hatter from Alice's Adventures in Wonderland. Their madness is under control in this story.

The Sheep - An old shopkeeper. The Sheep is cranky and rude to Alice. The White Queen transforms into the Sheep.

The Gnat - Alice's companion on the train and in the wood. The Gnat grows from normal insect size to become as large as a chicken. He points out potential puns and wordplay to Alice and always seems to be sad.

The Fawn - Alice's companion through her travels through the wood, where she forgets the names of things. The Fawn is beautiful but runs away when it realizes that Alice is a human and might pose a threat.

The Red Knight - A knight who attempts to capture Alice. The Red Knight is captured by the White Knight.

The Tiger-lily - A talking flower. The Tiger-lily speaks civilly to Alice and has some authority over the other flowers.

The Rose - A talking flower that speaks rudely to Alice.

The Violet - A talking flower that also speaks rudely to Alice.

The Daisies - Talking flowers. The Daisies are extremely chatty and only quiet down when Alice threatens to pick them.

Lily - The White Queen's daughter. Alice takes Lily's place as the White Pawn in the chess game.

The Goat - A passenger on the train with Alice.

The man in white paper - A passenger on the train with Alice.

Frog - The old footman at Alice's castle.

ANALYSIS ON LEWIS CARROLL'S THROUGH *THE LOOKING-GLASS*

In his stories, Carroll blurs the boundaries between being awake and being asleep so that it becomes difficult to tell where reality ends and dreaming begins. At the beginning of the chapter, Alice enjoys a drowsy winter nap near the fire. She leaves her chair only to snatch up Kitty and place her on her knee. Alice dozes off in this position, and her step through the mirror happens in her dream. Since she is only half asleep, Alice's experiences combine elements from the waking world and her dreams. The dream motif of *Through the Looking-Glass* differs from the one found in *Alice's Adventures in Wonderland*, for here Alice exercises some control over what she encounters in her fantasy world. Alice's repeated pleas to Kitty to play pretend emphasize her desire to exert some control over her imagination.

Alice discovers that the room on the other side of the mirror is nearly identical to her old room, showing the motif of inversion that reappears throughout the text. The alternate dimension is not just a mirror image, but a comprehensive inversion of reality. In *Looking-Glass House*, Alice no longer needs a fire, since the winter of the real world becomes summer in the imagined world, where the gardens are in bloom and the trees are filled with leaves. Even the inanimate objects in Alice's old room, such as the pictures and the mantle clock, spring to life. Alice appears invisible to the chess pieces, which is one aspect of the inversion that occurs in *Looking-Glass House*. In Alice's world, she is alive while the chess pieces are inanimate, but *Looking-Glass World* belongs to the chess pieces, where they have a working order to their lives. Like the chessboard, their lives are highly symmetrical and controlled.

Alice's invisibility suggests that she maintains a godlike power over the chessmen of *Looking-Glass World*, which stems from the fact that the whole universe exists as part of her imagination. Alice picks up the White King as if she were a divine power manipulating the lives of the chess pieces. This establishes the idea of the chessboard as a plane of existence upon which individuals are positioned like chess pieces and moved around according to predetermined rules. Inside the house, Alice's invisibility allows her to be an unseen hand, but the image of the chessboard gains its full significance in the next chapter when she joins the chess game outside. There, Alice becomes a chess piece herself, manipulated by an unseen hand, presumably the authorial hand of Carroll. The imposition of this hand starts to become apparent when Alice loses control over her body and floats down the stairs, propelled forward toward her destiny by the unseen hand of the author.

Just like in *Alice's Adventures in Wonderland*, Alice acts as an explorer in *Looking-Glass World*, recalling other explorers discovering new territories in the late Victorian era. Like the English Imperialist explorers of Carroll's time, Alice intrudes on foreign lands with preconceived notions about language, manners, and the way the world works. When she meets the living flowers, she discovers not only that others do not share her assumptions, but that the native population

perceives her as foolish. Alice's lack of knowledge about Looking-Glass World creates a culture clash in which her confusion over the flowers' explanation of why trees have "bark" and "boughs" inspires scorn in the flowers.

Alice fails to understand that in Looking-Glass World she must do everything backward. She gets confused when the Rose advises her to "walk the other way" to reach the Red Queen. Alice relates to the Red Queen how she is "lost" because she does not realize that in the mirror one has to move away from an object to get closer to it. The path seems to actively punish her for failing to understand the properties of Looking-Glass World, deliberately rearranging itself to get her off track. The principles of inversion do not solely affect space and distance, but also movement. The faster Alice moves, the less distance she covers, so that when she runs she never seems to leave her initial position.

Alice becomes a pawn in the game of chess and discovers that Looking-Glass World closely follows the strict rules of chess. Alice can only move forward one "square" at a time, despite the fact that she seems to wield a degree of imaginative control over Looking-Glass World. While the Queen seems to "vanish" because she can travel quickly across the board, just as a Queen has greater mobility in a game of chess. As a pawn, Alice has much more restricted mobility and line of vision. Alice is not only a pawn in the game of chess, but also in the text of the book. The author has absolute control over Alice's actions and can move her around at will in the context of the story as if she were a pawn.

Alice fully understands the lack of control that she exerts over herself and where she wishes to go in Looking-Glass World. Despite her strong attraction to the elephants, she pulls back from going to meet them in favor of remaining on the chessboard and following the rules of the game. Back on the chessboard, her movements become measured and predictable. Alice's train ride allows her to skip the third "square," propelling her forward two spaces, mimicking the fact that pawns move two spaces forward on their first move. From this point on, Alice's movement and geographical position are charted in the chess diagram provided at the beginning of the book.

Alice and the Gnat discuss in detail how one's name should relate to one's identity or physical characteristics. As they discuss the names of different insects in their respective worlds, the Gnat asks Alice about the purpose of names if the insects do not respond to the names when called by them. Alice explains that the names are not necessarily for animals and objects to identify themselves by and respond to, but rather, names help those with powers of language to label, classify, and organize what they experience. In Looking-Glass World, humans are not the only species with powers of language, which changes Alice's perceptions about the act of naming and the properties of names. Alice's interactions with the Fawn are initially friendly, but he bolts upon learning that it is a Fawn and she is a human child. Alice discovers that names do not simply label, but convey information about how something operates in the world in relation to other things. The Bread-and-butter-fly, as its name suggests, lives on weak tea with cream, and Fawns fear humans, their conditioned enemies.

The Fawn's fear of Alice suggests Carroll's preoccupation with Darwin's theory of evolution. Carroll was a deeply religious man who felt threatened by

Charles Darwin's research on evolution, which was published at the same time that Carroll was writing. To Carroll, the theory of evolution challenged the Christian belief in a harmonious universe created by God in the manner described in the book of Genesis. As in Genesis, the forest resembles Eden, in which men and animals coexisted harmoniously. Alice and the Fawn exit the forest just as Adam and Eve were expelled from Eden after tasting from the Tree of Knowledge. Just like the story of the Fall of Eden, the Fawn becomes afraid once it remembers that Alice is a human and that she presents a threat to his safety. The reference to the Fall calls attention to Carroll's anxiety about Darwin's theories of evolution, which in his perception sought to undo the idea of a harmonious universe that might bring about a second Fall.

Tweedledum and Tweedledee are mirror images of one another, reintroducing the theme of inversion. With the exception of their names, the two little fat men are identical in looks, manner, and stance. They exhibit perfect symmetry, standing together with their arms around each other, so that when they extend their free hands they each reflect the other's body position. Their conversation also displays a symmetrical position designated by Tweedledee's favorite expression, "contrariwise." "Contrariwise" functions as a transitional word that flips the premise of the conversation. Tweedledee usually addresses the other side of whatever Tweedledum just said. The twins' reversal of language becomes apparent in the following exchange with Alice:

TWEEDLEDUM: I know what you're thinking about . . . but it isn't so, nohow.

TWEEDLEDEE: Contrariwise . . . if it was so, it might be . . . That's logic.

The inversion motif appears on a larger scale in the fight between Tweedledee and Tweedledum, since it appears at the beginning of the chapter in Alice's recitation and ends the chapter as an actual event. Their scripted quarrel reveals the power of language to affect outcomes. Language has an almost magical effect on Tweedledee and Tweedledum in creating a rattle that did not exist before the two met Alice. Language also seems to cause their battle. Tweedledum and Tweedledee must play out the events of Alice's rhyme, and their lives are destined to imitate the events in the poem.

The episode with the sleeping Red King causes Alice to question whether or not she actually exists. The possibility that she may be a figment of the Red King's dream complicates her already slippery hold on reality. Tweedledee's suggestion questions the stability of reality itself. Alice has already experienced the loss of her name, a fundamental aspect of her sense of self. Here, she loses the security of her material existence in the world. If the Red King is in fact dreaming Alice into existence, then he is the only thing in Looking-Glass World that truly exists. The only way to test this hypothesis would be to wake the Red King up, but if he has imagined Alice, Tweedledum, and Tweedledee, none of them would be able to ask him about it, since they exist only in his dreams and thus cannot affect his waking life. Even Alice's emotions are artificial, since her tears are only real to her. Though the tears serve as evidence of real emotion, that real emotion exists as a figment of the King's dream.

The episode of the Red King's dream opens up greater implications for Alice and the readers about reality and the nature of God. The presence of the Red

King suggests the notion that no person actually exists, but lives solely as a fragment of a divine imagination. The chessboard motif makes sense as a tool for organizing the story since it functions as an allegory for human life in general. The characters in the story live a deterministic existence in which they have no free will and move about according to the will of their creator. Free will is an illusion in this world, since the residents of Looking-Glass World must follow the rules of the chess game in all of their actions. The idea of free will as an illusion challenges our understanding of Alice's adventures, since we have understood that they exist as part of Alice's own imagination. By introducing the possibility that Alice acts under the manipulation of a larger divine force, Carroll presents the idea that human life exists as an abstraction of the imagination of a larger divine force.

Time moves backward in Looking-Glass World, further challenging the assumption that people have control over the choices they make. Time does not move backward toward a final point of origin. Instead, characters move forward while the order of events moves backward. The White Queen illustrates this principle by explaining that the King's Messenger will be sentenced before he commits his crime. Her wounds heal and she experiences pain before she becomes injured. All of the characters, the White Queen included, "remember" both the past and the future. They have knowledge of events before they happen, which reinforces the deterministic aspect of Looking-Glass World. Causal relationships are inverted, so that every effect experienced leads back to a cause that eventually occurs. Characters commit actions for which they have already experienced the consequences. Because of this, the concept of free will in Looking-Glass World becomes tenuous at best.

As the White Queen attempts to cheer Alice up, she points some of the arbitrary conventions that Alice lives by. The White Queen chastises Alice for refusing to believe that she is over a hundred years old on the grounds that it is "impossible." Alice does not know what is possible in this fantasy world, especially since her adventures thus far have repeatedly challenged her preconceived expectation. Even under the assumption that Alice's doubts are justified, the White Queen's claim to be a hundred years old is not impossible, merely unlikely. Regardless, Alice should know by now that individuals in Looking-Glass World are capable of doing the impossible.

Humpty Dumpty reintroduces the idea of naming and the role it plays in shaping identity. Unlike the Fawn and the Gnat, Humpty Dumpty has a nuanced understanding of naming. However, Humpty Dumpty maintains an understanding of language that reverses Alice's understanding of the way language works. Alice believes that proper names do not have profound significance, while names for universal concepts such as a "glory" or "impenetrability" have fixed meanings that all people understand. Humpty Dumpty believes the opposite, stating that he finds the name Alice to be stupid since it fails to connote anything about who she is. Humpty Dumpty continues this manipulation of language, taking liberties with the meanings of known words and establishing definitions for them that suit his purposes. Words become characters under Humpty Dumpty's employment, an

idea he promotes with the claim that he literally pays the words more when he makes them do a lot of work.

Humpty Dumpty's philosophy of naming demonstrates both the arbitrariness of language and the capacity of literature to convey meaning. Humpty Dumpty redefines the meanings of words at will, but he must use other words that have presumably stable meanings to explain the new definitions. If too many words have fluid meanings, their meanings will change erratically, and language will cease to function as a system capable of communicating ideas. Humpty Dumpty's ideas about language will fall apart if multiple people adjust the meanings of words to suit their individual fancy. When applied to literature, Humpty Dumpty's ideas are more appropriate. Authors manipulate the multiple meanings of words they use when writing, giving their language a richness that has the potential to fascinate and delight readers. Carroll's frequent use of puns and wordplay shows how attuned he was to this property of language. Even in this section, Carroll plays with the pun on the "richness" of language, indicating that Humpty Dumpty pays words more when they work harder.

Alice again sees the power language has to dictate outcomes, for the events described in her nursery rhymes come true both for Humpty Dumpty and the Lion and the Unicorn. The crash that begins the chapter is the fall that Alice described in her nursery rhyme, an assumption reinforced by the fact that the White King sends (almost) all of his horses and men, presumably to put Humpty Dumpty back together again. Similarly, the battle between the Lion and the Unicorn unfolds in the same way as the nursery rhyme. The White King's literalist tendencies reinforce the idea that language dictates outcomes. He mistakes Alice and Haigha's unspecific "nobody" for a real person named "Nobody." The White King portrays Nobody as a character who takes words at their face value, which reaffirms the inversion motif. For the White King, things and events are not explained through words, but words themselves become literal things and events.

With the exception of the White Knight, the characters of Looking-Glass World have no understanding of the rules of the chess game that organize their lives. Alice has finally reached the seventh square and will become a queen with her next move. Since she moves as a pawn, she has no sense of the squares around her. She learns of her impending transformation into a queen from the White Knight, who comes to rescue her from the Red Knight. With the help of the chessboard diagram provided by Carroll, it becomes obvious that Alice faced no danger from the Red Knight, who had recently moved to the square adjacent to Alice. The Red Knight's cry of "Check!" is not intended for Alice, whom, based on the rules of chess, he cannot capture, but for the White King, whom the Red Knight has put in check. The Red Knight has no understanding of the game, and upon seeing Alice, believes that he is meant to capture her. The White Knight arrives and enters the Red Knight's square, defeating the Red Knight. The White Knight guides Alice to the eighth square, but before leaving she must see him off in his next move. Carroll follows the rules of chess closely, requiring Alice to watch the White Knight as he turns the bend in the road, following the one-across, two-over movement of the Knight in chess.

The White Knight appears as a fictional manifestation of Lewis Carroll. Critics have pointed out similarities between the two, noting the physical resemblance between them. Both the White Knight and Carroll have shaggy hair, mild blue eyes, and kindly smiles. Like Carroll, the Knight invents curious contraptions to help provide for any contingency. While the White Knight readies himself for a shark attack, Carroll created devices such as an object to allow him to take notes in the dark. More importantly, Alice finds in the White Knight an individual who truly esteems and cares for her. He soothes her loneliness, but this does not stop her from leaving him to become a queen. This decision imitates how Alice Liddell grew apart from Carroll as she matured. The song that the White Knight sings to Alice serves as Carroll's heartfelt, if misdirected, tribute to the real life Alice. Carroll implies that Alice does not feel sadness, only confusion. Alice's dismissal of the White King in her final remark about him affirms that she has grown up: "I hope it encouraged him," she said, as she turned to run down the hill." Alice dismisses the White Knight's offer of love and friendship as she goes off to become a queen, just as Alice abandoned Carroll when she became a young woman.

The chess motif becomes highly pronounced in this chapter, and the various movements of the pieces signify the conclusion of the game. As Alice becomes Queen, the movements and positions of the individual pieces become clear. Flanked by both queens, Alice can see the entire chessboard. As she sits at the head of the table in her castle, all of the guests stretched out before her represent the other chess pieces. The table in this scene represents the table in Alice's house on which the chessboard rests, adjacent to the "real" Alice asleep in her chair. The White Queen's move to the soup tureen sets up the Red King's "checkmate," and when Alice slides over to seize the Red Queen, she puts the Red King in checkmate herself and ends the chess game. Now that the game has ended, Alice wakes up from her dream and finds herself holding Kitty.

Alice seems unsure of herself at the start of the game, but once she exerts her power as a queen, she exposes the façade and liberates herself from the confines of the chessboard. The Red and White Queens' relentless questioning represents an attempt to flatten Alice into submission so that she becomes part of their two-dimensional lives in Looking-Glass World. Alice resists this flattening, which manifests itself literally when the guests at the table become stuck to their plates. Alice rises to give thanks and in doing so becomes three-dimensional, setting off the chaos that allows her to seize the Red Queen and end the chess match.

Some critics see the moment when Alice wins the chess game to be the moment of her sexual awakening. In this reading, Alice's standing up represents a moment of orgasmic realization. The rising candle flames imply erection imagery, while the repetition of the word "moment" in the scene underscores the fleeting sensory intensity that causes Alice to tear away the tablecloth and attack the Red Queen. This orgasmic moment leads to the checkmate of the Red King, so that Alice experiences a sexual awakening. At this point, Alice has nowhere else to go in her dream, and abruptly wakes up. The fact that Dinah continues to wash Snowdrop when Alice regains consciousness supports the fact that the dream has

happened in a single “moment.” This realization also prompts Alice to wonder whether it was she or the Red King who had had the dream. By leaving off at this moment, Carroll comments that life is nothing but a dream, a blinking moment in God's mind

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